

SOLANO COLLEGE ACADEMIC PROGRAM REVIEW

MUSIC

2016

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PROGRAM OVERVIEW & MISSION

1.1 Introduction. Introduce the program. Include the program's catalogue description, its mission, the degrees and certificates offered, and a brief history of the program. Include the number and names of full-time faculty, adjunct faculty, and classified staff. Discuss any recent changes to the program or degrees (limit to 2-3 pages max).

For the full catalog description of degrees, see Appendix A: Degrees.

The Music department currently offers associates degrees in Music—Instrumental; Music—Theory-Composition; and Music—Vocal. However, the Music faculty members have recently developed the AA-T degree in Music. This program is currently under review by the Chancellor's Office, and will hopefully be in the catalog within the next year. The AA-T degree will not replace the existing degrees, as it is insufficiently rigorous to prepare students for transfer to UC or CSU. In addition, a CTE certificate is being developed in Commercial Music; new courses have been created, and CTE funds have already been used for some equipment.

The Music department has weathered a number of challenges over the past five years. Due to the remodel of 1200, the department facilities were split between portables (1100) and 360 Campus Lane (CL). The move to swing space was particularly difficult, because full-time faculty had to arrange the move of all the musical equipment, desks, and all other physical supplies, including the orchestra and choral libraries. The materials were deposited in clusters without regard to in-class logistics, so that faculty were left to physically transport and install every single piece of equipment, ensuring that classes could be conducted and students would have safe access to materials. The spaces in which faculty are currently teaching are substandard, and have negatively impacted enrollment, enthusiasm, and morale. When students walk into a new building in Fall 2017, the faculty anticipate a dramatic uplift in student spirit; however, it may take time for enrollment to rebound.

The department has also been functioning with minimal faculty for quite some time. Three long-time faculty retired in the past 10 years, and only one has been replaced. One faculty member taught multiple sections of music appreciation and multicultural music, classes which generate a great number of FTES for the department and college as a whole. The other full-time instructor taught jazz/instrumental classes for the Music—Instrumental program; an adjunct faculty member then taught the classes, but an adjunct instructor can't sustain outreach and other efforts to keep a program afloat. Then the adjunct faculty member became unavailable, resulting a total inability to offer courses in the jazz/instrumental program. As a result, Music has lost a lot of instrumental students who no longer have opportunities to play in a jazz ensemble.

The other challenge the department is dealing with now is old instruments. New electronic pianos will be installed in the remodeled Piano/Midi lab in 1200; however, there are no dedicated funds or plans to purchase any other new instruments. This has also had a negative impact on student enthusiasm and enrollment. Further, the old instruments have negatively impacted student learning outcomes. They break down, are difficult to play, or are just not available for students in class or out of class. The expectation that students will purchase their own

instruments is both unreasonable and not the standard across colleges; in any Music department (whether in a community college, UC, or CSU), there are instruments provided to students for in-class use, and also for students to take home to practice. Another standard expectation is to have a grand piano in every classroom, as well as a concert grand piano in the choral room—a piano which is also used onstage in performances. These performances include orchestra, jazz band, and choir. Also, if it were purchased for the department, a concert grand piano would also be included with stage rental, which is planned for the remodeled 1200 building. This would make the facilities more attractive to potential renters in the community. Presently, the department has just one medium-sized grand piano, needing excessive repairs. To think that this beautiful new building will be housing such substandard and embarrassingly old instruments is disheartening. Old instruments simply do not have sufficient professional sound, and cannot match the acoustical potential of the new building. Students must have access to the kind of instruments expected at the professional level, as in any field.

1.2 Relationship to College Mission and Strategic Goals. Describe the program’s relationship to the overall mission of the college: “Solano Community College educates an ethnically and academically diverse student population drawn from our local communities and beyond. We are committed to help our students to achieve their educational, professional and personal goals centered on thoughtful curricula in basic skills education, workforce development and training, and transfer level education. The College accomplishes this three-fold mission through its dedicated teaching, innovative programs, broad curricula, and services that are responsive to the complex needs of all students.”

Table 1. SCC’s Strategic Directions and Goals

Goal 1: Foster Excellence in Learning

Obj. 1.1 Create an environment that is conducive to student learning

Program Evidence: Faculty are available in office hours and beyond to tutor students. The new 1200 building will provide a more conducive environment for learning than the swing space; however, faculty have made every effort to provide services to students in the swing space, despite the lack of materials and proper acoustic environment. The faculty remain an excellent resource for students, but they cannot compensate for inadequate equipment.

Obj. 1.2 Create an environment that supports quality teaching

Program Evidence: Courses in music are supported by Canvas eCompanions, so that students can review lessons and download materials needed for success. The nature of music classes is hands-on and interactive, so that students get one-on-one instruction, even in large classes.

Obj. 1.3 Optimize student performance on Institutional Core Competencies

Program Evidence: Students must learn to read music, so that they can sight-read. Papers are required in most courses, and students are expected to read college-level texts and analyze and assess information. Students perform self-assessments, assessments of the group dynamic, and of the performance as a whole.

Goal 2: Maximize Student Access & Success

Obj. 2.1 Identify and provide appropriate support for underprepared students

Program Evidence: In the past, in addition to faculty tutoring, tutoring at the tutoring center helped to support underprepared students. The department hopes to re-implement the use of student tutors to ensure student access and success.

Obj. 2.2 Update and strengthen career/technical curricula

Program Evidence: As noted below, the MIDI lab provides state-of-the-art equipment for students pursuing Commercial Music.

Obj. 2.3 Identify and provide appropriate support for transfer students

Program Evidence: Faculty meet with students getting ready to transfer, to prepare students for placement exams that are required of all transferring music students. At every level, students will be expected to pass entrance exams on theory, aural skills, piano skills, and instrument-specific skills.

Obj. 2.4 Improve student access to college facilities and services to students

Program Evidence: Faculty direct students to relevant services as needed. As noted, faculty work closely one-on-one with students, and so are well-positioned to intervene when help appears needed. Again, access to a tutoring center is necessary to ensure student success.

Obj. 2.5 Develop and implement an effective Enrollment Management Plan

Program Evidence: Faculty have advocated for having all four theory classes offered within two years, so students can complete the program in the expected time frame. Faculty control over enrollment management has waned; the department feels that more direct influence over where and when to offer classes would result in stronger overall enrollment and a higher rate of students getting through the program.

Goal 3: Strengthen Community Connections**Obj. 3.1 Respond to community needs**

Program Evidence: Five years ago, the department started doing collaborative music and dance performances with the Benicia Ballet. The Benicia Ballet has the opportunity to perform at the college. Conversely, our students get to play alongside professional orchestral musicians whom the Benicia Ballet hires. The department collaboration with the community symphony orchestras allows our choral singers to perform with professional orchestras.

Obj. 3.2 Expand ties to the community

Program Evidence: Music performances often include members of the community. At the orchestra concert, on the same program is featured students from a private teacher's studio. When the SCC jazz band performs, area jazz bands may join them. Tuesday evening choir students have collaborated with Solano Symphony, Vallejo Symphony, the Young People's Symphony Orchestra, Samantics (a choral ensemble), and the Vallejo Choral Society.

Goal 4: Optimize Resources**Obj. 4.1 Develop and manage resources to support institutional effectiveness**

Program Evidence: The department currently functions with two full-time faculty; as the enrollment climbs in music, with the return to a remodeled 1200 building, the department hopes to expand the number of instructors and support more the institution's effectiveness.

Obj. 4.2 Maximize organization efficiency and effectiveness

Program Evidence: Faculty serve on a number of committees to support the college's efficiency. Several Music courses fulfil general education requirements, and generate high FTES for the college.

Obj. 4.3 Maintain up-to-date technology to support the curriculum and business functions

Program Evidence: With the exception of technology for Commercial Music, the department is in need of more up-to-date technology. The hope is that the new sound system and other technology (new pianos for the piano lab; printer in the music library, etc.) in the 1200 building will support the curriculum adequately. The software needed for the music library is noted in Section 4.

1.3 Enrollment. Utilizing data from Institutional Research and Planning (ITRP), analyze enrollment data. In table format, include the number of sections offered, headcounts, the full-time equivalent enrollment (FTES), and the WSCH for each semester since the last program review cycle. If data is available for the number of declared majors in the discipline, please include as well. Compare the enrollment pattern to that of the college as a whole, and explain some of the possible causal reasons for any identified trends.

Following are charts of census enrollment in the college as a whole, and in the Music program. The enrollment at the college as a whole dropped from 2010 to present, and the Music enrollment also was impacted. Music moved to swing space in May 2015; the enrollments dropped slightly in Fall 2015, but has remained at about 800 for the past few years. Enrollment (headcounts), college-wide:

	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
Total	11,609	10,937	9,963	9,794	8,174

Enrollment, Music:

1.3b - Census Enrollments

Table shows sum of census enrollments by course id

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
Total	1,024	1,188	904	946	310	797	907	220	804	856	393	774	774	346

FTES, Music:

1.3c - FTES and WSCH

Table shows sum of FTES and sum of WSCH by course id

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
Total	FTES	95.4	114.0	87.5	92.5	29.4	74.4	86.1	20.4	79.3	82.8	38.0	74.0	74.4	33.8
	WSCH	2,861	3,420	2,626	2,776	884	2,232	2,582	613	2,378	2,484	1,139	2,219	2,233	1,013

For complete data on enrollment by course, see Appendix C: Enrollment.

