Compton College

2017 Music Program Review

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1. Overview of the Music Program

Description

It is our mission to work within the guidelines of the College to provide an environment of comprehensive music programs and curriculum, which guarantees intellectual, moral, social, emotional, and physical learning experiences for all students.

The Department of Music prepares the student with the knowledge and skills to pursue careers in Music Performance, Music Composition, Music Education, Commercial Music industries, and/or transfer to the UC and CSU institutions. It is the goal of the Commercial Music Department to enable students to become creative and critical thinkers, decision makers, effective leaders, academic/vocational achievers and responsible citizens in the educationally and culturally diverse society of the Entertainment Industry.

The community that is served Compton College is very unique in that there is a rich history of over 75 years of producing artists, songwriters, film producers, vocalists, and instrumentalists. Such as great artist like Charles Mingus, Dr. Dre, as well as many other professional vocalists, musicians, songwriters, audio engineers and Music Business professionals are from the community that Compton College serve.

The faculty members are both seasoned music educators as well as professional practitioners in performance, music productions, and music technology arenas. The music faculty earned advanced degrees in music and/or music technology from very well respected music schools. In addition, faculty members have performed and recorded with Grammy winning artists, composed for major motion pictures, performed extensively around the world as professional musicians. Through these experiences, our active faculty members bring valuable experiences, skills, and innovative methodologies to the classroom.

Description of Degree and Certificate

With the four semester plans for the degree and the state approved Certificate of Commercial Music, the department will be able to serve and assist the Vocational Track Music student, as well as the Traditional Track Music student in reaching their goals.

The Music Department offers a comprehensive Music Program for the A. A. Degree and a Certificate in Commercial Music. The standard Associate of Art Degree in Music provides students with a complete foundation in Music Theory, Music History, and Music Performance for the student.

This is achieved through a structured training program, which includes solo music for the student (either vocal or instrumental), ensemble participation, musicianship, and vocal, keyboard, guitar, and in (Commercial Music) Technological skills. The curriculum includes Music Theory, Music History, Instrumental/Vocal Performance, Piano, Voice, Guitar, and Music Technology.

The Commercial Music program offers the student the ability to obtain an approved California State Certificate. By completing the certificate requirements in Commercial Music, students gain the vocational training that includes practical knowledge of Music, Audio physic science, advanced Music Technology training for sound and video, and Music Business. We are preparing the student for entry-level positions in the music, audio technology, vocational audio engineering, and entertainment industry related jobs. Completing the certificate requirements prepares students for entry level positions in music Merchandising, Audio for Film/Video Production, Game Audio, Computer Music Synthesis Design, Songwriting, Recording Artist development and Recording Engineering. Students will demonstrate proficiency throughout the program by composing, analyzing, songwriting, interpreting, and performing pieces of music, and through demonstrating skills in music technology. Students are trained to become proficient in the Music Business, Music/Audio Technology, Songwriting, Performance, and Composition. Students in the program are measured through a variety of public solo/ensemble performances, demonstration of proficiency in music analysis and interpretation, commercial audio recording projects, program completion, transferability, and employability.

The Music Department also provides general education classes under the Humanities section. These classes serve all students on the campus and surrounding communities. Courses such as Music Appreciation Survey (music 11), Survey of Jazz (music 13), History of Rock Music, and Music Fundamentals (music 1), Music Arranging and orchestration gives the incoming student the necessary foundation to become well equipped for a career in both the art of music and sound. In addition, these courses have generated large amounts of *FTES for the El Camino Campus*. However, the Compton Campus (due to the lack of offering of many of these courses over the 13 year partnership) has not been able to capitalize on the *FTES* growth opportunities although these courses are printed in the Compton campus catalog as well.

Status of Recommendation from prior Program Review

A few recommendations are still in progress from the last Program Review. These include the Applied Program, and upgrading classrooms and practicing room. One major recommendation that is completed is the Little Theatre (2017). However, the Music, Dance, and Theater faculty do not have access to this Theater without a laborious effort to track down an administrator to get permission to use it. In addition, the Theater was not built with the stage lights for the performance in music, dance, or theater, nor was the Fine Arts faculty consulted in the mid to last stage of its building process for their input on the necessary components required for the Fine Arts usage. This leaves the Fine Arts at a disadvantage for the spontaneous exposure to a performance space and an educational resource for it's students. Thus far the Little Theater has been used primarily for administrative meetings and not for Fine Arts performance, instructional practice and practical artist development. This is something that the students as well as the fine

arts faculty would like to see changed moving forward so that the Theater can be used to facilitate the Fine Arts students with the performance component that is extremely necessary for their education and future endeavors in the arts. However, we have a list of events planned for the coming years. These events will include concerts, recitals, master classes, and more.

2. <u>**Analysis of Research Data**</u>

a)   Headcount of students in the program

    For the Fall Terms 4 years cycle there is an about a 23% increase in head counts from 2012 to 2013. However, there was about a 33% dip from 2013 to 2014, and a 7% decrease from 2014 to 2015. A unique trend in the head count is the student population of male to female ratio. The Music Department has more male students (3% to 9% more), while there is almost twice as many female to male students in the school's population. Another noticeable trend is the Ethnicity breakdown. There are 28% percent more Latino students than African-American students in the school's population. For 2012 and 2013 there are about 20% more black students in music than Latinos. For 2014 and 2015 it's about even in headcount. (*see data below*)

    For the Spring Terms cycle there is a 7% decrease in headcounts from 2013 to 2014, a 14% decrease from 2014 to 2015, but a 6% increase from 2015 to 2016. As for the male to female ratio, there are more female students in 2013 and 2015, while there are more male students in 2014 and 2016. (*see data below*)

| | | **Fall Term** | | | | **Compton Student Population** |
		2012	**2013**	**2014**	**2015**	**Fall 2015**
Term Headcount		325	400	300	279	*7,428*
Gender	F	48.3%	52.0%	46.7%	45.2%	*63.1%*
	M	51.7%	48.0%	53.3%	54.8%	*36.9%*
Ethnicity	African-American	53.8%	52.8%	46.3%	43.7%	*30.3%*
	Amer. Ind. or Alask. Native	0.3%	0.3%	0.3%	0.4%	*0.2%*
	Asian	4.0%	4.3%	2.3%	3.9%	*4.5%*
	Latino	33.8%	34.0%	43.0%	43.4%	*58.3%*
	Pacific Islander	1.5%	0.8%	0.3%	1.4%	*0.6%*
	White	2.8%	2.8%	2.3%	0.7%	*2.9%*
	Two or More	2.8%	5.0%	5.0%	5.4%	*2.9%*
	Unknown or Decline	0.9%	0.3%	0.3%	1.1%	*0.4%*

	<17	0.6%	0.3%	0.3%	0.0%	*2.6%*
	17	1.2%	1.8%	1.3%	1.4%	*2.6%*
	18	7.4%	7.5%	7.3%	9.0%	*8.4%*
	19	13.8%	11.3%	11.7%	11.8%	*9.8%*
	20	11.1%	11.0%	11.7%	10.4%	*9.5%*
	21	11.7%	12.0%	14.0%	9.0%	*8.7%*
	22	9.5%	7.5%	9.0%	7.9%	*7.8%*
	23	3.1%	6.0%	3.0%	6.5%	*5.9%*
	24	6.5%	5.8%	4.3%	4.7%	*5.1%*
Age/ Age Group	25-29	11.1%	15.5%	17.3%	15.1%	*16.8%*
	30-39	12.0%	10.0%	9.3%	10.4%	*12.9%*
	40-49	5.8%	5.3%	6.3%	7.2%	*5.7%*
	50-64	5.2%	5.8%	4.0%	5.4%	*3.7%*
	65+	0.9%	0.5%	0.3%	1.4%	*0.4%*
Class Load	Full-time	38.8%	41.8%	37.3%	41.6%	*23.8%*
	Part-time	61.2%	58.3%	62.7%	58.4%	*76.2%*
	College degree	5.2%	8.3%	8.7%	7.5%	*9.6%*
	HS Grad	83.1%	85.0%	83.7%	86.0%	*80.5%*
Academic Level	Not a HS Grad	6.5%	0.3%	0.3%	0.0%	*0.4%*
	K-12 Special Admit	1.5%	0.3%	0.7%	0.4%	*4.4%*
	Unknown	3.7%	6.3%	6.7%	6.1%	*5.1%*
	Intend to Transfer	33.2%	33.5%	33.7%	46.2%	*44.6%*
	Degree/Certificate Only	4.6%	5.8%	6.0%	10.8%	*8.6%*
	Retrain/recertif.	3.7%	2.8%	3.0%	6.8%	*4.6%*
Educational Goal	Basic Skills/GED	7.4%	7.5%	6.7%	5.0%	*5.4%*
	Enrichment	3.1%	4.0%	2.7%	3.2%	*3.0%*
	Undecided	14.2%	13.3%	13.0%	12.9%	*14.7%*
	Unstated	33.8%	33.3%	35.0%	15.1%	*19.1%*

		Spring Term				Compton Student Population
		2013	**2014**	**2015**	**2016**	**Spring 2016**
Term Headcount		329	306	264	280	*6,755*
Gender	F	53.8%	46.4%	50.8%	43.2%	*63.4%*
	M	46.2%	53.6%	49.2%	56.8%	*36.6%*
Ethnicity	African-American	49.5%	52.0%	45.5%	41.1%	*29.1%*
	Amer. Ind. or Alask. Native	0.3%	0.3%	0.0%	0.4%	*0.1%*

	Asian	4.6%	3.3%	1.9%	3.6%	*5.1%*
	Latino	38.3%	33.0%	43.6%	46.8%	*58.9%*
	Pacific Islander	0.9%	0.7%	1.5%	1.1%	*0.5%*
	White	2.7%	3.6%	1.9%	3.6%	*3.2%*
	Two or More	2.7%	6.5%	4.9%	3.2%	*2.9%*
	Unknown or Decline	0.9%	0.7%	0.8%	0.4%	*0.3%*
Age/ Age Group	<17	0.0%	0.3%	0.4%	0.4%	*2.3%*
	17	0.3%	0.0%	0.0%	0.0%	*1.5%*
	18	4.9%	4.2%	8.7%	9.3%	*6.4%*
	19	10.9%	8.8%	9.5%	12.5%	*10.4%*
	20	15.2%	12.7%	11.4%	8.6%	*10.0%*
	21	10.9%	11.1%	12.5%	8.9%	*9.1%*
	22	6.7%	5.9%	6.8%	8.2%	*7.9%*
	23	5.2%	5.6%	7.6%	8.2%	*6.3%*
	24	4.0%	6.5%	4.2%	4.3%	*5.5%*
	25-29	16.1%	18.0%	14.4%	18.6%	*18.3%*
	30-39	17.0%	11.1%	13.3%	10.0%	*12.9%*
	40-49	3.6%	8.5%	4.9%	5.0%	*5.7%*
	50-64	4.6%	7.2%	5.7%	5.4%	*3.5%*
	65+	0.6%	0.0%	0.8%	0.7%	*0.3%*
Class Load	Full-time	30.4%	38.9%	45.1%	38.2%	*21.4%*
	Part-time	67.5%	61.1%	54.9%	61.8%	*78.6%*
Academic Level	College degree	8.8%	8.2%	5.3%	2.5%	*10.2%*
	HS Grad	85.7%	86.6%	87.5%	88.6%	*79.9%*
	Not a HS Grad	0.0%	0.0%	0.0%	0.0%	*0.4%*
	K-12 Special Admit	0.0%	0.3%	0.8%	0.4%	*4.1%*
	Unknown	5.5%	4.9%	6.4%	8.6%	*5.4%*
Educational Goal	Intend to Transfer	32.2%	37.6%	36.7%	51.4%	*46.7%*
	Degree/Certificate Only	5.8%	6.9%	6.8%	8.6%	*9.0%*
	Retrain/recertif.	3.6%	4.2%	4.5%	6.8%	*4.4%*
	Basic Skills/GED	8.2%	7.2%	8.7%	5.4%	*5.8%*
	Enrichment	4.6%	2.9%	2.3%	1.8%	*2.9%*
	Undecided	13.7%	10.1%	11.4%	11.4%	*15.1%*
	Unstated	31.9%	31.0%	29.5%	14.6%	*16.2%*

b) Course grade distribution

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2012	MUSI-1	Lecture	16	23	9	4	-	3	1	-	-	-	-	11	51	70.6%	78.4%
	MUSI-11	Distance Ed	16	11	10	13	-	7	3	-	-	-	-	13	57	59.6%	77.2%
		Lecture	16	12	15	30	-	7	1	-	-	-	-	35	100	57.0%	65.0%
	MUSI-18AB	Lecture	16	15	4	2	-	1	6	-	-	-	-	-	28	75.0%	100.0%
	MUSI-31A	Lecture	16	3	3	4	-	1	2	-	-	-	-	9	22	45.5%	59.1%
	MUSI-47AB	Lecture	14	5	3	4	-	-	2	-	-	-	-	9	23	52.2%	60.9%
	MUSI-48ABCD	Lecture	14	2	1	-	-	1	-	-	-	-	-	-	4	75.0%	100.0%
	MUSI-68ABCD	Lecture	16	7	4	1	-	-	-	-	-	-	-	5	17	70.6%	70.6%
	MUSI-80ABC	Lecture	16	11	-	2	-	1	-	-	-	-	-	8	22	59.1%	63.6%
	MUSI-81A	Lecture	16	7	4	1	-	-	-	-	-	-	-	9	21	57.1%	57.1%
	MUSI-81B	Lecture	16	2	1	-	-	-	-	-	-	-	-	1	4	75.0%	75.0%
	MUSI-84	Lecture	16	6	3	6	-	6	1	-	1	-	-	11	34	47.1%	67.6%
	MUSI-85AB	Lecture	16	12	-	2	-	-	-	-	-	-	-	11	25	56.0%	56.0%
2012 Total				**116**	**57**	**69**	**-**	**27**	**16**	**-**	**1**	**-**	**-**	**122**	**408**	**59.6%**	**70.1%**
2013	MUSI-101	Lecture	16	21	12	7	-	1	3	-	-	-	-	19	63	63.5%	69.8%
	MUSI-103A	Lecture	16	1	7	2	-	1	-	-	-	-	-	4	15	66.7%	73.3%
	MUSI-11	Distance Ed	16	32	23	9	-	4	8	-	-	-	-	20	96	66.7%	79.2%
		Lecture	16	2	8	16	-	4	2	-	-	-	-	17	49	53.1%	65.3%
	MUSI-111	Distance Ed	16	29	8	11	-	7	6	-	-	-	-	28	89	53.9%	68.5%
		Lecture	16	7	16	22	-	9	8	-	-	-	-	29	91	49.5%	68.1%
	MUSI-120	Lecture	16	21	4	2	-	9	-	-	1	-	-	6	43	65.1%	86.0%
	MUSI-131A	Lecture	16	4	5	3	-	2	1	-	-	-	-	10	25	48.0%	60.0%
	MUSI-147A	Lecture	14	9	5	1	-	1	1	-	-	-	-	4	21	71.4%	81.0%
	MUSI-152ABCD	Lecture	16	15	1	-	-	1	-	-	1	-	-	1	19	89.5%	94.7%
	MUSI-15A	Lecture	16	2	-	6	-	2	2	-	-	-	-	11	23	34.8%	52.2%
	MUSI-180	Lecture	16	12	1	2	-	-	-	-	-	-	-	3	18	83.3%	83.3%
	MUSI-181A	Lecture	16	4	9	6	-	1	-	-	-	-	-	7	27	70.4%	74.1%
	MUSI-18AB	Lecture	16	16	1	4	-	2	-	-	-	-	-	2	25	84.0%	92.0%
	MUSI-19ABCD	Lecture	16	11	3	3	-	1	-	-	-	-	-	-	18	94.4%	100.0%
	MUSI-215B	Lecture	16	2	5	3	-	2	2	-	-	-	-	2	16	62.5%	87.5%
	MUSI-220	Lecture	16	9	1	1	-	2	-	-	1	-	-	2	16	75.0%	87.5%
	MUSI-267ABCD	Lecture	16	8	-	5	-	1	-	-	-	-	-	1	15	86.7%	93.3%
	MUSI-284	Lecture	16	4	10	8	-	3	1	-	-	-	-	7	33	66.7%	78.8%
	MUSI-285	Lecture	16	11	2	3	-	-	-	-	-	-	-	8	24	66.7%	66.7%
	MUSI-31A	Lecture	16	4	-	11	-	7	-	-	-	-	-	16	38	39.5%	57.9%
	MUSI-31B	Lecture	16	1	-	2	-	-	-	-	-	-	-	1	4	75.0%	75.0%
	MUSI-3A	Lecture	16	6	2	3	-	-	-	-	-	-	-	2	13	84.6%	84.6%
	MUSI-47AB	Lecture	14	-	7	1	-	3	-	-	-	-	-	4	15	53.3%	73.3%
	MUSI-48ABCD	Lecture	14	2	2	3	-	-	-	-	-	-	-	2	9	77.8%	77.8%
	MUSI-52ABCD	Lecture	16	15	2	3	-	2	-	-	-	-	-	2	24	83.3%	91.7%
	MUSI-67ABCD	Lecture	16	9	3	2	-	1	-	-	-	-	-	2	17	82.4%	88.2%
	MUSI-80ABC	Lecture	16	10	1	-	-	-	3	-	-	-	-	7	21	52.4%	66.7%
	MUSI-81A	Lecture	16	10	1	2	-	4	-	-	-	-	-	3	20	65.0%	85.0%
	MUSI-81B	Lecture	16	3	2	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%
	MUSI-82ABC	Lecture	16	8	2	2	-	-	-	-	-	-	-	-	12	100.0%	100.0%
	MUSI-83ABCD	Lecture	16	7	2	6	-	1	1	-	-	-	-	1	18	83.3%	94.4%
	MUSI-84	Lecture	16	8	9	3	-	4	1	-	-	-	-	1	26	76.9%	96.2%
	MUSI-85AB	Lecture	16	11	4	3	-	2	-	-	-	-	-	2	22	81.8%	90.9%
2013 Total				**314**	**158**	**155**	**-**	**77**	**39**	**-**	**3**	**-**	**-**	**224**	**970**	**64.9%**	**76.9%**

Year	Course	Type	Wks												N		
2014	MUSI-101	Lecture	16	24	3	8	-	7	-	-	-	-	-	7	49	71.4%	85.7%
	MUSI-103A	Lecture	16	9	5	5	-	-	-	-	-	-	-	3	22	86.4%	86.4%
	MUSI-103B	Lecture	16	9	1	3	-	1	-	-	-	-	-	-	14	92.9%	100.0%
	MUSI-111	Distance Ed	16	42	26	28	-	13	20	-	-	-	-	52	181	53.0%	71.3%
		Lecture	16	19	14	13	-	5	5	-	-	-	-	25	81	56.8%	69.1%
	MUSI-113	Lecture	16	3	6	4	-	-	8	-	-	-	-	-	21	61.9%	100.0%
	MUSI-120	Lecture	16	22	-	7	-	11	-	-	-	-	-	4	44	65.9%	90.9%
	MUSI-131A	Lecture	16	6	10	5	-	3	6	-	-	-	-	19	49	42.9%	61.2%
	MUSI-131B	Lecture	16	-	4	1	-	-	-	-	-	-	-	-	5	100.0%	100.0%
	MUSI-147A	Lecture	14	2	4	1	-	-	-	-	-	-	-	4	11	63.6%	63.6%
			16	2	6	3	-	2	1	-	-	-	-	5	19	57.9%	73.7%
	MUSI-152ABCD	Lecture	16	22	-	2	-	1	-	-	-	-	-	3	28	85.7%	89.3%
	MUSI-180	Lecture	16	18	1	2	-	-	-	-	-	-	-	2	23	91.3%	91.3%
	MUSI-181A	Lecture	16	33	1	3	-	1	-	-	-	-	-	9	47	78.7%	80.9%
	MUSI-181B	Lecture	16	14	3	1	-	-	-	-	-	-	-	-	18	100.0%	100.0%
	MUSI-182	Lecture	16	16	-	1	-	-	-	-	-	-	-	-	17	100.0%	100.0%
	MUSI-215A	Lecture	16	3	2	5	-	4	4	-	-	-	-	2	20	50.0%	90.0%
	MUSI-215B	Lecture	16	5	2	5	-	4	1	-	-	-	-	4	21	57.1%	81.0%
	MUSI-220	Lecture	16	7	6	2	-	4	-	-	-	-	-	-	19	78.9%	100.0%
	MUSI-247	Lecture	14	2	1	2	-	-	-	-	-	-	-	4	9	55.6%	55.6%
	MUSI-266ABCD	Lecture	16	15	1	-	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-267ABCD	Lecture	16	9	-	2	-	-	-	-	-	-	-	-	11	100.0%	100.0%
	MUSI-284	Lecture	16	16	6	4	-	2	-	-	-	-	-	3	31	83.9%	90.3%
	MUSI-285	Lecture	16	7	5	10	-	1	-	-	-	-	-	1	24	91.7%	95.8%
2014 Total				305	107	117	-	59	45	-	-	-	-	147	780	67.8%	81.2%
2015	MUSI-101	Lecture	16	31	8	12	-	-	9	-	-	-	-	3	63	81.0%	95.2%
	MUSI-103B	Lecture	16	6	6	3	-	1	-	-	-	-	-	-	16	93.8%	100.0%
	MUSI-111	Distance Ed	16	45	26	21	-	18	11	-	-	-	-	45	166	55.4%	72.9%
		Lecture	16	12	22	14	-	5	6	-	-	-	-	26	85	56.5%	69.4%
	MUSI-113	Lecture	16	13	6	5	-	-	-	-	-	-	-	2	26	92.3%	92.3%
	MUSI-120	Lecture	16	7	1	5	-	15	-	-	-	-	-	6	34	38.2%	82.4%
	MUSI-131A	Lecture	16	4	6	4	-	4	2	-	-	-	-	21	41	34.1%	48.8%
	MUSI-131B	Lecture	16	3	1	-	-	1	-	-	-	-	-	1	6	66.7%	83.3%
	MUSI-147A	Lecture	14	5	2	3	-	1	-	-	-	-	-	9	20	50.0%	55.0%
			16	3	1	1	-	2	2	-	-	-	-	2	11	45.5%	81.8%
	MUSI-152ABCD	Lecture	16	20	-	8	-	3	-	-	-	-	-	4	35	80.0%	88.6%
	MUSI-180	Lecture	16	15	1	2	-	1	-	-	-	-	-	5	24	75.0%	79.2%
	MUSI-181A	Lecture	16	16	8	2	-	-	2	-	-	-	-	1	29	89.7%	96.6%
	MUSI-181B	Lecture	16	4	4	2	-	1	1	-	-	-	-	2	14	71.4%	85.7%
	MUSI-182	Lecture	16	13	-	-	-	-	-	-	-	-	-	4	17	76.5%	76.5%
	MUSI-215A	Lecture	16	5	2	6	-	-	3	-	-	-	-	2	18	72.2%	88.9%
	MUSI-220	Lecture	16	12	1	1	-	-	-	-	-	-	-	-	14	100.0%	100.0%
	MUSI-247	Lecture	14	1	-	4	-	1	-	-	-	-	-	4	10	50.0%	60.0%
	MUSI-266ABCD	Lecture	16	18	2	-	-	-	-	-	-	-	-	1	21	95.2%	95.2%
	MUSI-267ABCD	Lecture	16	12	1	1	-	-	-	-	-	-	-	1	15	93.3%	93.3%
	MUSI-284	Lecture	16	12	6	4	-	-	-	-	-	-	-	1	23	95.7%	95.7%
	MUSI-285	Lecture	16	13	2	5	-	1	-	-	-	-	-	5	26	76.9%	80.8%
2015 Total				270	106	103	-	54	36	-	-	-	-	145	714	67.1%	79.7%
2016	MUSI-101	Lecture	16	22	1	6	-	5	2	-	-	-	-	1	37	78.4%	97.3%
	MUSI-111	Distance Ed	16	12	20	22	-	5	10	-	-	-	-	19	88	61.4%	78.4%
		Lecture	16	5	11	12	-	4	1	-	-	-	-	9	42	66.7%	78.6%
	MUSI-113	Lecture	16	31	7	3	-	-	1	-	-	-	-	-	42	97.6%	100.0%
	MUSI-120	Lecture	16	7	-	1	-	5	-	-	-	-	-	1	14	57.1%	92.9%
	MUSI-147A	Lecture	14	3	1	1	-	1	-	-	-	-	-	7	13	38.5%	46.2%
	MUSI-152ABCD	Lecture	16	5	-	-	-	3	-	-	-	-	-	2	10	50.0%	80.0%
	MUSI-180	Lecture	16	16	3	1	-	-	-	-	-	-	-	-	20	100.0%	100.0%
	MUSI-181A	Lecture	16	3	2	-	-	-	5	-	-	-	-	4	14	35.7%	71.4%
	MUSI-181B	Lecture	16	2	4	2	-	1	1	-	-	-	-	-	10	80.0%	100.0%
	MUSI-182	Lecture	16	9	7	-	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-215B	Lecture	16	4	1	3	-	-	-	-	-	-	-	2	10	80.0%	80.0%
	MUSI-220	Lecture	16	2	-	-	-	1	-	-	-	-	-	1	4	50.0%	75.0%
	MUSI-247	Lecture	14	1	-	2	-	-	-	-	-	-	-	1	4	75.0%	75.0%
	MUSI-266ABCD	Lecture	16	10	4	-	-	-	-	-	-	-	-	-	14	100.0%	100.0%
	MUSI-285	Lecture	16	16	8	1	-	-	-	-	-	-	-	1	26	96.2%	96.2%
2016 Total				148	69	54	-	25	20	-	-	-	-	48	364	74.5%	86.8%