1.4 Population Served. Utilizing data obtained from Institutional Research and Planning, analyze the population served by the program (gender, age, and ethnicity) and discuss any trends in enrollment since the last program review. Explain possible causal reasons for these trends, and discuss any actions taken by the program to recruit underrepresented groups.

Following is a chart showing enrollment by various populations:

	F2012	F2012	F2013	F2013	F2014	F2014
CW=College-wide	CW	Music	CW	Music	CW	Music
Population served						
Gender—Female	58%	53%	58%	32%	62%	51%
Male	41%	46%	41%	47%	37%	48%
By age --						
0-17	5%	7%	6%	8%	6%	6%
18-25	61%	66%	59%	68%	58%	70%
26-30	11%	8%	11%	5%	13%	7%
31-35	6%	5%	6%	4%	8%	3%
36-40	4%	2%	5%	3%	5%	3%
41-45	4%	3%	4%	3%	4%	3%
46+	9%	10%	9%	9%	8%	9%
By Ethnicity --						
Am. Indian or Alaskan Native	2%	2%	2%	2%	3%	3%
Asian or Pacific Islander	18%	22%	18%	21%	19%	19%
Black Non-Hispanic	18%	15%	18%	17%	17%	20%
Hispanic	22%	21%	23%	19%	24%	24%
Other	9%	8%	5%	5%	3%	2%
White Non-Hispanic	31%	31%	33%	35%	33%	32%
Student Type --						
Continuing	62%	68%	62%	69%	47%	61%
First Time Student	15%	15%	15%	16%	17%	18%
First Time Transfer	6%	4%	7%	4%	13%	8%
Returning	14%	9%	12%	7%	18%	10%
Special Admit/Student K-12	2%	3%	3%	4%	5%	3%
Uncollected/Unreported	0%	0%	0%	0%	0%	0%

Gender

In Fall 2012 and Fall 2013, the college wide gender distribution remained the same: 58% female and 41% male. In Fall 2014, the college wide gender ratio changed to 62% female and 37% male. In Music classes, the distribution was as follows:

F2012: 53% female, 46% male

F2013: 32% female, 47% male

F2014: 51% female, 48% male

The drop in female enrollment in Music in Fall 2013 appears to have been an anomaly, as it corrected in Fall 2014. In Solano County, approximately 85% of females and 76% of males graduated from high school during the years 2012-2014. Both college wide enrollment and Music class enrollment reflects the similar trend with more female students than male students.

Age

In Fall 2012, Fall 2013 and Fall 2014, students age 18-25 made up about 60% of college wide enrollment (61%, 59%, 58% respectively). Students aged 18-25 made up about 70% of Music class enrollment (66%, 68%, 70% respectively). College wide, students aged 26-30 made up the second largest enrollment group (11%, 11%, 13%). College wide, the third largest enrollment group was aged 46+ (9%, 9%, 8%). In Music classes, these 2 age groups were reversed. In Music, the second largest enrollment was aged 46+ (10%, 9%, 9%), while the third largest enrollment group was aged 26-30 (8%, 5%, 7%).

Ethnicity

The college wide ethnic makeup reflects that of Solano County. Solano County 2014 census figures show that the majority of Solano County residents are white, non-Hispanic (White alone 60.6%, White alone, not Hispanic or Latino 39.6%). County wide ethnicity is as follows: Hispanic or Latino 25.6%, Black or African American alone 14.8%, Asian, native Hawaiian and other Pacific Islander alone 16.6%, American Indian and Alaska Native alone 1%.

In Fall 2012, Fall 2013 and Fall 2014, white non-Hispanic students were the largest ethnic group college wide (31%, 33%, 33% in 2012, 2013 and 2014 respectively). Hispanic students were the second largest ethnic group (22%, 23%, 24%). College wide, Asian or Pacific Islander and Black non-Hispanic were nearly tied for the third largest ethnic group. College wide, Asian or Pacific Islander students represented 18%, 18%, 19% of enrollment. Black non-Hispanic students represented 18%, 18%, 17% of enrollment. In Music classes, white non-Hispanic students were the largest ethnic group (31%, 35%, 32%). In 2012 and 2013 Music classes, Asian or Pacific Islander students represented the second largest enrollment (22%, 21%), while Black non-Hispanic students represented the third largest enrollment (15%, 17%). In Fall 2014, the two groups were more equally represented (19% Asian or Pacific Islander, 20% Black non-Hispanic). In all three years, American Indian or Alaskan Native students represented 2%, 2%, 3% both in college wide enrollment and in Music class enrollment. A greater percentage of Asian or Pacific Islander students are represented in Music classes than in college wide enrollment. This may be due to the cultural influence that music plays in the home environment of these students.

1.5 Status of Progress toward Previous Goals and Recommendations. Report on the status of goals or recommendations identified in the previous educational master plan and program review.

Table 2. Educational Master Plan (2012)

	Educational Master Plan	Status
1	Continue online course offerings	Ongoing (part of routine department activities)
2	Develop new curriculum (Survey of Music History and Introduction to Film Music)	In progress. The instructor who first proposed new courses is no longer teaching at SCC, but other faculty may be interested.
3	Provide on campus performance opportunities each semester	Ongoing (part of routine department activities)
4	Provide master class opportunities each semester	Ongoing (part of routine department activities)
5	Develop Commercial Music major	In progress. This will be a certificate, not a major.
6	Increase high school outreach through joint performances	Suspended with move to swing space. Will depend on number of students able to perform.
7	Increase community outreach through performances	Ongoing (part of routine department activities)
8	Develop community sponsorship to help pay for equipment transportation to community performances	In progress.
9	Develop scholarship endowment/funding sources	Completed. Grant money was received from Kitchell for scholarships (originally designated for instrumental and choral students, now for applied music students).

Table 3. Program Review Recommendations

	Program Review Recommendations (2010)	Status
1	Need to keep up with current pace of technology in the field of music education. This includes purchase of and updating of recording and playback equipment, MIDI software, recording lab, smart classroom equipment.	Completed.
2	More efficient tracking of current music majors and graduating music majors.	In progress. This is a time-consuming goal, but with limited faculty it is difficult to pursue. Faculty conduct a music major meeting at the beginning of each semester.
3	More efficient tracking and maintenance of instrumental music equipment.	In progress. The current tracking system is by hand, not electronic. Faculty are tracking equipment more effectively now.
4	New library storage needed for choral and instrumental music library.	In progress. Faculty need to see if remodeled 1200 building will provide sufficient storage.
5	New instrument storage needed for orchestral instruments.	In progress. This storage should be in the newly-remodeled 1200 building. It's uncertain if a needed percussion storage cabinet will be provided.

1.6 Future Outlook. Describe both internal and external conditions expected to affect the future of the program in the coming years. Include labor market data as relevant for CTE programs (limit to one page or less).

The move to 1200 is a much-anticipated event for the music department. An additional full-time faculty position for instrumental/jazz would help grow the program in the future. Once the commercial music certificate is available for students and its reputation grows, a full-time instructor for these commercial music courses will be essential.

CURRICULUM DEVELOPMENT, ASSESSMENT, AND OUTCOMES

Program Learning Outcomes

2.1 Using the chart provided, list the Program Learning Outcomes (PLOs) and which of the “core four” institutional learning outcomes (ILOs) they address. In the same chart, specifically state (in measurable terms) how your department assesses each PLO. For example, is there a capstone course (which one), is it a passing grade on certain assignments or exams that demonstrate acquisition of the PLO, is it acquiring specific skills necessary for a licensing exam, completing a portfolio, etc.?

Table 4. Program Learning Outcomes

Program Learning Outcomes	ILO (Core 4)	How PLO is assessed
1. Learn and rehearse a piece utilizing various musical techniques.	IA - Read IB - Write IC - Listen IIA - Analysis	Currently, SLOs in all advanced MUSIC courses are used to inform the PLO.
2. Analyze/Compose a musical exercise using a variety of technical skills	IA - Read IB - Write IC - Listen IIA - Analysis	Currently, SLOs in all advanced MUSIC courses are used to inform the PLO.
3. Critically evaluate a musical work.	IA - Read IB - Write IC - Listen IIA - Analysis	Currently, SLOs in all advanced MUSIC courses are used to inform the PLO.

The program has last completed a PLO assessment in 2013. The analysis was based on overall observations gleaned from multiple SLO assessments. In the future, the faculty will identify more specific classes in which students are expected to have achieved the PLOs at the highest level.

2.2 Report on how courses support the Program Learning Outcomes at which level (introduced (I), developing (D), or mastered (M)).

Table 5. Program Courses and Program Learning Outcomes --

--Instrumental

Course	PLO 1	PLO 2	PLO 3
MUSC 003		D	D
MUSC 004		D	D
MUSC 041A	D	I	D

MUSC 041B	D	I	D
MUSC 010	D		D
MUSC 021	D		D
MUSC 030	D	I	D
MUSC 032	D		D
MUSC 033	D		D
MUSC 034	D		D
MUSC 039	D	I	D
MUSC 008		I	I
MUSC 013		I	I
MUSC 014	D	I	D
MUSC 016	D		D
MUSC 017	D		D
MUSC 018	D		D
MUSC 019	D		D
MUSC 042A	D	I	D
MUSC 042B	D	I	D
MUSC 055	D	I	D
MUSC 056	D	I	D

--Theory/Composition

Course	PLO 1	PLO 2	PLO 3
MUSC 003		D	D
MUSC 004		D	D
MUSC 041A	D	I	D
MUSC 041B	D	I	D
MUSC 010	D		D
MUSC 021	D		D
MUSC 030	D	I	D
MUSC 032	D		D
MUSC 033	D		D
MUSC 034	D		D
MUSC 039	D	I	D
MUSC 008		I	I
MUSC 013		I	I
MUSC 014	D	I	D
MUSC 016	D		D
MUSC 017	D		D
MUSC 018	D		D
MUSC 019	D		D
MUSC 042A	D	I	D
MUSC 042B	D	I	D

MUSC 055	D	I	D
MUSC 056	D	I	D

There are at present no courses identified as being at the “mastery” level. Faculty will revisit these tables to determine which courses best reflect the highest skill-level attainment.

2.3 Utilizing table 6, describe the results of program learning assessments and any planned actions to increase student success where deficits were noted. Results should be both quantitative and qualitative in nature, describing student strengths and areas of needed improvement. Action plans should be specific and link to any needed resources to achieve desired results.

Table 6. Program Learning Assessments

Program Learning Outcomes	Date(s) Assessed	Results	Action Plan
1. Learn and rehearse a piece utilizing various musical techniques.	Fall 2013	<p>All SCC Music majors (Instrumental, Vocal and Theory/Composition students) learn and rehearse works in class and reinforce their classroom activities during individual, independent practice time and group sectional rehearsals. In addition, all Music majors study piano for several semesters in order to acquire the basic keyboard skills needed to understand music theory, to excel in upper division Music courses at the university level, and to gain the practical keyboard skills often required in the workplace beyond college.</p> <p>The SLO assessments showed SCC Music majors achieved a satisfactory level of ability to learn and rehearse music. The classroom equipment, facilities and program have significant shortfalls that make it difficult for Music majors to achieve an excellent-superior level of ability on this PLO.</p>	It's a testament to the skills of students and the persistence and resourcefulness of faculty that PLO success continues, despite challenges noted elsewhere in this report.
2. Analyze/Compose a musical exercise using a variety of technical skills	Fall 2013	This PLO relates to the student's ability to recognize what they hear and see. These are skills which are built through Applied Lessons, Theory skills, Piano skills, Performance Ensemble	See note above.

		experience, and Aural and Musicianship skills. The SLO assessments show that students achieved a satisfactory level of achievement on this outcome. The facilities, instrument, classroom equipment and performance ensemble needs outlined in PLO 1 above apply to this PLO as well. In order to acquire the refined technical skills needed to analyze or compose at a musical exercise at an excellent-superior level, students must be equipped with adequate classrooms, labs, performance ensemble resources, instruments and equipment.	
3. Critically evaluate a musical work.	Fall 2013	This PLO relates to the student's ability to first recognize, and then evaluate what they hear and see. Again, these are skills which are built through Applied Lessons, Theory skills, Piano skills, Performance Ensemble experience, and Aural and Musicianship skills. During the course of the program, students acquire the necessary reading comprehension skills to translate music into analytical text. The SLO assessments show that Music majors achieve a satisfactory level of achievement when critically evaluating musical works. The facilities, instrument, classroom equipment and performance ensemble needs outlined in PLO 1 above apply to this PLO as well. In order to acquire the advanced technical skills needed to critically evaluate a musical exercise at an excellent-superior level, students must be equipped with adequate classrooms, labs, performance ensemble resources and instruments.	See note above.

2.4. Describe any changes made to the program or courses that were a direct result of program learning assessments.

Chamber choir is now offered every semester, based on students' need to move onto the next level and maintain PLO success.

PLO assessments show that students need more opportunities to work with professionals; PLO achievement increases with each opportunity. Based on PLO assessments, faculty pursued a Kitchell grant that allows students the opportunity to work side-by-side with professional musicians. For example, professional musicians hired by local groups come to the college to work alongside our students. In addition to the opportunities noted in Table 1, Objectives 3.1 and 3.2, the Kitchell grant also allows the college to hire professional musicians, so that we no longer rely solely on community groups.

The program learning assessments show that the success of Jazz students has been impeded by the lack of a Full-time jazz music instructor. Students have not had the opportunity to perform in ensembles. An adjunct instructor has been hired, and will start in Fall 2017; however, the class has not been offered in some time, and it may be difficult to rebuild this area. The adjunct instructor may receive funds to help with recruitment.

Student Learning Outcomes

2.5 Describe the current status of SLOs in your program. Are SLOs being updated as necessary? What is the planned assessment cycle (need to be assessed at least twice during the program review cycle)? Are assessment results driving course level planning? If deficiencies are noted, describe planned actions for change. Address how courses with multiple sections have been aligned so that a common tool is utilized to assess student learning outcomes; describe any steps taken to standardize measures.

Most of the courses that are routinely offered in MUSIC are assessed on a regular basis. New courses in Commercial Music have not yet been offered or assessed, and two courses have not been assessed, as they have not been offered in some time (042A and B Jazz and Pop Piano). These courses may be brought back as the jazz program is rebuilt. Music 60, Sound Recording Lab, has been offered by adjunct faculty, but has never been assessed.

2.6 Review the course level SLOs completed by the program in the last year to ensure accuracy of information provided (core four, level of mastery, assessment tool, etc.). Note if any changes are needed.

The SLOs will be revisited, as their relation to the CORE 4, level of mastery, and assessment tools are likely out of date. This will be done as part of the college-wide transition to the new database (CurricUNET Meta). Most ensemble courses are cross-listed, and there are not often multiple sections of a course taught in one semester. For General Education lecture courses, multiple sections may be offered, with different instructors using their own modes of assessment, but with the same SLOs ensuring consistencies.

2.7 Describe any changes made to the program or courses that were a direct result of student learning outcomes assessments.

At the university level, theory and ear training are two separate classes, but at many community colleges, these two topics are combined in a single theory course. In Music 3 and 4, the

instructor has adopted a cycle by which Monday and Wednesday are theory-only, while Tuesday and Thursday focus on aural skills. Feedback from students and SLO achievement indicate that this cycling of topics works well.

In Music 1 and 2 (first year theory), frequent practice quizzes have been adopted to increase student success in SLOs. These quizzes ensure that students are preparing for class at home.

To assess students in performance and voice classes, the instructor needs to be able to stand in front of students to conduct. Students must learn to follow a conductor, as part of their SLO achievement. However, the faculty member in class is doubling as a conductor/accompanist; she cannot play the piano and conduct at the same time adequately. Instead of watching the conductor, the students fall into the bad habit of following the sound of the piano. At performances, students must handle the stress of performing, plus the addition of a hired accompanist with whom they have not previously worked, as well as the demands of following a conductor (the instructor), with whom they had not practiced in that capacity. Hiring a part-time accompanist (who comes in at least once a week for an hour) would give students that opportunity to learn from the instructor while s/he conducts. Having a separate accompanist in class is a standard practice in most community college programs.

Another need evident through SLO assessment is tutoring. Students in Music theory classes need extra tutoring, which used to be provided by student tutors, in addition to faculty office-hour tutoring. Student achievement dropped in those classes when student tutoring was discontinued. See Table 7.

Curricular Offerings

2.8 Course offerings. Attach a copy of the course descriptions from the most current catalogue. Describe any changes to the course offering since the last program review cycle (course content, methods of instruction, etc.) and provide rationale for deletion or addition of new course offerings. Also state whether a transfer degree has been established in accordance with SB 1440. Include a discussion of courses offered at Centers (Vacaville, Vallejo, Travis) and any plans for expansions/contraction of offerings at the Centers.

For a full list of course descriptions, see Appendix B: Course Descriptions.

Faculty have created an AA-T degree, which is pending at the Chancellor's office. The courses in the degree are currently being articulated with the C-ID descriptors to ensure proper transfer credit.

As noted above, new courses were developed in Commercial Music in anticipation of the creation of a certificate in this field. The faculty are investigating adding popular courses such as the History of Rock and Roll and/or Film Music.

2.9 Fill rates/Class size. Based on data from ITRP, discuss the trends in course fill rates and possible causes for these trends (include comparison/analysis of courses by modality if applicable). Address how the size of classes affects courses and if there are any necessary

adjustments to course classroom maximums. If there are courses that are historically under-enrolled, discuss strategies that might increase enrollment.

Here is the college-wide fill rate data, for comparison:

		Fall 2011	Fall 2012	Fall 2013	Fall 2014
Total	Scheduled Sections	1,216	1,222	1,228	1,317
	Actual Sections	990	978	978	1,074
	Total FTEF	240.04	238.12	239.92	275.00
	Total FTES	3,917.2	3,480.8	3,345.6	3,359.9
	Total WSCH	117,896	104,735	100,662	100,804
	Avg LOAD	504	440	419	386
	Avg FILL	96.3	85.9	84.0	74.2
	Avg Max Enroll	34	36	35	34

Following is the summary for the Music fill rates:

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
Total	Calc % Fill R	90	91	74	67	66	72	65	61	74	65	65	65	60	83
	Calc Max E	38	39	40	39	45	38	38	48	40	41	46	41	43	43
MUSC 001	% Fill Rate	78	55	65	58		68	33		63			68	18	
	Class Size	40	40	40	40		40	40		40			40	40	

For a complete list of MUSIC fill rates for the past six years, see APPENDIX D: Fill Rates.