c)   Success rates.

Program Success Standard	66.7%
5-year Program Success Average	67.4%

Year	Total Grades	Success Rate
FA 2012	408	59.6%
2013	970	64.9%
2014	780	67.8%
2015	714	67.1%
SP 2016	364	74.5%

Fall Term Demographic Success (2012-2015)

		Fall 2012		Fall 2013		Fall 2014		Fall 2015	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	53.2%	233	56.9%	288	61.7%	193	65.5%	145
	Amer. Ind. or Alask. Native	100.0%	-	0.0%	-	33.3%	-	100.0%	-
	Asian	46.2%	13	88.9%	18	85.7%	-	90.9%	11
	Latino	72.0%	132	70.1%	157	72.2%	144	68.1%	144
	Pacific Islander	60.0%	-	66.7%	-	100.0%	-	40.0%	-
	Two or More	50.0%	-	65.6%	32	57.1%	21	70.8%	24
	Unknown or Decline	100.0%	-	0.0%	-	0.0%	-	25.0%	-
	White	50.0%	-	64.3%	14	88.9%	-	50.0%	-
Gender	M	52.6%	228	60.7%	267	67.3%	208	66.7%	192
	F	68.3%	180	64.5%	248	64.5%	172	67.6%	145
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	57.3%	82	67.9%	112	65.7%	67	62.5%	72
	20 to 24	58.2%	170	56.8%	199	64.6%	161	65.9%	129
	25 to 49	60.5%	129	66.9%	169	66.7%	129	69.7%	109
	Over 49	70.4%	27	57.1%	35	73.9%	23	74.1%	27

Counts are suppressed for groups with less than 10 students.
Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.
Reference groups are White, male, and 20 to 24 years old.

Spring Term Demographic Success (2013-2016)

		Spring 2013		Spring 2014		Spring 2015		Spring 2016	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	68.5%	241	68.6%	207	64.4%	191	70.1%	154
	Amer. Ind. or Alask. Native	0.0%	-	0.0%	-	0.0%	-	100.0%	-
	Asian	64.7%	17	83.3%	12	40.0%	-	91.7%	12
	Latino	68.2%	170	70.2%	131	69.7%	142	76.5%	166
	Pacific Islander	33.3%	-	66.7%	-	25.0%	-	33.3%	-
	Two or More	60.0%	-	68.8%	32	88.0%	25	83.3%	12
	Unknown or Decline	50.0%	-	100.0%	-	100.0%	-	100.0%	-
	White	77.8%	-	66.7%	12	33.3%	-	78.6%	14
Gender	M	65.7%	233	74.0%	227	67.0%	203	79.3%	217
	F	69.8%	222	63.6%	173	67.2%	174	67.3%	147
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	63.6%	66	65.3%	49	59.3%	54	83.1%	71
	20 to 24	68.1%	188	70.9%	158	65.8%	161	74.8%	135
	25 to 49	66.5%	173	68.4%	158	68.9%	132	68.2%	132
	Over 49	82.1%	28	74.3%	35	80.0%	30	80.8%	26

Counts are suppressed for groups with less than 10 students.
Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.
Reference groups are White, male, and 20 to 24 years old.

d)   Retention rates

The Retention rate is increasing from Fall 2012 to Spring 2016. The rate started at 70% to 86.8%. 75% is a passable standard for retention of students. Only one semester is less than 75%. (see table below)

Year	Total Grades	Retention Rate
FA 2012	408	70.1%
2013	970	76.9%
2014	780	81.2%
2015	714	79.7%
SP 2016	364	86.8%

e)   A comparison of success and retention rates in face-to-face classes with distance education classes. Music 111 is the only class being taught online. Campus wide there is a big gap between Success and Retention. In general students tend to struggle online. However, the gap is closer (within 2%-5%) in Music 111 compared to the campus. The outlier being the 13.6% gap in Success rate for Spring 2013, and the Retention rates of Fall 2012 and Spring 2013. (*see data below*)

Year	COURSE	Method	Weeks	W's	Grades	Success	Retention
FA 2012	MUSI-11	Distance	16	13	*57*	59.6%	77.2%
		Lecture	16	35	*100*	57.0%	65.0%
2013	MUSI-11	Distance	16	20	*96*	66.7%	79.2%
		Lecture	16	17	*49*	53.1%	65.3%
	MUSI-111	Distance	16	28	*89*	53.9%	68.5%
		Lecture	16	29	*91*	49.5%	68.1%
2014	MUSI-111	Distance	16	52	*181*	53.0%	71.3%
		Lecture	16	25	*81*	56.8%	69.1%
2015	MUSI-111	Distance	16	45	*166*	55.4%	72.9%
		Lecture	16	26	*85*	56.5%	69.4%
SP 2016	MUSI-111	Distance	16	19	*88*	61.4%	78.4%
		Lecture	16	9	*42*	66.7%	78.6%

f) Enrollment statistics with section and seat counts and fill rates

For this cycle there is a gradual decrease in enrollment by 9% from 2012 to 2013, 12% decrease from 2013 to 2014, and 8% decrease from 2014 to 2015-2016 school year. This coincided with the national economic recovery. Some students are returning to work. The campus is declining in enrollments also. As for the Fall semesters cycle there is a 14% decrease in the section fill rates from 2013 to 2014, and a 7% drop from 2014 to 2015. The Spring semesters section fill rates dropped 8% from 2012 to 2014, but stayed about the same from 2014 to 2015, and increased 3% from 2015 to 2016. (see data below)

	2012-13	2013-14	2014-15	2015-16	4 Yr Average
Annual Enrollment	1,063	969	852	787	918

Annual Program Participation

Fall Section Fill Rates

Percent of Seats Filled

	2012	2013	2014	2015
Music	96.5%	96.8%	82.1%	75.6%

Spring Section Fill Rates

Percent of Seats Filled

	2013	2014	2015	2016
Music	76.3%	68.1%	67.7%	70.5%
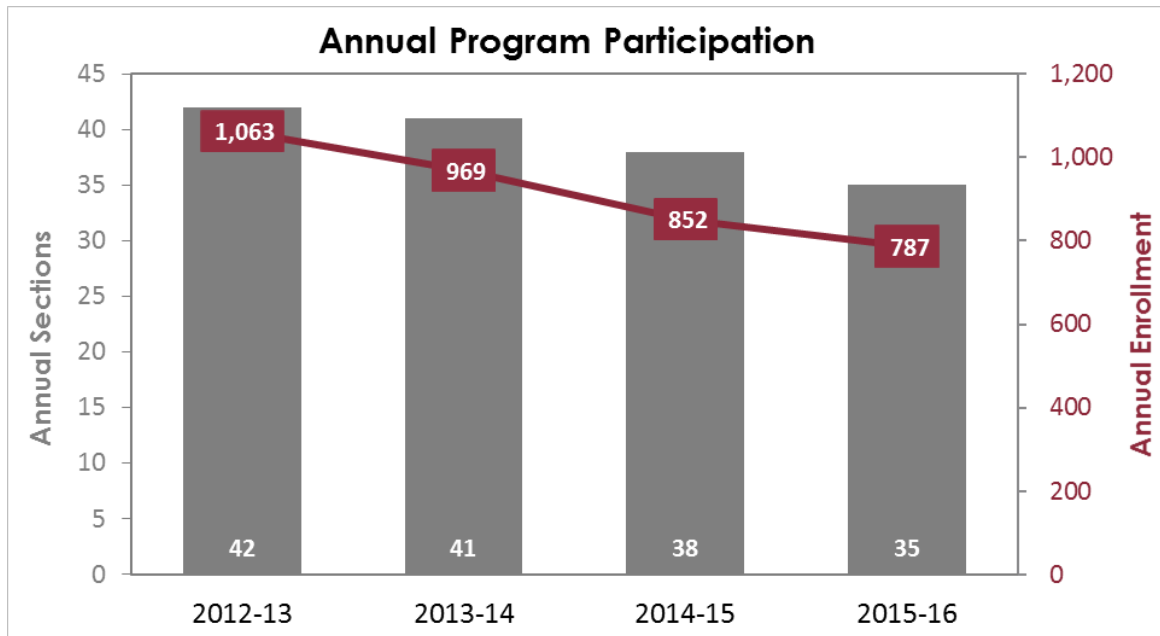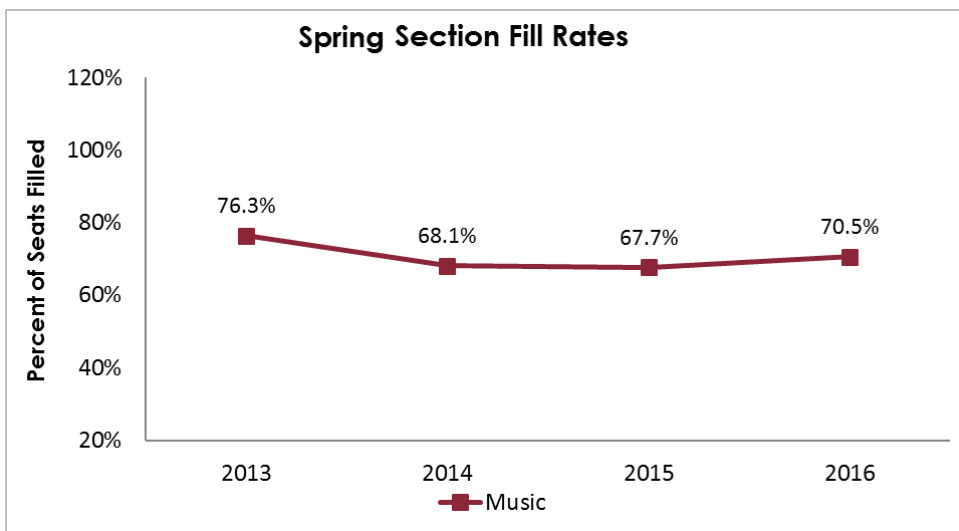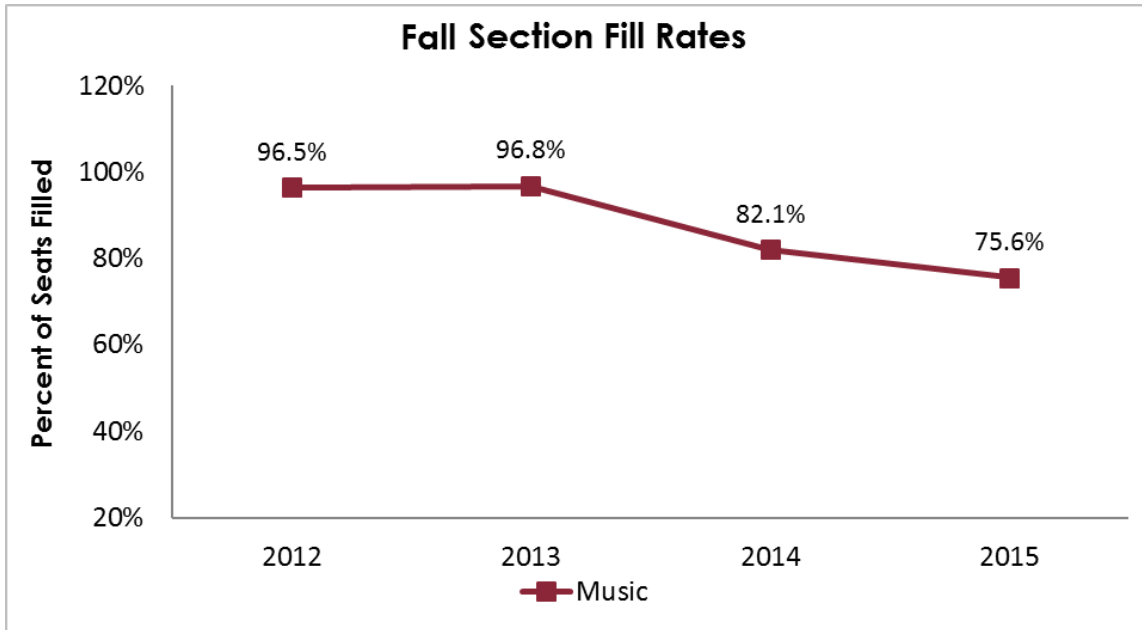
g) Scheduling of courses. For this 4 year cycle, most of the classes were offered in the day. Only the guitar and Jazz Band classes were offered at night. The piano class is offered on Saturdays, and the voice class is offered on Friday. There were no classes offered as an offsite—at the local high schools.

Enrollment by Time of Day

Fall Term	2012	2013	2014	2015
Day	70.0%	75.0%	67.9%	65.0%
Night	16.1%	7.8%	8.4%	8.6%
Weekend/Unknown	13.9%	17.3%	23.7%	26.4%

Enrollment by Time of Day

Spring Term	2013	2014	2015	2016
Day	65.4%	64.0%	63.1%	67.3%
Night	13.6%	13.3%	16.4%	8.5%
Weekend/Unknown	21.0%	22.8%	20.4%	24.2%

h) **Recommendations:** We need to accommodate the evening students. We would like to offer a few more sections for the night classes. General Ed classes will likely do well. We also need to offer classes at our feeder high schoo

3. Curriculum

Please note that in 2006 the Compton Faculty was in the process of creating the Commercial Music Program for El Camino College. During this year, Compton's Commercial Music courses were being offered by El Camino College Curriculum office as independent study courses. These courses were renamed as **Music 99ABC**. The reason for this was because the courses had not yet been added to El Camino College's Curriculum. Therefore, by offering the courses as an independent study, students would still be able to complete the Commercial Music courses during the transition. Furthermore, the Compton Music Faculty was successful in the authoring of the Commercial Music Certificate and the Curriculum including all courses required for the Commercial Music Vocational Program at El Camino College. This was completed and integrated into El Camino's course catalog by the end of 2006.

The followings are the four-semester plan for the A. A. Degree in music and the Certificate of Commercial Music. Students will receive their degree or certificate the complete the four-semester plan. For the degree plan, semester 1&3 start in the Fall, and semester 2&4 start in the Spring. This is so because some classes are not being offered every semester (e.g. 103A, 103B, 215A, 215B).

Courses Review Timeline

The following courses are/will be taught at the Compton College with timeline.

Courses	Last Course Review	Next Review
Musi-101	2015-2016	Spring 2022
Musi-111	2015-2016	Spring 2022
Musi-113	2015-2016	Spring 2022
Musi-215A, Musi-215B	2015-2016	Spring 2022
Musi-103A	2014-2015	Spring 2021
Musi-103B	2014-2015	Spring 2021
Musi-190abcd	2014-2015	Spring 2021
Musi-131A	2015-2016	Spring 2022
Musi-131B	2014-2015	Spring 2021
Musi-231A	2014-2015	Spring 2021
Musi-231B	2014-2015	Spring 2021
Musi-120	2014-2015	Spring 2021
Musi-147A	2015-2016	Spring 2022
Musi-247	2015-2016	Spring 2022
Musi-268abcd	2014-2015	Spring 2021
Musi-152abcd	2014-2015	Spring 2021
Musi-264abcd	2014-2015	Spring 2021
Musi-267abcd	2014-2015	Spring 2021
Musi-180abc	2011-2012	Spring 2018
Musi-181A	2011-2012	Spring 2018
Musi-181B	2015-2016	Spring 2022
Musi-182abc	2012-2013	Spring 2019
Musi-183abcd	2012-2013	Spring 2019
Musi-284	2012-2013	Spring 2019
Musi-285ab	2012-2013	Spring 2019

Four Semester Plan for the A. A. Degree in Music

Semester 1 and 3

Course	Required Core**	Units
Music 103A	Music Theory	4
Music 215A	Music History to 1750	3
Music 131A	Piano	2
Music 190abcd	Applied Lessons	1 + 1
Music 152, 266, or 267	Performance Ensembles	1 + 1

Semester 2 and 4

Course	Required Core**	Units
Music 103B	Music Theory	4
Music 215B	Music History 1750-present	3
Music 190abcd	Applied Lessons	1 + 1
Music 152, 266, or 267	Performance Ensembles	1 + 1

**In addition to the Required Core above, music majors are required to fulfill an additional 10 units from an area of concentration below:

Vocal Concentration	Units
Music 102A, Music 120, or Music 220	6
Music 102B, Music 221, or Music 222abcd	4
Keyboard Concentration	
Music 131B, 203, 231A, 231B, or 232	10
Instrumental Concentration	
Music 203	4
Music 260abcd, 261abcd, 262abcd	4
Music 102AB, 143,144,145,146, 147AB,247	2
Commercial Concentration	
Music 105, Music 130	5
Music 147AB, 247	2
Music 113, 116,117	3
General Music Concentration	
Music 120, 147A, or 14B	4

Music 102AB, 112,116,117,203	6

Commercial Music Certificate Four Semester Plan:

Semester One;
Music (84) Music Business Studies (3) Units
Music (80abc) Fundamentals of Electronic Music (2) Units
Music (81a) Electronic Music Studio (2) Units
Music (31a) Beginning Piano and/or Music Guitar 47, 48 (2) Units*
Music (1) Music Fundamentals (3) Units
Semester Two;
Music (80abc) Fundamentals of Electronic Music (2) Units
Music (81b) Electronic Music Studio (2) Units
Music (85ab) Commercial Songwriting (3) Units
Music (13) Survey of Jazz (3) Units
Music (31b) Beginning Piano and/or Music Guitar 47, 48 (2) Units*
Semester Three;
Music (80abc) Fundamentals of Electronic Music (2) Units
Music (85ab) Commercial Songwriting (3) Units
Music (83ab) Digital Audio Recording for Commercial music (3) Units
Music (82ab) Commercial Keyboard (2) Units
Music (31c) Intermediate Piano and/or Music Guitar 47, 48 (2) Units*
Semester Four;
Music (80abc) Fundamentals of Electronic Music (2) Units
Music (85ab) Commercial Songwriting (3) Units
Music (83ab) Digital Audio Recording for Commercial music (3) Units
Music (82ab) Commercial Keyboard (2) Units
Music (31d) Intermediate Piano and/or Music Guitar 47, 48 (2) Units*
Completion of English (1A) is a core requirement for the Certificate in Commercial Music.
*Music 31, 47, and 48 are not required for the Certificate but is recommended.

4. <u>**Assessment and Student and Program Learning Outcomes (SLOs& PLOs)**</u>

For this Program Review Cycle, Compton's SLO assessment is based on El Camino's schedule. Because of this some of Compton's classes did not coincide with El Camino's. However, the Music Department completed all the SLO statements assessments were completed for this Program Review cycle. Please see the Appendix section for a list from TracDat.

5.   <u>**Analysis of Student Feedback**</u>

Please see Appendix for report data.

Describe the results of the student survey.

This is a summary of the survey as report by the IR. For the Student Support section of the survey, feedback was mostly positive, although there were a few students who consistently disagreed with these statements. Most students selected "Strongly Agree" or "Agree" for each one of these statements. The questions are weighted with "Strongly Agree" equaling 1 and "Strongly Disagree" equaling 5, so scores closer to 1.00 mean students gave higher ratings for that statement. All of the average scores for the Student Support section are less than 1.50, meaning the average student response was closer to "Strongly Agree" rather than "Agree".

For the Curriculum section, feedback was less positive. Several students disagreed with many of these statements, and the average scores were between 2.00 and 3.00, meaning the average response was closer to the neutral "Neither Agree nor Disagree" option in some cases. Students voiced varying levels of disagreement with these statements: they were most positive about the courses helping them meet academic goals (average score 1.81), but they were most negative about there being an appropriate range of courses offered in this program (average score 2.66). Students were also less positive about the extracurricular activities related to this program (2.63) and the availability of library resources to help them succeed in this program (2.61).

For the Facilities & Equipment section, feedback was relatively negative, as a large number of students voiced disagreement with these statements. The average scores ranged from 3.30 to 3.54, meaning the average response was closer to disagreement. Students particularly had issues with the buildings and classrooms (3.54), the equipment (3.49), and the computers and software (3.30) used in this program. There were also more students indicating strong disagreement than any other response for the statements in this section. Despite this, almost every student indicated they were aware of the course outcomes and objectives for this program.

6. **Facilities and Equipment**

Facility is the "welcoming" factor. Once students start our program and they see the inadequate classrooms, not enough practicing rooms, and no availability of a performing venue, they went somewhere else. This has been seen time and time again. The department needs adequate facility and proper classroom equipment to accommodate the enrollment increases. For example: The piano classes have steadily increased in enrollment; but we only have 20 pianos (plus one instructor station) to accommodate the 27-student capacity.

There is a need of audio/visual equipment and classroom projection systems for all music courses. This will allow the instructor to utilize technology and other modern methodologies to help educate the students. In addition, the Music Department needs an annual budget line to facilitate the long-term maintenance of pianos repair and tuning, purchasing of Band/String Instruments, and guitar accessories such as strings. It is important for Students and faculty to have the correct tuning on the piano in order to learn and or teach the art of Ear Training, conduct Music Performances, and hold comprehensive Music courses, etc.

The Commercial Music area needs additional memory for the computer lab. The current Operating System for these computers requires at least 2 Gigs of RAM. However, the computers in the lab have only 1 Gig of RAM installed on each computer. There are approximately 18 computers that need this additional memory. Due to constant upgrades in Computers and Music Software systems, being current in Technology plays an important role for the Commercial Music Program. Over 90% of these course materials require the use computers and technology. Therefore, the long term planning and updating of computers, memories, software, and hardware is essential.

There will continue to be a need for a properly equipped practicing room to accommodate music students enrolled in courses such as piano, guitar, voice, Band and other instrumental ensembles. At the moment, there are seven practicing rooms. Only two are available for practicing, while the others are locked up as storage spaces. The solution would be to clear the storage spaces. There were numerous discussions of resolutions, but no actions have been taken.

For the immediate (1 year) needs, properly functioning classrooms is a priority for the Y building. After six years, the roof leaks have been addressed during the Fall 2011 semester. However, rooms Y99, Y82, and Y80 need a functional AC/Heating system. The rooms are either too cold during the Fall/Winter sessions, or too hot during the Spring/Summer sessions.