Courses have been cancelled due to the lack of faculty staffing and low enrollment, which are not reflected in the fill rates data. The class maximum in MUSIC 008 and MUSIC 013 is 60, which is higher than most general education classes on campus. The high maximum is not conducive to rigor and close attention to students. When the class maximum is 60 and 30 students are enrolled, classes have been cancelled due to “low enrollment,” yet a 30-student class is robust by most standards. The class maximum in Choral Music (MUSIC 20 and 21) is 80 students. Chamber Choir (MUSIC 25) has a maximum of 30, while 20 is the standard enrollment maximum. The same can be said for the Jazz band classes, MUSIC 14 and 15. These are just a few examples; all course maximums need to be reevaluated. The department will pursue lowering the maximum via the petition process in the Senate.

2.10 Course sequencing. Report on whether courses have been sequenced for student progression through the major, how students are informed of this progression, and the efficacy of this sequencing. Report on whether curriculum is being offered in a reasonable time frame (limit to one or two paragraphs).

Each degree has an expected sequence for students to follow. These pathways are discussed at the music majors meeting, conducted every semester. Students are also advised by full-time faculty on a one-on-one basis. It's important for students to follow a correct sequence to learn the material, particularly related to music theory.

Due to cuts in courses and lack of faculty to teach certain courses, students' ability to move through the program has been hampered. For example, for two years, the second-year theory courses were not offered, and students were unable to complete the degree.

2.11 College Preparedness/Basic skills. Describe the basic skills component of the program, including how the basic skills offerings prepare students for success in transfer-level courses. If your program doesn't have designated basic skills courses, then explain how your courses support fundamental writing and/or mathematic competencies. **Analyze courses with course advisories, prerequisites and/or co-requisites to see whether this level of preparation supports student success.**

The current course advisory for MUSC 001 Beginning Theory is MUSIC 27 or knowledge of musical notation. However, there is no assessment test at this time for such knowledge, and students self-select to take the course, without the needed understanding for success in the course. The conundrum is that, if assessment dates were set for Spring/Summer, to make sure that students who need support could take MUSIC 005 in the Fall, these students would have to wait until the following Fall to take MUSIC 001. Faculty are investigating possible solutions; students may have to acknowledge that it will take them longer to reach their degree goals, if they are underprepared.

2.12 Student Survey. Describe the student survey feedback related to course offerings. In terms of the timing, course offerings, and instructional format, how does what your program currently offer compare to student responses?

Faculty are preparing to administer a student survey, either in the Spring 2017 semester (while still in swing space), and/or in the Fall 2017 semester, after the move back to 1200.

2.13 Four-year articulation (if applicable). Utilizing the most current data from the articulation officer, and tools such as ASSIST.org, state which of your courses articulate with the local four year institutions and whether additional courses should be planned for articulation (limit to one or two paragraphs).

Following is the articulation agreement between SCC and CSU-Sacramento (Sac State):

<u>LOWER-DIVISION PREPARATION:</u>		
MUSC 1	MUSICIANSHIP I	(2) Placement by Exam
MUSC 2	MUSICIANSHIP II	(2) Placement by Exam
MUSC 3	MIDI SEQUENCING AND NOTATION	(2) Consult CSUS Music Advisor
MUSC 5	BEGINNING THEORY	(3) Placement by Exam
MUSC 6	INTERMEDIATE THEORY	(3) Placement by Exam
MUSC 7	ADVANCED THEORY	(3) Placement by Exam
MUSC 9	MUSIC IN WORLD CULTURES	(3) MUSC 13 Multicultural Music in America
MUSC 10A	SURVEY OF MUSIC LIT I	(3) NO COMPARABLE COURSE
MUSC 10B	SURVEY OF MUSIC LIT II	(3) NO COMPARABLE COURSE
MUSC 14C	Basic Piano for Majors	(1) NOT ARTICULATED
MUSC 14D	BASIC PIANO FOR MAJORS	(1) Placement by Exam
MUSC 15	JAZZ PIANO CLASS	(1) NOT ARTICULATED
MUSC 40	BEGINNING INSTRUMENTS	(1) NOT ARTICULATED
MUSC 43A	JAZZ IMPROVISATION I	(2) NOT ARTICULATED
MUSC 43B	JAZZ IMPROVISATION II	(2) NOT ARTICULATED
MUSC 118B	AMER POPULAR MUS-JAZZ	(3) NOT ARTICULATED
MUSC 118B is an <u>upper-division course</u> at CSU Sacramento. Students who complete an articulated course at community college will receive <u>lower-division credit only</u> for the subject matter requirement.		

San Francisco State University states in Assist.org that “SF State’s B.A. in Music and the AA-T in Music (SB 1440 degree) are "similar" majors. The implementation of the AA-T degree in Music at Solano will help strengthen articulation with CSUs.

2.14 High school articulation (if applicable). Describe the status of any courses with articulation/Tech Prep agreements at local high schools. What (if any) are your plans for increasing/strengthening ties with area high schools and advertising your program to prospective students? (limit to one or two paragraphs).

Students from Vacaville High School often come to take our instrumental classes, to gain additional experience on top of what they learn at their school. The band and orchestra teachers there are eager to collaborate with SCC Music faculty. They also offer opportunities for our faculty come to visit. The faculty would like to reach out more to high school students, and

offer to come into the high school classrooms to work with the students as they practice. However, some high school teachers in the area are reticent to collaborate with SCC music faculty. The reasons may be varied; perhaps those teachers had a bad experience in the past with SCC faculty collaborations. Also, high school students have limited time, and there may be concerns among high school teachers about spreading their students too thin. Anecdotally, faculty have heard that students are encouraged by some local teachers to go to DVC, so there is likely competition there.

2.15 Distance Education (if applicable). Describe the distance education courses offered in your program, and any particular successes or challenges with these courses. Include the percentage of courses offered by modality and the rationale for this ratio.

Then:

- 1) Discuss your program's plans to expand or contract distance education offerings;
- 2) State how you ensure your online courses are comparable to in-class offerings

Music 5 (Music Fundamentals), Music 8 (Music Appreciation), and Music 13 (Multicultural Music) are all offered both online and face-to-face. All three count for general education. The ratio of online to face-to-face offerings is reflected in the charts below:

			Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUS C 004	Lecture and/or discussion	n %													1 100%	
MUS C 005	Lecture and/or discussion	n %	1 50%	1 50%	1 50%	1 33%	1 50%	1 50%	1 33%	1 100%	1 100%	2 50%	1 50%	1 50%	2 50%	
	Online	n %	1 50%	1 50%	1 50%	2 67%	1 50%	1 50%	2 67%			2 50%	1 50%	1 50%	2 50%	1 100%
MUS C 008	Dist. Ed Text one-way	n %										1 14%				
	Lecture and/or discussion	n %	1 33%	1 33%	2 50%	2 50%	1 33%	1 33%	1 25%	2 100%	2 40%	3 43%	1 33%	3 50%	1 25%	
	Online	n %	2 67%	2 67%	2 50%	2 50%	2 67%	2 67%	3 75%		3 60%	3 43%	2 67%	3 50%	3 75%	2 100%
MUS C 013	Lecture and/or discussion	n %	4 67%	5 71%	5 71%	6 75%	2 67%	4 67%	5 71%	2 50%	4 67%	4 57%	3 50%	4 67%	4 67%	3 50%
	Online	n %	2 33%	2 29%	2 29%	2 25%	1 33%	2 33%	2 29%	2 50%	2 33%	3 43%	3 50%	2 33%	2 33%	3 50%

Note that Music 8 is not only offered online, starting in the Fall 2016 semester, due to lower enrollment rates than Music 13. Three instructors are authorized to teach the course online, so there is no shortage of available instructors. For Music 13, there are also three teachers who can teach it online.

As the excerpt from the Fill Rate chart (Appendix D) shows, the enrollment for Music 8 is high, yet the fill rate is low, given the large class maximum. For example, in Summer 2016, the fill rate was 77% of 60, which equates to 46 students—a full class, by most reasonable class maximum standards.

MUSC 008	% Fill Rate	86	112	62	57	58	76	70	28	80	50	46	49	68	77
	Class Size	60	60	60	60	60	60	60	60	59	55	60	60	60	60

2.16 Advisory Boards/Licensing (CTE) (if applicable). Describe how program curriculum has been influenced by advisory board/licensing feedback. How often are advisory board meetings held, provide membership information and what specific actions have been taken. Attach minutes from the past two years.

No degrees have been awarded, but some Commercial Music classes receive Perkins funds. An advisory board has not been formed yet, but the following professionals have been identified as potential members, based on their relevant expertise:

- o Tanoa Stewart: S.F. area booking agent
- o Dr. Merlyn Van Regenmorter. Music Professor and Commercial Music Program Director, American River College
- o Paul Knight: Northern California front of house live sound engineer and international touring and recording upright bassist
- o Rita Hosking: international touring and recording singer/songwriter
- o Chips Davis: international acoustic space designer, Lucasfilm employee
- o Caiden O'Connor: outstanding student
- o Professor Emeritus Walter Mikolajic: music/sound recording faculty (retired)
- o Professor Thomas Watkins: Solano College business faculty
- o Joe Weed: professional audio recording engineer and producer (Santa Cruz)
- o Matt Boudreaux: professional audio mixing engineer and webcast host (Bay Area)
- o Cliff Gordon: Music Retail Business Owner
- o Wes Dooley: microphone company owner
- o Randy Kohrs: Nashville recording engineer/producer
- o Randy Pitts: Nashville booking agent
- o Edward Ryan: Former Road Manager for Doobie Brothers.
- o Felton Pilate: musician with Con Funk Shun and record producer MC Hammer, etc.
- o Raytona: “Dip Hop” artist and impresario
- o Steve Spurgin: touring/recording artist and music business expert
- o Dann Sargent: Recording Arts & Music Industry Program Coordinator/Faculty, Chico State

STUDENT EQUITY & SUCCESS

3.1 Student Success. Anecdotally describe how the program works to promote student success. Include teaching innovations, use of student support services (library, counseling, DSP, etc), community partnerships, etc.

Then, utilizing data from the office of Institutional Research and Planning, report on student success through course completion and retention data. Then, analyze by discipline success by gender, age, ethnicity, and on-line (may analyze other variables such as disability, English as a second language, day vs. night courses, etc. as appropriate).

Provide possible reasons for these trends AND planned action to equalize student success.

Students receive extensive tutoring during faculty office hours, as noted in section 4.1, below. Textbooks are on reserve in the library on the Fairfield campus. The Music classes serve DSP students well; for example, visual-impaired students have thrived in the jazz band and choir. Hearing-impaired students in choir, orchestra, music appreciation, and piano have also done well. However, more communication is needed with the DSP office so that students will be advised that music courses are as rigorous as other college-level courses, requiring listening, reading and writing skills across the curriculum.

The success rate in music classes ranges from the upper 70% to the lower 80% range, higher than the success rate of the college as a whole. **For complete data on completion and retention, see Appendix E: Course Completion.**

The female success rate is slightly higher than the male success rate in music classes, reflecting the success by gender at the college as a whole, as indicated in the charts below.

Success by gender, College:

Success Rate (Gender)					
	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
Total	66.7%	67.3%	67.6%	67.1%	0.0%
Female	68.6%	68.5%	69.3%	68.4%	0.0%
Male	64.3%	65.7%	65.5%	65.3%	0.0%
Not Reported	63.1%	69.2%	64.0%	72.0%	0.0%

Success by gender, Music:

3.1a - Success by Gender

Table shows success rate of students by student gender

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
Total	70%	76%	78%	74%	81%	78%	74%	94%	72%	77%	81%	75%	75%
Female	71%	76%	82%	77%	79%	81%	75%	95%	76%	79%	82%	78%	79%
Male	68%	76%	74%	71%	84%	75%	73%	92%	68%	75%	79%	71%	71%
Not Reported	90%	92%	60%	80%	100%	70%	73%	100%	69%	71%	82%	75%	67%

Success by ethnicity, College:

Success Rate (Ethnicity)

	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
Total	66.7%	67.3%	67.6%	67.1%	0.0%
	81.8%	69.0%	47.1%	79.2%	0.0%
Am. Indian or Alaskan Native	68.5%	68.2%	66.9%	66.4%	0.0%
Asian or Pacific Islander	69.9%	70.9%	71.0%	69.6%	0.0%
Black Non-Hispanic	53.9%	55.0%	55.7%	57.1%	0.0%
Hispanic	65.9%	64.9%	64.9%	65.5%	0.0%
Other	70.0%	70.6%	72.4%	72.3%	0.0%
White Non-Hispanic	71.5%	72.5%	73.0%	72.1%	0.0%

Success by ethnicity, Music:

3.1c - Success by Ethnicity

Table shows success rate of students by student ethnicity

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
Total	70%	76%	78%	74%	81%	78%	74%	94%	72%	77%	81%	75%	75%
	50%						100%		100%	50%	100%	100%	13%
Am. Indian or Alaskan Native	64%	64%	100%	80%		70%	71%	100%	75%	82%	100%	40%	71%
Asian or Pacific Islander	78%	79%	82%	77%	89%	80%	76%	98%	77%	77%	85%	80%	81%
Black Non-Hispanic	62%	58%	73%	60%	68%	66%	60%	89%	56%	70%	69%	66%	63%
Hispanic	66%	77%	73%	78%	77%	76%	76%	96%	73%	77%	83%	68%	75%
Other	68%	84%	77%	78%	92%	87%	89%	78%	79%	100%	71%	67%	93%
White Non-Hispanic	73%	83%	81%	79%	89%	83%	79%	94%	77%	81%	83%	84%	79%

The success rate for students of color is higher than the success rate at the college. However, Black Non-Hispanic and Hispanic students have a lower success rate than their peers in Music classes. A few ESL students are not able to understand spoken English well, and are not able to write English, which impacts their ability to succeed. There is also a school of thought in some African American musical communities that emphasizes learning by ear. This is an excellent skill, but doesn't prepare students for learning to read music, and there is sometimes resistance from students to tackle this unfamiliar approach. It may be helpful to invite more diverse musicians to speak/perform at the college, as well as take students to diverse musical performances/festivals in the Bay Area.

Success Rate (Age)

Success by age group, College:

	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Total	0.67	0.67	0.68	0.67
	100.0%	100.0%	0.0%	0.0%
0-17	70.5%	71.7%	70.0%	67.9%
18-25	64.6%	65.2%	66.7%	65.9%
26-30	67.5%	68.7%	67.0%	66.7%
31-35	70.1%	69.6%	68.0%	68.9%
36-40	72.4%	74.8%	69.5%	71.4%
41-45	71.5%	73.0%	73.0%	71.3%
46+	75.4%	75.1%	73.2%	73.8%

Success by age group, Music:

3.1b - Success by Age Group

Table shows success rate of students by student age group

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
Total	70%	76%	78%	74%	81%	78%	74%	94%	72%	77%	81%	75%	75%
	100%												
17 or less	76%	91%	86%	79%	90%	74%	89%	95%	76%	88%	92%	82%	87%
18 & 19	71%	74%	76%	74%	72%	75%	75%	90%	74%	78%	83%	74%	71%
20 - 24	65%	75%	78%	71%	82%	81%	73%	95%	63%	73%	70%	69%	78%
25 - 29	64%	75%	77%	80%	75%	71%	69%	100%	77%	73%	81%	76%	73%
30 - 34	62%	75%	68%	68%	85%	83%	78%	95%	69%	79%	81%	74%	81%
35 - 39	81%	75%	71%	69%	60%	60%	70%	91%	72%	67%	89%	80%	68%
40 - 49	75%	74%	68%	80%	87%	87%	83%	100%	68%	84%	93%	76%	69%
50 and over	87%	86%	90%	81%	95%	85%	72%	90%	91%	86%	87%	81%	77%

The success rates by age group in Music reflect the college rates as well. Music students under 17 are usually home-schooled, taking choir, voice, and music lecture classes.

Success, online and face-to-face, College:

Success Rate (Instruction Method)

	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
Total	66.7% 33,237	67.3% 30,924	67.6% 28,582	67.1% 27,163	0.0% 24,245
Lecture and/or discussion	68.1% 15,742	67.7% 15,632	68.1% 14,670	67.4% 13,941	0.0% 11,837
Lecture/Lab	69.0% 10,257	68.5% 9,107	67.3% 8,027	67.3% 7,656	0.0% 7,076
Online	60.1% 5,123	60.9% 4,571	64.1% 4,564	63.2% 4,190	0.0% 4,296

Success, online and face-to-face, Music:

3.1c - Success by Modality

Table shows success rate of students by course delivery mode

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
Total	70%	76%	78%	74%	81%	78%	74%	94%	72%	77%	81%	75%	75%
Directed Study/Independ. Stu			100%	100%									
Dist. Ed Text one-way										77%			
Laboratory/Studio/Activity	92%	93%	75%	100%		100%	88%		71%	75%			81%
Lecture and/or discussion	70%	71%	74%	79%	89%	80%	76%	91%	67%	76%	86%	67%	73%
Lecture/Lab	73%	78%	81%	71%	96%	76%	72%	89%	74%	76%	85%	73%	73%
Online	65%	81%	81%	72%	74%	76%	75%	98%	77%	79%	79%	86%	77%

The success rate for online classes in Music is much higher than the college-wide rate, and equal to, and sometimes higher than, the face-to-face rates. The department was an early-adopter of the online teaching modality. Adjunct instructors have developed their own shells and are using them at other colleges. Full-time and adjunct instructors meet to review shell content and approach, to ensure rigor and student success.

3.2 Degrees/Certificates Awarded (if applicable). Include the number of degrees and certificates awarded during each semester of the program review cycle. Describe the trends observed and any planned action relevant to the findings.