For the long-range need (2 years), the Fine Arts desperately need a functioning performing venue. Currently, all performances are held in the noisy and interrupting Student Lounge and gymnasium, or the small class/rehearsal room (Y82).

Recommendation: The music faculty recommends that the facility be improved soon. These include more practicing rooms, adequate functioning classrooms, and a Performing Venue.

Serious Facility Issues in the Music Building are as follows:

1. The Commercial Music Computer Lab (room 95) is currently connected to the Bathroom in the Y building. Students are complaining about the order coming from the bathroom are making them nauseated and is distracting them from being able to complete their lab assignments. In addition, the room stays full of dust due to the poor condition of the insulation of the windows and doors and the dust is damaging to the computers in the room as well.
2. The Piano Lab in Y80 needs to proper lighting, an entire row of lighting was removed due to rain leakage a few years ago and it was never replaced. The main issue with this is that these lights sits directly over the "Teachers Station" which makes if difficult for the instructor to see the piano and lessons for the students.
3. The Piano Lab Y80 as well as the future Commercial Music Should be modified with Smart Room Technology such as projectors and Audio!

7. <u>Technology and Software</u>

<u>Commercial Music Technology Needs</u>

1. Increase the funding for New Technology and the related Equipment such as New Software, Updates to the existing software. The Commercial Music Technology as well as the entire Music Program such as; Audio Production, Music Theory, Music Fundamental, Songwriting, Musicianship, and much more will be greatly enhanced for Student learning with the updates of the equipment/music software.

2. Part of the Commercial Music Program requirements is the ability to expose the students to industry professionals. A major part of this is to have a budget for hosting guest presenters from the industry who are looking to inform students about the various employment opportunities within the workforce. The Commercial Music Technology Program as well as the entire Music Program such as; Audio Production, Music Theory, Music Fundamental, Songwriting, Musicianship, and much more will be greatly enhanced for Student learning by their exposure to expertise of these industry leaders.

Required for How Long: Ongoing
Position Description:
Technical and clerical worker
Supporting Rationale:
To help support the day to day needs of the Commercial Music program.

Evaluation of Goal

1. The success of the program will be evaluated by assessing the student's knowledge of the various software and hardware tools used for Multi-Media Entertainment production in the workforce.
2. The program will be evaluated on the its ability to provide a pathway for the to complete the program within a two year period with either an A.A. Degree, Certificate, or a Transfer to the four year university.
3. Student evidence of acquiring internships and/or jobs as a result of their training will be one of the core indications of achieving this goal.

Objectives
1. Acquire funding from the 2012-16 CTEA grant for Commercial Music.
2. Use these funds appropriately to develop the program's effectiveness in getting students into the job market.

Estimated Amount (Rough): $ 45,000.00
Description:
1. Purchase: Computers with desk workstations Stations for the Commercial Music Labs.
2. Purchase: Audio engineering Software applications related to the multi-media entertainment industry.
3. Purchase: Hardware such as cables, Microphones, Audio Interfaces, Monitors, keyboards, MIDI Interfaces.
4. Establish an annual budget of $5,00.00, in order to pay industry professionals to hold Master Classes on campus throughout the year to inform students of employment opportunities, as well as the required skill set a that a student will need for a particular entry level job within the Industry.
5. Establish a budget to transport students to tour some of the top studios in the area in order to help them get acclimated to the professional studio environments and the daily responsibilities of the working professional audio engineers, producers and technicians and musicians.

Reason:
Provide technical training for students in order to help prepare them for job placement within the Multi-Media Entertainment Industry.
Location: Y81a, Y95
New or Replacement: New facility Installations.
Services Required: Heating/ Air**,** Electricity, Internet Access through-out the music building.

Estimated Amount (Rough): $ 2000.00
Description:
Audio, Game Audio, Music Technology related Hardware.
Reason: Provide technical resources and training for students in order to help prepare them for job placement within the Video Game Industry.
Location: To be determined. Currently the Labs are in poor condition and requires renovation.
New or Replacement: New Installation
Services Required: Electricity, Internet Access

Estimated Amount (Rough): $ 1500.00
Description:
1. Software applications related to the multi-media entertainment industry.
Reason:
Provide technical training for students in order to help prepare them for job placement within the Multi-Media Entertainment Industry.
Location: Y95, Y81a
New or Replacement: New Installation
Services Required: Electricity, Internet Access

8. **<u>Staffing</u>**

The Music Department currently has 3 consistent faculty members. There are two full-time tenured faculty members and one part time that teaches every semester part-time faculty members who work only as needed. Consequently, this makes the Music Department severely under staffed to effectively meet the constant demands of the students. The music area needs to have an office for a worker to receive messages and to assists students access to practice rooms, labs, class rooms when the faculty is unavailable due to teaching or not on campus. Moreover, Art has only one adjunct faculty member, Dance has only one full time and one adjunct, Film has only one adjunct member, and Theatre has only one adjunct faculty member. It is recommended that due to the growth shown in the above previous graphs and the anticipated new enrollment of students, the Music Department and or the Fine Arts department would greatly benefit from haveing a designated office clerk to answer phones, assist faculty and students with day to day necessities. Most College Music Departments if not all are setup with a functional administrative assistant to help the department to function properly. In addition, the Music Department needs an accompanist for such classes as Voice/ Choir, Student Recitals, Band Recitals, and Performances. This will allow the instructor to conduct the various ensembles and teach the intricacies of the music performance of the instrument and the vocal to the student without the interruptions related to not having an accompanist. In addition, there is also a great need for a part-time employee to monitor the Music Computer labs while students are working on their various music course assignments such as Practicing their Vocal/Instrument, Tutorials, Music Technology skills and Ear Training.

Full-time faculty members:

Harvey Estrada, Professor of Music, Director of the Commercial Music Program

Mandeda Uch, Professor of Music

Part-time faculty members:

Timothy Davis, Adjunct Voice Instructor

Recommendation:

Additional faculty is needed to teach the Symphonic Band. Justification for this new position is due to the demand to serve the incoming freshman from the feeder High Schools. Recently, Compton Schools have had an increase of enrollment in their instrumental music programs. In addition, each Middle and High School currently has strong band and or orchestral music programs and highly qualified faculty. Compton School District is also supporting their district schools with monies to support this demand in the music disciplines. Furthermore, the Compton Educational Center's faculty has established a partnership with the Compton Unified Music faculty, which will help to articulate the High School Music student with the Compton's music department. Another recommendation is for a secretary, or someone other than faculty, to help students.

9. **Future Direction and Vision**

The CEC Music Faculty are collaboratively working with the local schools, community organizations, and businesses within the community, as an effort to recruit future students for the department; in conjunction with serving the current ones. Examples of these activities includes the CEC Music Faculty judging band competition at the local high schools, providing private lessons to students, teaching guitar for the afterschool program at Compton High School, and performing for various music/community organizations.

Future plans include to addition of the Jazz Studies Major. The Jazz Studies Major will allow Compton student's transfer to the newly formed Bachelor of Arts in Jazz Studies at California Dominguez Hills, as well as CSU Fullerton CSU Los Angeles And CSU Long Beach. Our future Plan must include updated curriculum offerings of the courses for the Applied Music. This is a Music Major Core requirement and is a State Funded Program that is provided to the Community Colleges and Universities for their Music Majors. Currently, the Compton Center is the only College Campus of its kind that does not offer applied lessons for Music Majors. Students at CEC are being under educated in this area and as a result, students have to spend an extra 2 years at another college to meet the entry-level requirements to the University. El Camino College in Torrance have applied lessons for their music majors, however, the Compton campus is not currently offering this component. The Applied Program is a private lesson curriculum that is required by the Community College, CSU, UC, and private Universities worldwide, for students to study in their specific music concentration such as instrumental, vocal, and music composition. In other words Applied Music is the student's key Performance Instrument of instruction. This can easily be accomplished with the appropriate administrative support.

The music department future plans also include offering classes in other instruments. These include Strings, Winds, Brasses, and Percussions. These classes are already available in the El Camino College catalog. Their offering depends on availability of funds. The instrumental classes that we are offering now are the piano, guitar, and voice classes.

Our challenge is to secure funds necessary to effectively operate as a complete college level music department that provides the quality education that our students need.

10. Prioritized Recommendations

1. To begin offering the courses that are required for the Music Major and that are aligned with the Four-Semester Plan for the A.A. Music Degree Program and Certificate Program.

2. Upgrading classrooms and renovating practice rooms.

Needs repair in Y82 (floors, ceilings, lights, cabinets, white board installation, doors and locks). In Y80 there's a need for air/heat system. In Y99 there's a need for air/heat and audio/visual equipment. Practice rooms need renovations. This includes clearing the spaces to provide each student with an electronic piano. There are five rooms that need renovation.

3. Implement an / Computer/Instrument Maintenance Agreement budget.

Following is just a projected amount of funds for general maintenance of department pianos, guitars, and band instruments. Sheet music is also needed for vocal/instrumental performance classes.

Purchasing of additional musical instruments

1) Purchase 5 electronics pianos for practice/classroom ($15,000.00)
2) Purchase 5 guitars for guitar classes and ensemble ($2500.00)
3) Purchase Orchestral String Instruments for future string program ($50,000.00)

APPENDIX A: The Music faculty surveyed music faculty from other colleges to get their input on the importance of applied lessons for music students and the positive effects that it has on the enrollment and the retention of music students. One of the most important challenges that the music faculty has is the ability to retain and recruit music majors. The is due to the fact that Compton College does not have an applied music program for its music majors. A music student is required and expected to learn and perform recitals as part of their training and without an applied program in place there is no way for the students to advance on their instrument or voice. Please see the enclosed Surveys from other college professors.

TWO YEAR COMMUNITY COLLEGE MUSIC CURRICULUM SURVEY

Name:	R Jonathan Minei
Teaching Title/Position held:	Assoc. Prof. — Music ; Guitar Studies
Institution and years of experience:	ECC 2 years +

For each item identified below, circle the number
to the right that best fits your judgment of its quality.
Use the rating scale to select the quality number.

		Scale			
This survey will be used to determine the importance of having certain Core Music courses in the curriculum in order to build and/or strengthen a Community College's Music Program. It will also be used to show the importance of these courses in recruiting and/or maintaining the retention of the serious Music Student/Music Major Student, that will aspire to select an academic Pathway which may include acquiring an A.A./A.A.T. Degree in Music and/or just meeting the basic minimum transfer requirement guidelines in order to transfer into a four year university as a Music Major or Music Minor.	Non Important				Very Important
1. MUSIC THEORY AND MUSICIANSHIP (ALL LOWER DIVISION LEVELS)	1	2	3	4	(5)
2. APPLIED MUSIC (INSTRUMENTAL/VOICE) 4 units minimum (1 per semester) 4 semester total	1	2	3	4	(5)
3. MUSIC HISTORY Lower division for A.A./A.A.T.	1	2	3	4	(5)
4. PIANO PROFICIENCY courses, Lower division for A.A./A.A.T	1	2	3	4	(5)
5. PERFORMANCE ENSEMBLES (Participation each semester)	1	2	3	4	(5)
Please write in and grade any other curriculum recommendations that you may have below:	1	2	3	4	5
6.	1	2	3	4	5
7.	1	2	3	4	5
8.	1	2	3	4	5
9.	1	2	3	4	5
10.	1	2	3	4	5
11.	1	2	3	4	5

If you choose please sign and date below:

_____ Date: 9/14/17 _____

TWO YEAR COMMUNITY COLLEGE MUSIC CURRICULUM SURVEY

Name: Polli Chambers-Salazar

Teaching Title/Position held: Director of Piano Studies

Institution and years of experience: El Camino College, 8 yrs.

For each item identified below, circle the number
to the right that best fits your judgment of its quality.
Use the rating scale to select the quality number.

		Scale			
This survey will be used to determine the importance of having certain Core Music courses in the curriculum in order to build and/or strengthen a Community College's Music Program. It will also be used to show the importance of these courses in recruiting and/or maintaining the retention of the serious Music Student/Music Major Student, that will aspire to select an academic Pathway which may include acquiring an A.A./A.A.T. Degree in Music and/or just meeting the basic minimum transfer requirement guidelines in order to transfer into a four year university as a Music Major or Music Minor.	Non Important				Very Important
1. MUSIC THEORY AND MUSICIANSHIP (ALL LOWER DIVISION LEVELS)	1	2	3	4	(5)
2. APPLIED MUSIC (INSTRUMENTAL/VOICE) 4 units minimum (1 per semester) 4 semester total	1	2	3	4	(5)
3. MUSIC HISTORY Lower division for A.A./A.A.T.	1	2	3	4	(5)
4. PIANO PROFICIENCY courses, Lower division for A.A./A.A.T	1	2	3	4	(5)
5. PERFORMANCE ENSEMBLES (Participation each semester)	1	2	3	4	(5)
Please write in and grade any other curriculum recommendations that you may have below:	1	2	3	4	5
6.	1	2	3	4	5
7.	1	2	3	4	5
8.	1	2	3	4	5
9.	1	2	3	4	5
10.	1	2	3	4	5
11.	1	2	3	4	5

If you choose please sign and date below:

_____   Date: 9/14/17

TWO YEAR COMMUNITY COLLEGE MUSIC CURRICULUM SURVEY

Name: NIKKI SHORTS

Teaching Title/Position held: CONDUCTOR & PRIVATE INSTRUCTOR AT SANTA COLLEGE, CURRICULUM

Institution and years of experience: WRITER FOR LA PHIL EDUCATION DEPT., TEACHING ARTIST
AND ORCHESTRAL CONDUCTOR FOR LA PHIL'S YOLA PROGRA
PRIVATE TEACHER, AUTHOR/CONTRIBUTOR TO A BOOK ABOUT
TEACHING TECHNIQUES IN
UNDERSERVED COMMUNITIE
FREELANCE ORCHESTRAL,
CHAMBER, & SESSIO
PLAYE
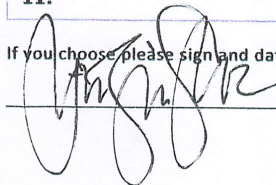
For each item identified below, circle the number
to the right that best fits your judgment of its quality.
Use the rating scale to select the quality number.

Scale

	Non Important				Very Important
This survey will be used to determine the importance of having certain Core Music courses in the curriculum in order to build and/or strengthen a Community College's Music Program. It will also be used to show the importance of these courses in recruiting and/or maintaining the retention of the serious Music Student/Music Major Student, that will aspire to select an academic Pathway which may include acquiring an A.A./A.A.T. Degree in Music and/or just meeting the basic minimum transfer requirement guidelines in order to transfer into a four year university as a Music Major or Music Minor.					
1. MUSIC THEORY AND MUSICIANSHIP (ALL LOWER DIVISION LEVELS)	1	2	3	4	(5)
2. APPLIED MUSIC (INSTRUMENTAL/VOICE) 4 units minimum (1 per semester) 4 semester total	1	2	3	4	5
3. MUSIC HISTORY Lower division for A.A./A.A.T. (MUSIC APPREC. 101)	1	2	(3)	(4)	5
4. PIANO PROFICIENCY courses, Lower division for A.A./A.A.T (INSTR/VOCAL)	1	2	(3)	(4)	5
5. PERFORMANCE ENSEMBLES (Participation each semester)	1	2	3	4	(5)
Please write in and grade any other curriculum recommendations that you may have below:	1	2	3	4	5
6. A COURSE ABOUT HOW/WAYS FULL TIME MUSICIANS	1	2	3	4	(5)
7. WORK AND MAKE MONEY	1	2	3	4	5
8.	1	2	3	4	5
9.	1	2	3	4	5
10.	1	2	3	4	5
11.	1	2	3	4	5

If you choose please sign and date below:

_____ Date: 9/21/17

TWO YEAR COMMUNITY COLLEGE MUSIC CURRICULUM SURVEY

Name: David Adele

Teaching Title/Position held: Adjunct

Institution and years of experience: Santa Ana College & Mt. SAC / 21 years

For each item identified below, circle the number
to the right that best fits your judgment of its quality.
Use the rating scale to select the quality number.

		Scale			
This survey will be used to determine the importance of having certain Core Music courses in the curriculum in order to build and/or strengthen a Community College's Music Program. It will also be used to show the importance of these courses in recruiting and/or maintaining the retention of the serious Music Student/Music Major Student, that will aspire to select an academic Pathway which may include acquiring an A.A./A.A.T. Degree in Music and/or just meeting the basic minimum transfer requirement guidelines in order to transfer into a four year university as a Music Major or Music Minor.	N o n I m p o r t a n t				V e r y I m p o r t a n t
1. MUSIC THEORY AND MUSICIANSHIP (ALL LOWER DIVISION LEVELS)	1	2	3	4	(5)
2. APPLIED MUSIC (INSTRUMENTAL/VOICE) 4 units minimum (1 per semester) 4 semester total	1	2	3	4	(5)
3. MUSIC HISTORY Lower division for A.A./A.A.T.	1	2	3	4	(5)
4. PIANO PROFICIENCY courses, Lower division for A.A./A.A.T	1	2	3	4	(5)
5. PERFORMANCE ENSEMBLES (Participation each semester)	1	2	3	4	(5)
Please write in and grade any other curriculum recommendations that you may have below:	1	2	3	4	(5)
6. GUITAR ENSEMBLE CLASSES	1	2	3	4	(5)
7.	1	2	3	4	(5)
8.	1	2	3	4	(5)
9.	1	2	3	4	(5)
10.	1	2	3	4	(5)
11.	1	2	3	4	(5)

If you choose please sign and date below:

_____ Date: 11-3-17

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Assessment: Course Four Column

Compton: Course SLOs (Div 2) – Music

COM: MUSI 101:Music Fundamentals

Course SLOs	Assessment Method Description	Results
SLO #1 Close Position Dominant Seventh Chord - By the end of the semester, students will be able to construct or identify a close position dominant seventh chord and its inversions within a major or minor key context. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Fall 2015) **Input Date:** 07/29/2014	**Exam/Test/Quiz -** In a series of assignments,practice tests and exams, students will be asked to construct a close position dominant seventh chord and its inversions within a major or minor key context. **Standard and Target for Success:** Students are expected to complete the tests with with a score of 80% accuracy. The target for success for the students is a score of (80% = B or greater). This would be the expected level of comprehension for successful comprehension of Dominant Chord and their Inversions.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met 100% of the students participated in thi of the students scored above 80% on th seventh chords and the identification inversions. The other 5% of the studen They were given hand-outs over time wh Elements of Major/Minor Dominate Ch exams, in which they were able to Students who did not do well were unsatisfactory attendance during (12/01/2015) **Faculty Assessment Leader:** Harvey Estrad
	Multiple Assessments - The Students completed worksheets, exams, and in class demonstrations	**Semester and Year Assessment Conducte** 2016) **Standard Met? :** Standard Met

Course SLOs	Assessment Method Description	Results
	for this assesment. **Standard and Target for Success:** The target for success was 90-100%	100% of the students participated in this 95% of the students reached the desir They were given hand-outs over time wh Elements of Major/Minor Dominate Ch exams, in which they were able to s Students who did not do well were s unsatisfactory attendance during (10/24/2016) **Faculty Assessment Leader:** Professor Est
SLO #2 Close Position Triad - By the end of the semester, students will be able to construct or identify a close position triad and its inversions within any major or minor key **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Fall 2016) **Input Date:** 07/29/2014	**Presentation/Skill Demonstration -** All actively enrolled Students in music 101 for Fall 2016, received multiple examinations, assignments and exams in order to show their comprehension and proficiency in the construction of Major and minor triads in: root position, first and second inversion. **Standard and Target for Success:** By the 12th week of class, Students are expected to be able to complete the above task with at least 95% accuracy.	**Semester and Year Assessment Conduc** 2016) **Standard Met? :** Standard Met 100% of the students participated in thi of the students scored above average on for major and minor keys. 10% of the stud or above. In addition, the students d understanding further by playing their piano. (11/10/2016) **Faculty Assessment Leader:** Harvey Estrad

SLO #3 Counts and Rhythmic Syllables - By the end of the

Course SLOs	Assessment Description	Method	Results
semester, students will be able to write counts an necessary rhythmic syllables under a 4-measure rhythm pattern in simple meter. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 07/29/2014			

COM: MUSI 103A:Theory and Musicianship I

Course SLOs	Assessment Method Description	Results
SLO #1 Key Signatures - Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Fall 2016) **Input Date:** 07/29/2014	**Multiple Assessments -** All actively enrolled Students in music 103A for Fall 2016, received multiple examinations, assignments and exams in order to show their comprehension and proficiency in the construction of Major and minor Key Signatures. **Standard and Target for Success:** By the 4th week of class, Students are expected to be able to complete the above task related to Key signature, with at least 95% accuracy.	**Semester and Year Assessment Conduc** 2016) **Standard Met? :** Standard Met The students were all successful in reac 100%% accuracy. Their presentations sho learned to apply the techniques that they this point in their study of music. Please n most basic skill required of every (03/27/2017) **Faculty Assessment Leader:** Professor Est
SLO #2 Triads & Seventh Chords - Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully diminished seventh). **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Fall 2016) **Input Date:** 12/21/2013	**Multiple Assessments -** All actively enrolled Students in music 103A for Fall 2016, received multiple examinations, assignments and exams in order to show their comprehension and proficiency in identifying and spelling the four types of triads; (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully diminished seventh). **Standard and Target for Success:** 100% of the students participated in this assignment. 100% of the	**Semester and Year Assessment Conduc** 2016) **Standard Met? :** Standard Met The students were all successful in reac 100%% accuracy. Their presentations sho learned to apply the techniques that they this point in their study of music. Please n most basic skill required of every (12/06/2016) **Faculty Assessment Leader:** Professor Ha

Course SLOs	Assessment Method Description	Results
	The students scored above average on all Triad/Seventh Chord construction for major and minor keys. In addition, the students demonstrated their understanding further by composing chord structures types in various	
SLO #3 Minor Scales, Intervals & Rhythm - Upon completion of the course, students should be able to sing minor scales, all simple intervals, short diatonic melodies, major and minor triads in root position and all inversions, and clap a rhythmic example in simple meter featuring subdivisions of the beat. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013		

COM: MUSI 103B:Theory/Musicianship II

Course SLOs	Assessment Description	Method	Results
SLO #1 Leading-tone Chords - Upon completion of the course, students should be able to spell and identify secondary dominants and secondary leading-tone chords in the context of all major and minor keys. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 07/29/2014			
SLO #2 Intervals, Triads & Rhythm - Upon completion of the course, students should be able to sing all simple intervals, major and minor triads in root position and all inversions, all diatonic seventh chords in root position, a short diatonic melody, and clap a rhythmic example in compound meter featuring subdivisions of the beat. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 12/21/2013			
SLO #3 Common Chord Modulations - Upon completion of the course, students should be able to identify and analyze with Roman numerals common-chord modulations between closely-related keys in music written by composers from the Classical Era (Haydn, Mozart, and Beethoven) **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013			

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COM: MUSI 111:Music Appreciation-Survey