		Academic Year				
		2010/2011	2011/2012	2012/2013	2013/2014	2014/2015
Music-Instrumental	Associates Degree	1	2	1	2	1
Music-Theory-Composition	Associates Degree	1	1			1
Music-Vocal	Associates Degree	1	1			1

This data shows a low number of awards granted each year. There is also a possibility of overlap, in that one student could gain more than one degree in a given year. Also, due to the cancellation of Music 4, an advanced theory class, in Spring 2014 and Spring 2015, several students transferred to DVC in order to complete their associate's degree work.

The department anticipates a rise in awards granted after the move to the remodeled 1200 building, and once the AA-T in music is published in the catalog. Faculty are advising students to take both the AA-T and one of the existing AA degrees if they want to transfer to any four-year institution, because the AA degrees are more robust than the AA-T.

Many students pursue music without getting a degree. Some students, though serious about their music study (that is, not taking classes just for pleasure), plan to minor in music at the four-year level, and don't need to complete the number of courses demanded by an associates degree.

3.3 Transfer (if applicable). Describe any data known about students in your program who are transfer eligible/ready (have 60 transferable units with English and math requirements met). Include how your program helps students become aware of transfer opportunities (limit to one or two paragraphs).

Again, the faculty have worked diligently to ensure that the AA-T in music is correct. Once published, the AA-T will help any student seeking to transfer to a CSU.

3.4 Career Technical Programs (if applicable). For career technical programs, describe how graduates are prepared with the professional and technical competencies that meet employment/licensure standards. State if there are any efforts made to place students in the workforce upon graduation, including any applicable placement data.

The Commercial Music program is designed to produce well rounded music industry professionals involved in the music production process including recording, management, and all other areas of the music industry. Typical career options include booking agent, personal artist manager, business/studio/record company manager, concert promotion, studio owner/ manager, music legal services, publicity writer/public relations, tour management, music retail, music publishing and distribution, and music licensing, as well as recording engineer, broadcast engineer, live sound reinforcement, post-production audio, sound effects editor, multi-media/internet audio, and audio/ music education The degrees will also prepare students for transfer to a four-year institution.

PROGRAM RESOURCES

4.1 Human Resources. Describe the adequacy of current staffing levels and a rationale for any proposed changes in staffing (FTES, retirements, etc.). Address how current staffing levels impact the program and any future goals related to human resources.

At the current time, a part-time faculty member has been hired to start teaching jazz ensembles in the Fall 2017 semester. This will help amend a broken piece of the music program. In 2018, the department hopes that rising enrollments and the success of the jazz/instrumental program will justify the re-addition of a full time faculty position focused on jazz/instrumental. This full-time position was lost over five years with a retirement.

The Commercial Music program is still in its infancy, as the adjunct faculty currently teaching those courses has not yet completed the curriculum process required to create official degrees or certificates—a demanding process for anyone in an adjunct position. A full time faculty position may be needed in Commercial Music, as the enrollment in these classes was strong before the move to swing space, and the program is an important addition to the overall music offerings.

An accompanist is needed for vocal and choral classes, as noted in Section 2.7.

Student tutors are needed, in addition to the tutoring done by faculty in open office hours (see 2.7). Currently, faculty members are tutoring students of other instructors in their office hours. This is not a concern in itself, as students often take more than one class, and the additional work they need can be addressed by multiple faculty members. Students taking a piano class may have a theory question that can be addressed by a different faculty member than the piano instructor. The problem is that there are simply not enough hours in the day to address all of students' tutoring needs. In the past, student tutors helped fulfill the need for student help, and were paid through the tutoring center. This policy has been discontinued, perhaps due to budgeting concerns.

Music faculty do not participate in Theatre productions as part of their workload. At other colleges, students in a given production doing the acting and theatre design work may sign up for Theatre classes, while those doing music sign up for Music classes. However, there is a gray area, in that an actor may also sing in a given production. For that reason, some colleges simply split the FTES between Theatre and Music. At Solano, Theatre has a Rehearsal and Performance in Production course, so that all production-related courses and FTES are handled by the Theatre department faculty. Currently, Music faculty are bringing back a long-ago deleted course, Music 22, Musical Theatre, so that in the future the workload will be split between the Theatre and Music departments for all musical productions.

4.2 Current Staffing. Describe how the members of the department have made significant contributions to the program, the college, and the community. Do not need to list all the faculty members' names and all their specific activities, but highlight the significant contributions since the last program review cycle.

As noted above, the AA-T development consumed a great deal of faculty members' time and attention. The finalization of this degree will be a great accomplishment for the program.

The department faculty served in multiple capacities at the college for many years: a full-time faculty member has served on the Curriculum Committee for over ten years; adjunct faculty continue to serve as representatives on the Academic Senate. Faculty have served on numerous hiring committees for the School of Liberal Arts and across campus. A faculty member put together the music for a Celebration of Life for the late Professor Emeritus Dave Froehlich.

Faculty present choral and orchestral concerts with students each semester. The Solano Choral Society is not only a class, but also a semi-professional ensemble that puts on a concert each semester. The choral society/SCC students perform almost every year at regional venues, such as the Walnut Creek Presbyterian Church, Hogan Auditorium and the Empress Theater in Vallejo, Vacaville Performing Arts Theatre, and Fairfield's Downtown Theatre. These performances bring together our students and professionals from such groups as the Young People's Symphony Orchestra, Vallejo Symphony, and Solano Community Symphony. Kitchell funding has allowed the department to put together their own symphony made of professionals and students, and performed in-house. This should continue when the 1200 remodel is complete. For more, see also Goal 3 in Table 1.

In the past, faculty in Music have collaborated with the Theatre on productions, such as "The Little Shop of Horrors."

Over the past 30 years, a full-time faculty member has produced and conducted the Vallejo community Messiah sing-along at various locations in Vallejo and produced and directed "Rockin' at the Rock," music celebrations held at Blue Rock Springs Golf Course in Vallejo.

As musicians, the faculty routinely perform and/or conduct freelance for events throughout the Bay Area.

4.3 Equipment. Address the currency of equipment utilized by the program and how it affects student services/success. Make recommendation (if relevant) for technology, equipment, and materials that would improve quality of education for students.

CTE funds have been used to purchase equipment for the MIDI lab and recording studio. See Section 4.5 below for more information on the use of CTE funds. This equipment is adequate to serve the new Commercial Music program.

As noted in the Introduction, the musical instruments are substandard and in urgent need of replacement, especially in light of the new 1200 remodel.

4.4 Facilities. Describe the facilities utilized by your program. Comment on the adequacy of the facilities to meet program's educational objectives.

As noted in the Introduction, the swing space facilities are inadequate for the program. The facilities in the 1200 remodel have not yet been vetted, but there are a few concerns emerging as the building nears completion. The fund for acoustic treatment was cut for the orchestral rehearsal room, 1245, so faculty are concerned that there will be echoes in that space. The

practice rooms appear roomy, but are adjacent to classrooms that could have been bigger. Room 1263 is designed for external access only, which may not serve the program's needs. Sufficient shelving has been installed for music storage, but shelving has been cut from the proposed music library budget, so the faculty anticipate difficulty completing that space for adequate student use.

4.5 Budget/Fiscal Profile. Provide a five-year historical budget outlook including general fund, categorical funding, Perkins, grants, etc. Discuss the adequacy of allocations for programmatic needs. This should be a macro rather than micro level analysis.

Regarding Commercial Music classes, funding was last received in 2014 for equipment such as microphones and computers. Students use these microphones and computers on a weekly basis to make recordings that meet various assignment requirements for sound recording-related courses. This equipment is indispensable for student success in these courses. Student success in learning about audio and MIDI recording is a direct result of the use of this equipment. For example, microphone usage technique is a basic skill required of a recording engineer. The microphones obtained from previous funding enable the students to acquire these skills. The Apple Macintosh computers are the current "state of the art" standard used in all professional studios worldwide to host recording applications and store audio material in producing recordings.

Aside from CTE funds for Commercial Music, the program has received no set budget for several years. There is currently no process for receiving funds aside from petitioning the dean. A strategic proposal was submitted several years ago for a grand piano, and was denied; instead, \$5000 was approved for the purchase of a piano, and that money never reached the department. The college as a whole needs to be more transparent about the budget. It's hard to build a program without knowing what kind of discretionary budget is available for such things as

- instrument upkeep and repair;
- purchasing new instruments and equipment;
- purchasing music for study and performance;
- travel for students to music festivals (see Section 3.1, Student Success);
- guest lecturers and artists (see Section 3.1, Student Success).

PROGRAMMATIC GOALS & PLANNING

This section will be submitted to the governing board as an overview of programmatic strengths and areas of growth.

5.1 Summarize what you believe are your program's strengths and major accomplishments in the last 5 years. Next, state the areas that are most in need of improvement.

The Music program is strong in several areas. The AA-T degree was created in 2016, so that Music students can effectively transfer to CSUs.

Areas of improvement include the following:

- Rebuilding a strong jazz/instrumental program
- Rebuilding enrollment following a long stay in swing-space

- Rebuilding a strong full-time faculty (the program has dropped from five full-time faculty to two, which means that not only teaching is impacted, but also the amount that faculty can advocate for the program outside of class)
- Completing the Commercial Music program so that students can achieve a certificate or associate's degree

5.2 Program Goals. Based on the self-study analysis, prioritize the program's goals.

Table 7. Goals

PROGRAM OVERVIEW & MISSION (for example, modify program, create TMC, etc.)