Course SLOs	Assessment Method Description	Results
SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2019-20 (Fall 2019) **Input Date:** 12/21/2013	**Exam/Test/Quiz -** Students were to listen to pieces of music and select the correct description of the musical elements. There were three sections (9126, 9129, 9130). In section 9126 there were five listening tests given to the students throughout the semester. The first test covers musical elements of the Medieval and Renaissance periods. The second test covered musical elements of the Baroque period. The third tests covered the Classical period. The fourth test covered The Romanitic period. Test five covered the music of the 20th century. Sections 9129 and 9130 are online classes. There were two listening exams given throughout the semester. Listening Exam #1 covered musical elements from the Medieval to the Classical period. Listening Exam #2 covered the music of Beethoven to the 20th century. **Standard and Target for Success:** It is expected that 70% students that took the tests will score at least 70% on each test.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met For section 9126: Test 1 result: 20 stu higher; while 8 students got less than 70% pass. Test 2 result: 18 stu higher; while 7 students got less than 70% pass. Test 3 result: 20 stu higher; while 5students got less than 70% pass. Test 4 result: 18 stu higher; while 6 students got less than 70% pass. Test 5 result: 20 stu higher; while 4 students got less than 70% pass. For section 9129: Exam 1 result: 24 st higher; while 5 got less than 70%; 83% Exam 2 result: 27 stu higher; while 5 got less than 70%; 84% For section 9130: Exam 1 result: 18 st higher; while 7 got less than 70%; 72% Exam 2 result: 25 stu higher; while 2 got less than 70%; 92% (01/14/2016) **Faculty Assessment Leader:** Mandeda Ucl
SLO #2 Comparing & Contrasting - Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences. **Course SLO Status:** Active	**Exam/Test/Quiz -** Students were assigned works from the 6 style periods covered in this class to compare and contrast. The 6 periods are Medieval, Renaissance, Baroque, Classical, Romantic, and Modern periods. There are 3	**Semester and Year Assessment Conduc** 2016) **Standard Met? :** Standard Met For section 9126: Test 1 result: 24 stude higher, while 10 scored less than 7 Test 2 result: 27 stude higher, while 9 scored less than 7

Course SLOs	Assessment Method Description	Results
Course SLO Assessment Cycle: 2018-19 (Fall 2018), 2020-21 (Fall 2020) **Input Date:** 12/21/2013	sections (9126, 9129, 9130). Section 9126 were given 3 tests. Test 1 covered works from Medieval and Renaissance, Test 2 covered works from Baroque and Classical, and Test 3 covered the Romantic and Modern periods. Sections 9129 and 9130 are online classes. Two tests were given. Test 1 covered works from Medieval to Classical; and Test 2 covered works from Romantic to Modern. **Standard and Target for Success:** It is expected that 70% of students that took the test will score 70% or higher on this SLO.	Test 3 result: 24 stude higher, while 9 scored less than 7 For section 9129: Test 1 result: 22 stude higher, while 8 scored less than 7 Test 2 result: 18 stude higher, while 8 scored less than 7 For section 9130: Test 1 result: 26 stude higher, while 7 scored less than 7 Test 2 result: 25 stude higher, while 8 scored less than 7 (12/21/2016) **Faculty Assessment Leader:** Mandeda Ucl
SLO #3 Distinguishing among Characters - Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013		

COM: MUSI 113:Survey of Jazz

Course SLOs	Assessment Method Description	Results
SLO #1 Describe a Jazz Performance - Upon successful completion of this course, the student should be able to describe a jazz performance in terms of instruments, and performance characteristics. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 07/29/2014	**Exam/Test/Quiz -** Students were assessed by testing there ability to describe standard music elements such as rhythm, harmony, texture, dynamics, form and melody that is used in the Jazz genre. **Standard and Target for Success:** It is expected that 85% percent of students will score 75% or above on this SLO.	**Semester and Year Assessment Conducte** 2016) **Standard Met? :** Standard Met There were a 90% success rate am assessed. These students worked hard in assessment. They also were attentive thr asking questions, completing the r reading, Analysis drills, and homew (10/24/2016) **Faculty Assessment Leader:** Harvey Estra
	Multiple Assessments - Students were given several lessons during the semester that required descriptive explanations of different styles of Jazz performances, the various instruments used in Jazz and the Characteristics of each performance. **Standard and Target for Success:** the Target for the success of this SLO is 90-100% success rate.	**Semester and Year Assessment Conducte** 2016) **Standard Met? :** Standard Met Students were tested on their abilities various styles, Jazz performances, and these performances. (10/24/2016) **Faculty Assessment Leader:** Professor Est

SLO #2 Differentiating Style Periods of Jazz - Upon successful completion

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Course SLOs	Assessment Description	Method	Results
of this course, the student should be able to identify the characteristics of and differentiate between the different style periods of jazz from an audio/visual recording. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 07/29/2014			
SLO #3 Musical Style Periods - Upon successful completion of this course, the student should be able to describe historical contexts, main styles, and innovators of jazz music. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 07/29/2014			

COM: MUSI 120:Voice Class I

Course SLOs	Assessment Method Description	Results
SLO #01 Critiquing a 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 **Course SLO Status:** Inactive **Input Date:** 07/01/2013 **Inactive Date:** 05/31/2014		
SLO #1 Functions of the Voice - Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic to intermediate level. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2014-15 (Spring 2015) **Input Date:** 12/21/2013	**Performance -** Students are expected to participate and be fully engaged in healthy singing practices. This includes, posture, diction and breathing, concluding with a singing performance. **Standard and Target for Success:** It is expected that 95% of students will score a 85% or above on this SLO. Even though students are meeting the required attendance and participation they are still below the standard due to the lack of an accompanist.	**Semester and Year Assessment Conducte** 2015) **Standard Met? :** Standard Not Met While many of the students did well the accompanist did created a situation wh not to gain from the full benefits of wha professional singing performance. (10/26/ **Faculty Assessment Leader:** Tim Davis
SLO #2 Performing & Analyzing - Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic to intermediate level		

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Course SLOs	Assessment Description	Method	Results
Course SLO Status: Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 12/21/2013			
SLO #3 Accuracy in Various Languages - Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic to intermediate level **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 12/21/2013			

COM: MUSI 131A:Beginning Piano I

Course SLOs	Assessment Description	Method	Results
SLO #1 Notes, Rhythms, and Fingering - Upon completion of the course, students will be able to play an elementary level piano piece with accurate notes, rhythms and fingerings. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2020-21 (Fall 2020) **Input Date:** 12/22/2013			
SLO #2 One-Octave Scales - Upon completion of the course, students will be able to play one-octave harmonic minor scales on a, e and d, hands-together. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2018-19 (Fall 2018) **Input Date:** 12/22/2013			
SLO #3 Chord Progressions - Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-alone. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Summer 2017), 2019-20 (Fall 2019) **Input Date:** 12/22/2013			

COM: MUSI 131B:Beginning Piano II

Course SLOs	Assessment Description	Method	Results
SLO #1 Notes, Rhythms, and Fingering - Upon completion of the course, students will be able to play an early-intermediate level piano piece with accurate notes, rhythms and fingerings. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2017-18 (Spring 2018) **Input Date:** 12/22/2013			
SLO #2 Two-Octave Arpeggios - Upon completion of the course, students will be able to play two-octave arpeggios in D and A major, hands-alone. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2018-19 (Spring 2019) **Input Date:** 12/22/2013			
SLO #3 Chord Progressions - Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-together. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2019-20 (Spring 2020) **Input Date:** 12/22/2013			

COM: MUSI 147A:Beginning Guitar

Course SLOs	Assessment Method Description	Results
SLO #1 Rhythm, Posture, Technique & Fingering - Ability to play a musical piece demonstrating consistent rhythm, proper posture, technique, correct fingering and use of proper finger positions. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2018-19 (Fall 2018) **Input Date:** 12/21/2013	**Performance -** Students were given song #72 from the book to perform on the last day of class. Students knew 7 weeks ahead of time to prepare. They were to perform the piece metronome marking of mm=80 (quarter notes). **Standard and Target for Success:** The standard for success is based on a point system of 0-4. I expect at least 70% of the student to pass. The students must perform the piece in its entirety to pass with a C. 0=Fail (no performance); 1=D (students performed, but with many wrongs notes, fingering, and did not play the entire piece; 2=C (this is a pass, but the performance is less than 80 beats of the metronome, one to two wrong notes, stopped 1 or 2 times, inconsistent fingerings, but the students played through the end); 3=B (stopped once, one or two wrong notes, changed fingering); 4=A (Excellent, the performance has no wrong notes, fingering, nor inconsistent rhythm).	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met The assessment was done on the last da were 10 student left in the class. The res students did not perform, a 0 from th student at a 1 of the point system; 3 stu point system; 1 student was at a 3 of th students at a 4 of the point system. (12/1: **Faculty Assessment Leader:** Mandeda Ucl
SLO #2 Strumming Chords - Ability to demonstrate strumming chords in time with proper fingerings and consistent rhythm. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2019-20 (Fall 2019) **Input Date:** 12/21/2013	**Performance -** Students were given 4 chord progressions. Each progression will have chords that were covered in class. Students pick one for performance. The performance was graded on consistent rhythm and correct fingerings. **Standard and Target for Success:**	**Semester and Year Assessment Conduc** 2016) **Standard Met? :** Standard Met The performance took place at the 1 semester. 12 students took the assessme as follow: "F" performance=0 performance=2 students; "C" performanc performance=3 students; "A" perforr (12/21/2016)

Course SLOs	Assessment Method Description	Results
	The standard for success is based on a letter grade: A, B, C, D, and F. I expect 70% of the students to pass with a "C". The students must perform the progression entirely, and repeat it once to pass. F=Fail (no performance); "D" (Students performed, but with many inconsistent fingerings--leading to many "string buzzing". The performance did not have consistent rhythm and did not play the entire progression.); "C" (This is a pass, but the performance was a little slow, one to two inconsistent fingerings and rhythm, but the students completed the performance with repetition); "B" (A good performance with the good speed and only one inconsistent rhythm and fingering.); "A" (Excellent, the performance had no wrong fingering, nor inconsistent rhythm).	**Faculty Assessment Leader:** Mandeda Uc
SLO #3 Notating Major Scales - Ability to notate major scales in all 12 keys and extract the (4) primary triads (major, Minor, diminished, augmented). **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2020-21 (Fall 2020) **Input Date:** 12/21/2013		

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COM: MUSI 152abcd:Concert Choir

Course SLOs	Assessment Method Description	Results
SLO #1 Notation, rhythm and Text - Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Fall 2015) **Input Date:** 12/21/2013	**Performance** - Concert Choir students are expected to have a healthy practicum of vocal execution, along with singing in 4 to 8 part harmony. Learning how to read and follow ones vocal part as well as following the conductor. **Standard and Target for Success:** It's expected that 95% of the students will score 85% or above on this SLO. Even though students are meeting the required attendance and participation they are still below the standard due to the lack of an accompanist.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Not Met The results from my assessment are pred of proper practice facilities, the lack accompanist (03/10/2016) **Faculty Assessment Leader:** Tim Davis
SLO #2 Voice Parts - Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 12/21/2013		
SLO #3 Critiquing Performances - Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and		

Course SLOs	Assessment Description	Method	Results
interpretation with accurate musical terminology at an intermediate level. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013			
SLO #01 Critiquing a Performance (INACTIVE) - 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. **Course SLO Status:** Inactive **Input Date:** 07/01/2013 **Inactive Date:** 05/31/2014			

COM: MUSI 215A:Music History and Literature up to 1750

Course SLOs	Assessment Method Description	Results
SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2019-20 (Fall 2019) **Input Date:** 12/21/2013	**Exam/Test/Quiz -** Students were to listen to pieces of music and select the correct description of the musical elements. There were three listening tests given to the students throughout the semester. The first test covers musical elements of the Medieval period. The second test covers musical elements of Medieval and Renaissance periods. The third tests covers the Baroque period. **Standard and Target for Success:** The target for success is 70% for all 3 tests combined.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met Test #1: 10 students got at least 70 answers, while 3 got less Test #2: 8 students got at least 70% of th while 3 got less Test #3: 11 students got at least 70 answers, while 2 got less Combined Tests: 29 passed and 8 fail success (12/11/2015) **Faculty Assessment Leader:** Mandeda Uc
SLO #2 Comparing & Contrasting - Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2018-19 (Fall 2018), 2020-21 (Fall 2020) **Input Date:** 12/21/2013		
SLO #3 Musical Style Periods - Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013		

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COM: MUSI 215B:Music Hist/Lit-1750 to Present

Course SLOs	Assessment Description	Method Results
SLO #1 Elements of Music - Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2018-19 (Spring 2019) **Input Date:** 12/21/2013		
SLO #2 Comparing & Contrasting - Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Spring 2018), 2019-20 (Spring 2020) **Input Date:** 12/21/2013	**Exam/Test/Quiz -** Student were assigned specific number of pieces (or works) from the three periods covered in this class to compare/contrast: Classical, Romantic, and Modern. Test 1 covered the Classical period and 11 pieces were assignment. Test 2 covered the Romantic period and 14 pieces were assigned. Test 3 covered the Modern period and 18 pieces were assigned. **Standard and Target for Success:** The target of success is for 70% of the students taking the test to correctly compare/contrast 70% or higher of the musical pieces assigned.	**Semester and Year Assessment Conducte** 2016) **Standard Met? :** Standard Met Test 1: 6 students scored 70% or higher, than Test 2: 5 students scored 70% or higher, than 70%, and 1 did not t Test 3: 5 students scored 70% or higher, than 70%, and 1 did not t Combined Test: 16 passed and 6 faile success rate. (05/20/2016) **Faculty Assessment Leader:** Mandeda Ucl
SLO #3 Musical Style Periods - Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-	**Exam/Test/Quiz -** There were two listening exams given for students to distinguish the characteristics of the three historical musical style periods studied in this class: the Classical (1750-1820); the Romantic (1820-1900); and the Modern (1900-2000). For Test #1 students distinguished	**Semester and Year Assessment Conducte** 2017) **Standard Met? :** Standard Met Test #1: 6 students scored 70% or higher scored less than 70%. Standard met students. Test #2: 6 students scored 70% or higher,

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Course SLOs	Assessment Method Description	Results
17 (Spring 2017) **Input Date:** 12/21/2013	the Classical and Romantic periods. Test 2 covered the Classical, Romantic, and Modern periods. **Standard and Target for Success:** The target is for 70% of students to score at 70% or higher on each test.	scored less than 70%. Same results as different students passing and failing. (08/ **Faculty Assessment Leader:** Mandeda Ucl

COM: MUSI 220:Voice Class II

Course SLOs	Assessment Description	Method	Results
SLO #01 Critiquing a 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. **Course SLO Status:** Inactive **Input Date:** 07/01/2013 **Inactive Date:** 05/31/2014			
SLO #1 Functions of the Voice - Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath-support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic to intermediate level. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2014-15 (Spring 2015) **Input Date:** 12/21/2013	**Performance -** Voice class II students are expected to have a healthy practicum of vocal execution, along with singing a foreign languages, Italian, French and German. **Standard and Target for Success:** It's expected that 95% of the students will score 85% or above on this SLO. Even though students are meeting the required attendance and participation they are still below the standard due to the lack of an accompanist.		**Semester and Year Assessment Conducte** 2015) **Standard Met? :** Standard Not Met Even though students are meeting the re and participation they are still below th the lack of an accompanist. The results fr are predicated on the lack of proper pra lack of a full time accompanist (10/26/201 **Faculty Assessment Leader:** Tim Davis
SLO #2 Performing & Analyzing - Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic to intermediate level.			

Course SLOs	Assessment Description	Method	Results
Course SLO Status: Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 12/21/2013			
SLO #3 Accuracy in Various Languages - Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic to intermediate level. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 12/21/2013			

COM: MUSI 247:Intermediate Guitar

Course SLOs	Assessment Method Description	Results
SLO #1 First & Second Position - Demonstrate the ability to perform a piece utilizing proper tempo, fingerings, dynamics, and rhythms using both First and Section Position. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Spring 2018) **Input Date:** 12/21/2013	**Performance -** Students were given musical selection #126 from the textbook to perform on the last day of class. This piece adhere to the SLO statement because it uses 1st and 2nd position of the guitar. The students perform the piece at a metronome marking of mm=72 (quarter notes). **Standard and Target for Success:** The standard for success is based on a letter grade (A, B, C, D, or F). It is expected that all students perform at a C letter grade to pass. F=Fail (no performance); D (students performed, but with many wrongs notes, fingering, and did not play the entire piece; C (this is a pass, but the performance is less than 72 beats of the metronome, 3-5 wrong notes, stopped once, inconsistent fingerings, little dynamic contrast, but the students played through the end); B (Good but with minor errors: 1-2 wrong notes, changed 1-2 fingerings, but the student kept consistent rhythm and used dynamic contrasts); A (Excellent, the performance has no wrong notes, fingerings, nor inconsistent rhythm. The student use dynamic contrasts).	**Semester and Year Assessment Conducte** 2016) **Standard Met? :** Standard Met Make note that this class was combined 3 students performed on the last day. 1 an "A" standard and 2 performed at (05/20/2016) **Faculty Assessment Leader:** Mandeda Ucl
SLO #2 Moveable Chord Forms - Demonstrate the ability to utilize proper moveable chord forms (Maj, Min, dom7th) in tempo in a medium-difficulty piece.	**Performance -** Students were given a piece from the textbook during week 9. The piece is of medium-difficulty that utilizes the full six-strings moveable chords (Maj, Min,	**Semester and Year Assessment Conducte** 2017) **Standard Met? :** Standard Met Make note that this class was concurren larger class to keep it from being canceled

Course SLOs	Assessment Method Description	Results
Course SLO Status: Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017), 2019-20 (Spring 2020) **Input Date:** 12/21/2013	dom7th). One section required strumming the chords, and another section required arpeggios. **Standard and Target for Success:** This is a pass or fail SLO assessment. Passing is when a student can perform the entire piece in the tempo of mm=70 beats or faster. Failing is when a student cannot perform the entire piece in the minimum tempo marking. Students were to practice this from week 9. It is expected that 80% of students that performed the SLO will pass.	was performed on the last day of clas enrolled. One student dropped early in t student performed the assessment a standard was met, but with a small sampl **Faculty Assessment Leader:** Mandeda Uc
SLO #3 Focused Unit Guitar Style - Demonstrate a basic understanding of the focused unit guitar style in performance using proper fingerings, rhythms, chord forms, time feel, dynamics, balance, and specific stylistic aspects in a duo ensemble setting. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017), 2018-19 (Spring 2019) **Input Date:** 12/21/2013		

COM: MUSI 265abcd:Symphonic Band

Course SLOs	Assessment Description	Method	Results
SLO #1 Stylistic Performance Practices - Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013			
SLO #2 Playing Techniques - Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques in a performance of a given piece of intermediate level band music. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013			
SLO #3 Terminology & Symbols - Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and musical expression, and perform them in a given piece of intermediate level band music. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013			

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COM: MUSI 266abcd:Big Band Jazz

Course SLOs	Assessment Method Description	Results
SLO #1 Intonation, Dynamic, Balance and Phrasing - Students will be able to demonstrate the ability to blend in an ensemble using proper intonation, dynamic, balance, and phrasing. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2014-15 (Spring 2015) **Input Date:** 07/01/2013	**Presentation/Skill Demonstration -** The assessment method for this Student Learning Outcome, will require the student to prepare to perform a piece of Music which is written for a 17 piece ensemble. The sections are as follows (5) Piece Sax section, (4) Trombones, (4) Trumpets, Piano, Bass, Guitar, and Drums. Students of these various instrumental sections will study and play at performance level this music together, which will require them to use proper Balance, Intonation, Dynamics and Phrasing. Oliver Nelson's "Stolen Moments" were one of the compositions used for this assessment. In this piece the Balance, Intonation, Dynamics and Phrasing has to be played with great precision by all musicians involved **Standard and Target for Success:** Students are expected to complete the project with 100% accuracy. This is the expected performance level of for College level music students.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met The students were successful in which the least 90% accuracy in completing performance was very convincing and sho learned to apply the techniques which the practiced during the Fall 2015 semester with a lot of energy and confidence. The c a little nervousness from the vocalist normal since they were performing i audience for the first time. (01/11/2016) **Faculty Assessment Leader:** Harvey Estrad **Faculty Contributing to Assessment:** Harv
	Performance - Students was asked to participate in a live performance in or to demonstrate their ability to blend as an ensemble, play in tune using proper dynamics, balance and phrasing. The song performed was Autumn Leaves composed by Joseph Kosma in 1945. The Ensemble included Horns, Rhythm Section and lead vocals.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met The students were successful in which the least 90% accuracy in completing performance was very convincing and sho learned to apply the techniques which the practiced during the Fall 2015 semester with a lot of energy and confidence. The c a little nervousness from the vocalist whic

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Course SLOs	Assessment Method Description	Results
	Standard and Target for Success: The students performers are expected to rehearse each week on these musical elements in order to achieve an overal satifactory performance with at least an 85% percent success rate. These results will show the students ability to reach the expected level of practical performance techniques and comprehension for a college level jazz ensemble performance.	normal since they were performing i audience for the first time. (01/11/2016) **Faculty Assessment Leader:** Harvey Estrad **Faculty Contributing to Assessment:** Harv
SLO #2 Big Band Styles and Composers - Students will be able to identify and differentiate basic big band styles by periods and composers **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Spring 2016) **Input Date:** 01/22/2014	**Performance -** Students explored the compositions of various Big Band Jazz composers. Their analysis consisted of the identification, articulation and expression of the composers style according to the time periods that the composition were written. **Standard and Target for Success:** The target for success was 90-100% of accuracy and interpretation.	**Semester and Year Assessment Conducte** 2016) **Standard Met? :** Standard Met Students explored the compositions of va composers. Their analysis consisted of articulation and expression of the according to the time periods that the written (10/24/2016) **Faculty Assessment Leader:** Professor Est

Course SLOs	Assessment Description	Method	Results
SLO #3 Improvisation within a Jazz Context - Students will be able to demonstrate a basic knowledge of improvisation within a jazz context. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Spring 2017) **Input Date:** 01/22/2014			

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COM: MUSI 267abcd:Jazz Band

Course SLOs	Assessment Method Description	Results
SLO #1 Pitches & Rhythms - After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2015-16 (Fall 2015) **Input Date:** 12/21/2013	**Performance - Performance** Students was asked to participate in a live performance to demonstrate their ability to blend as an ensemble, play in tune using proper dynamics, balance and phrasing. The song performed was Autumn Leaves composed by Joseph Kosma in 1945. The Ensemble included Horns, Rhythm Section and lead vocals. (Active) **Standard and Target for Success:** The student performers are expected to rehearse each week and practice outside of class on these musical elements in order to achieve success on their instruments and in the ensemble. The target for success is the expected level of practical performance techniques and sound production of the music for a college level jazz ensemble performance.	**Semester and Year Assessment Conduc** 2015) **Standard Met? :** Standard Met 100% of the students were successful by least 90% accuracy in completing performance was very convincing and sho learned to apply the techniques which the practiced during the Fall 2015 semester with a lot of energy and confidence. The a little nervousness from the vocalist, normal since she were performing in fron for the first time. (01/11/2016) **Faculty Assessment Leader:** Harvey Estrac **Faculty Contributing to Assessment:** Harv
SLO #2 Big Band Styles & Composers - Demonstrate a basic understanding	**Multiple Assessments -** Students were assigned outside of class	**Semester and Year Assessment Conduc** 2016)

Course SLOs	Assessment Method Description	Results
of big band styles by period and composer. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2016-17 (Fall 2016) **Input Date:** 12/21/2013	research projects and study guides to familiarize themselves with the various styles used in the Big Band idiom. In addition, students were required to participate in live performances playing the various Big Band songs from different periods of history. The students were then required to explain the content of these assignments on various exams. **Standard and Target for Success:** The student performers are expected to rehearse each week on these musical elements in order to achieve an overall satisfactory performance with at least an 85% percent success rate. The results of these activities will show the students ability to reach the expected level of practical performance techniques and comprehension of the historical aspects of Big Band Music and the composer's intent of these compositions.	**Standard Met? :** Standard Met The students were successful in which the least 90% accuracy in completing performance and research papers were v showed that they had learned to apply th historical data appropriately. (12/15/201(**Faculty Assessment Leader:** Professor Ha

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Course SLOs	Assessment Description	Method	Results
SLO #3 Improvisation Skills - Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting. **Course SLO Status:** Active **Course SLO Assessment Cycle:** 2017-18 (Fall 2017) **Input Date:** 12/21/2013			