This portion of the table should be used to inform the Educational Master Plan.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Complete Commercial Music degrees	Meet with curriculum chair to determine current status of degrees in CurricUNET; meet with industry experts to inform degree decisions	Matthew Dudman	1

ASSESSMENT (for example, update PLOs, change assessment criteria, etc.)

This portion of the table should inform assessment and curriculum review.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Determine success criteria for PLOs	Select courses for PLO "mastery level"	All faculty	2
Address courses missing assessment	Assess MUSIC 55 and 56 (Jazz Improv) next time they are offered; Investigate options for MUSIC 049 honors	Adjunct faculty; all faculty	1

CURRICULUM (for example, class creation/modification/deletion, or creating online offering)

This portion of the table should inform curriculum review.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Develop new curriculum (Survey of Music History and Introduction to Film Music)	Investigate interest in these courses.	Adjunct faculty with interest	3
Lower class maximum in large lecture classes and performance	Petition via established process	Full-time faculty	2
Bring back a Musical Theatre class (MUSIC 22)	Course is in CurricUNET now and has gone through technical review in Curriculum Committee; changes must	Kristy Juliano	1

	be made to move forward.		
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CAMPUS & COMMUNITY INTEGRATION (for example, collaborations with other depts.)

This portion of the table should inform the Educational Master Plan.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Increase high school outreach and recruitment	Go to schools and talk about the program; presenting schools with the possibility of performances in the future. Performances now are not possible because of the lack of a viable jazz/instrumental program.	Faculty	1

STUDENT EQUITY & SUCCESS (for example, adding more eCompanions, tutoring, etc)

This portion of the table should inform the Educational Master Plan.

Goals	Planned Action	Person(s) Responsible	Priority ranking
Increase tutoring opportunities for students	Hire student tutors and/or create a drop-in tutoring lab with set hours and paid faculty supervising	Faculty	1

RESOURCES

Human Resources Goals (to inform hiring decisions)	Planned Action	Person(s) Responsible	Priority ranking
Hire a full-time jazz/instrumental instructor	Build enrollment with adjunct in Fall 2017; potentially hire in 2018	Faculty, dean	1
Hire a full-time instructor for the CTE program, Commercial Music	Build enrollment with adjunct; create the degree/certificate; pursue Perkins funds for equipment and possibly instructor position	Faculty, deans (School of Liberal Arts, Applied Tech and Business)	3
Get an accomplished accompanist for choral and voice classes	Hire adjunct to work hourly, or create position	Faculty, dean	2
Get staff to maintain equipment and music library	Create a part-time staff position or hire work-study student for 15 hours/week; this person could, for example, distribute and retrieve sheet music, refile sheet music, and oversee the implementation/ maintenance of tracking software (see Technology, below)	Faculty, dean	4
Technology & Equipment	Planned Action	Person(s)	Priority

Goals (to inform Technology Master Plan)		Responsible	ranking
Equipment and sheet music tracking software	Put barcodes on instruments and music from library, scan upon checkout	faculty	2
Get updated instruments	Repair old instruments, buy new instruments to replace as necessary	Faculty, dean	1
Facilities Goals (to inform Facilities Master Plan)	Planned Action	Person(s) Responsible	Priority ranking
Make changes to remodeled 1200 building to suit needs	Modifications to be determined once the return from swing space is complete	faculty	1
Library Resource Goals	Planned Action	Person(s) Responsible	Priority ranking
[none—due to limited space in the Fairfield library, the Music library will be housed in the 1200 building]			
Other Resource Goals	Planned Action	Person(s) Responsible	Priority ranking
Get funding to pay for the transportation of equipment to community performances	Contact maintenance staff to explore options for transportation, in lieu of renting a truck and finding outside sources to pay for it	faculty	1

PROFESSIONAL DEVELOPMENT

List any professional development needs that would improve program functioning

Goals	Planned Action	Person(s) Responsible	Priority ranking
Attend American Choral Directors Association Conference (ACDA) and Music Teachers National Association Conference (MTNA)	Apply to Senate for funds to attend yearly association meetings	faculty	1

SIGNATURE PAGE

6.1 Please include a signature page with all full-time faculty and as many part-time faculty as you are able. The signature page should include lines with the signatures and then typed names of the faculty members.

The undersigned faculty in the _____ Program, have read and have had the opportunity to provide feedback on the attached program review self-study, dated _____.

Faculty Name

Faculty Name

Faculty Name

APPENDIX A: Degrees

Music—Instrumental

Program Description

Students may select from three music programs—Instrumental, Theory-Composition, or Vocal. Music majors are urged to take class lessons or private instruction in their specialization each semester.

Associate in Arts Degree

The Associate in Arts Degree can be obtained by completing a total of 60 units, including the courses in the major for Instrumental, or Theory-Composition, or Vocal, the general education requirements, and elective courses. All courses for this major must be completed with grade of C or better or a P if the course is taken on a Pass/No Pass basis.

Program Outcomes

Students who complete the Music – Instrumental Associate Degree will be able to:

1. Learn and rehearse a piece utilizing various musical techniques.
2. Analyze/compose a musical exercise using a variety of technical skills.
3. Critically evaluate a musical work.

REQUIRED COURSES.....	Units
MUSC 003 Advanced Theory	4
MUSC 004 Advanced Theory	4
MUSC 010 Concert Band.....	2
OR	
MUSC 021 Chorus	2
MUSC 041A Music Majors Piano	1.5
MUSC 041B Music Majors Piano.....	1.5
Select One course from Selection One.....	1 - 1.5
Select seven units from Selection Two.....	7
Total Units.....	21 - 21.5

Selection One (Select one course)	Units
MUSC 030 Intermediate Piano Part II	1.5
MUSC 032 Class Lessons in Brass.....	1.5
MUSC 033 Class Lessons in Strings.....	1
MUSC 034 Class Lessons in Percussion	2
MUSC 039 Class Lessons in Intermediate Guitar.....	1.5

Selection Two (Select 7 units)	Units
MUSC 008 Music Appreciation	3
MUSC 010 Concert Band.....	2
MUSC 013 Multicultural Music in America.....	3
MUSC 014 Jazz Ensemble	2
MUSC 016 Symphony Orchestra.....	0.5 - 1
MUSC 017 Chamber Orchestra	2
MUSC 018 Beginning Steel Drum Band	2
MUSC 019 Instrumental Ensemble	2
MUSC 023 Handbell Ensemble	2
MUSC 042A Jazz and Pop Piano.....	1.5
OR	
MUSC 042B Jazz and Pop Piano	1.5
MUSC 055 Introduction to Jazz Improvisation	3
MUSC 056 Jazz Improvisational Ensemble	3

*MUSC 010 required first semester of enrollment

Music—Theory-Composition

Program Description

Students may select from three music programs—Instrumental, Theory-Composition, or Vocal. Music majors are urged to take class lessons or private instruction in their specialization each semester.

Associate in Arts Degree

The Associate in Arts Degree can be obtained by completing a total of 60 units, including the courses in the major for Instrumental, or Theory-Composition, or Vocal, the general education requirements, and elective courses. All courses for this major must be completed with grade of C or better or a P if the course is taken on a Pass/No Pass basis.

Program Outcomes

Students who complete the Music - Theory – Composition Associate Degree will be able to:

1. Learn and rehearse a piece utilizing various musical techniques.
2. Analyze/compose a musical exercise using a variety of technical skills.
3. Critically evaluate a musical work

REQUIRED COURSES.....	Units
MUSC 003 Advanced Theory	4
MUSC 004 Advanced Theory	4
MUSC 010 Concert Band	2
OR	
MUSC 021 Chorus	2
MUSC 041A Music Majors Piano	1.5
MUSC 041B Music Majors Piano	1.5
Select one course from Selection One	1.5
Select seven units from Selection Two	7
Total Units	21.5

Selection One (Select One Course)	Units
MUSC 030 Intermediate Piano Part II	1.5

Selection Two (Select 7 units)	Units
MUSC 006 Composition, Arranging, Songwriting	3
MUSC 008 Music Appreciation	3
MUSC 013 Multicultural Music in America	3
MUSC 052 Sound Recording	2
MUSC 053 Advanced Sound Recording	2
MUSC 055 Introduction to Jazz Improvisation	3
MUSC 056 Jazz Improvisational Ensemble	3
MUSC 060 Computer Assisted Music Lab	1 - 3
MUSC 061 MIDI and Computer Music Sequencing and Scoring	2

***MUSC 010 is required the first semester of enrollment**

Music—Vocal

Program Description

Students may select from three music programs—Instrumental, Theory- Composition, or Vocal. Music majors are urged to take class lessons or private instruction in their specialization each semester.

Associate in Arts Degree

The Associate in Arts Degree can be obtained by completing a total of 60 units, including the courses in the major for Instrumental, or Theory-Composition, or Vocal, the general education requirements, and elective courses. All courses for this major must be completed with grade of C or better or a P if the course is taken on a Pass/No Pass basis.

Program Outcomes

Students who complete the Music - Vocal Associate Degree will be able to:

1. Learn and rehearse a piece utilizing various musical techniques.
2. Analyze/compose a musical exercise using a variety of technical skills.
3. Critically evaluate a musical work.

REQUIRED COURSES..... Units

MUSC 003 Advanced Theory 4

MUSC 004 Advanced Theory 4

MUSC 010 Concert Band..... 2

OR

MUSC 021 Chorus 2

MUSC 041A Music Majors Piano 1.5

MUSC 041B Music Majors Piano. 1.5

Select One course from Selection One 1.5

Select seven units from Selection Two. 7

Total Units 21.5

Selection One (Select one course) Units

MUSC 035A Beginning Voice I 1.5

OR

MUSC 035B Beginning Voice II 1.5

MUSC 036A Intermediate Voice I 1.5

OR

MUSC 036B Intermediate Voice II. 1.5

Selection Two (Select 7 units) Units

MUSC 008 Music Appreciation 3

MUSC 013 Multicultural Music in America 3

MUSC 020 Choir..... 2

MUSC 024 Master Works Chorale 2

MUSC 025 Chamber Choir 2

MUSC 026 Vocal Jazz Ensemble..... 2

MUSC 051 Jazz and Popular Solo Voice. 1.5

*MUSC 010 is required the first semester of enrollment

APPENDIX B: Course Descriptions

Beginning Theory I

Course Advisory: MUSC 027 or knowledge of musical notation; SCC minimum English and Math standards. This course is a study of diatonic scales and triads, intervals, diatonic chords, basic harmonic progressions and cadences, part writing, rhythm and meter, sight singing, ear training, dictation, history and performance. Short creative assignments are included to provide experience in the application of materials learned in class. It includes analysis and composition and is required for music majors. C-ID MUS 120. *Four hours lecture.*

MUSC 002

4.0 Units

Beginning Theory II

Prerequisite: MUSC 001 with a minimum grade of C. *Course Advisory:* MUSC 028; SCC minimum English and Math standards. This course is a continuation of MUSC 001. It provides a more in-depth study of scales, triads, diatonic harmonies, part writing, rhythms, sight singing, ear training, dictation, form, history, and performance. It also includes the study of harmonic progression, dominant and non-dominant seventh chords, modulation, secondary function chords, and binary and ternary form. It includes analysis and composition and is required for music majors. C-ID MUS 130. *Four hours lecture.*

MUSC 003

4.0 Units

Advanced Theory I

Prerequisite: MUSC 002 with a minimum grade of C. This course is a continuation of MUSC 002. It includes the study of 16th- and 18th- century counterpoint, fugue, variation, altered chords, sonata allegro, and rondo forms, and late 19th century writing techniques; practice in rhythmic, melodic, harmonic, and contrapuntal sight singing; ear training, and dictation. This course is required for music majors. C-ID MUS 140. *Four hours lecture.*

Advanced Theory II

Prerequisite: MUSC 003 with a minimum grade of C. *Course Advisory:* SCC minimum English and Math standards. This course is a continuation of MUSC 003. It includes a more in-depth study of altered chords and late 19th- and 20th-century writing techniques including: 9th, 11th and 13th chords; altered dominants; chromatic harmony; dodecaphony; set theory; aleatory; minimalism; and analysis techniques. It includes practice in rhythmic, melodic, harmonic and contrapuntal sight-singing, ear-training and dictation. This course is required for music majors. C-ID MUS 150. *Four hours lecture.*

MUSC 005

3.0 Units

Music Fundamentals

Course Advisory: SCC minimum English and Math standards. This course introduces the elements of music including notation, rhythm and meter, diatonic scales and triads, key signatures, melody, chords and aural skills. Traces the historical and cultural progress of music through the development of musical symbols and their application. No previous musical study is required. C-ID MUS 110. *Three hours lecture.*

MUSC 007

3.0 Units

Jazz and Popular Music in America: Ragtime to Rock

Course Advisory: SCC minimum English standard. A survey of jazz and popular music in America, using an historical approach. Includes listening to and analyzing examples of jazz and popular music in relation to the social, technical and historical trends. *Three hours lecture.*

MUSC 008

3.0 Units

Music Appreciation

Course Advisory: SCC minimum English standard. This course is an introductory examination of how composers and songwriters apply the various elements of music to heighten the expressive impact of a composition. Aspects of melody, rhythm, harmony, tone, and structure are studied through focused listening of works from the Renaissance to contemporary styles of avant-garde and popular music. This course requires no previous musical study. *Three hours lecture.*

MUSC 009 Wind Ensemble <i>Course Advisory: SCC minimum English standard; Limitation on Enrollment: Ability to play a wind ensemble instrument.</i> This course is the study and performance of wind ensemble repertoire. It is open to those who play a wind ensemble instrument. Public performances and/or field trips are required. This course may be taken four times for credit. Repeatable 3 times. C-ID MUS 180. <i>One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units	MUSC 014 Jazz Ensemble <i>Course Advisory: SCC minimum English standard; Limitation on Enrollment: Ability to play at least one instrument commonly used in jazz ensemble.</i> This course is the study and performance of jazz ensemble repertoire encompassing a wide variety of music in the jazz style. Public performances and field trips are required. This course may be taken four times for credit. Repeatable 3 times. C-ID MUS 180. <i>One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units
MUSC 010 Concert Band <i>Course Advisory: SCC minimum English standard; Limitation on Enrollment: Ability to play a concert band instrument.</i> This course offers the study and performance of concert band literature. It is open to those who play a concert band instrument. Public performances and/or field trips are required. This course may be taken four times for credit. Repeatable 3 times. C-ID MUS 180. <i>One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units	MUSC 015 Stage Band <i>Course Advisory: SCC minimum English standard; Limitation on Enrollment: Ability to perform on one or more instruments in the stage band.</i> Students must demonstrate an adequate level of proficiency on an instrument to participate and perform with the stage band. An instrumental ensemble class analyzing and performing stage band music. This class requires public performance. Repeatable 3 times. C-ID MUS 180. <i>One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units
MUSC 011 Symphonic Band <i>Course Advisory: SCC minimum English standard; play a band instrument.</i> This course offers the study and performance of various styles of symphonic band literature. Symphonic band literature, rehearsal technique, and performance practices are examined. Public performances and/or field trips are required. Repeatable 3 times. <i>One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units	MUSC 016 Symphony Orchestra <i>Course Advisory: SCC minimum English standard; Limitation on Enrollment: Ability to play an orchestral instrument.</i> This course is the study and performance of orchestral repertoire. It is open to those who play an orchestral instrument. A wide variety of musical literature is covered. Public performances and/or field trips are required. Repeatable 3 times. C-ID MUS 180. <i>One half-hour lecture, one hour activity, one half-hour by arrangement.</i>	1.0 Unit
MUSC 013 Multicultural Music in America <i>Course Advisory: SCC minimum English standard.</i> A survey of multicultural music in America, including listening to and analyzing examples of multicultural music in relations to social, technical, and historical trends, including the role of music in influencing American attitudes toward ethnic identity, stereotyping, and racial prejudice. This course also examines the uniquely American style resulting from the interaction among musicians of many cultural, racial, national, and ethnic backgrounds. <i>Three hours lecture.</i>	3.0 Units	MUSC 017 Chamber Orchestra <i>Course Advisory: SCC minimum English standard; Limitation on Enrollment: Ability to play an orchestral instrument.</i> Students must demonstrate an adequate level of proficiency on an instrument to participate and perform with the chamber orchestra. This course is the study and performance of chamber orchestra repertoire. It is open to those who play an orchestral instrument. Public performances and/or field trips are required. Repeatable 3 times. C-ID MUS 180. <i>One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units

MUSC 018 Beginning Steel Drum Band <i>Course Advisory: SCC minimum English and Math standards. An ensemble class with emphasis on music from the Caribbean. Regular rehearsal and performances using steel drums. This class also presents a comparison of Caribbean musical performance styles. Public performances and/or field trips required. Repeatable 3 times. One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units	MUSC 021 Chorus <i>Course Advisory: SCC minimum English standard. Prerequisite: Students must demonstrate an adequate level of vocal proficiency to participate in and perform with the Chorus. Audition required. Students must demonstrate an adequate level of proficiency to participate and perform with the chorus. A performing mixed choir (S.A.T.B.) that sings a variety of music, both historical and contemporary. This course teaches fundamentals of reading choral music, using examples from choral literature. Note: This course may be repeated three times for a total of four enrollments since skills are enhanced by supervised repetition and practice. Repeatable 3 times. One hour lecture, two hours activity, one hour by arrangement.</i>
MUSC 019 Instrumental Ensemble <i>Course Advisory: Ability to read music and play an instrument. The study and performance of representative music literature for strings, woodwinds, brass and small mixed group ensembles. Includes improvisation, reading, ensemble practice and outside performance when possible. Repeatable 3 times. Two hours lecture, one hour activity.</i>	2.0 Units	MUSC 022 Introductory Integrated ESL Skills: Reading, Writing and Grammar Part 1 <i>Prerequisite: Audition for actors only, no auditions for crew and other staff. The study, rehearsal, and public performance of musical works for the stage including operas, operettas and musicals. Students participate as vocalists, musicians, dancers, and accompanists. Variable units: 48 hours of participation equals one unit of credit. This is an open entry/open exit class. May be repeated to a maximum of 12 units, including initial enrollment. Repeatable 3 times. One hours lecture, up to three hours lab, and up to five hours weekly by arrangement.</i>
MUSC 020 Choir <i>Course Advisory: SCC minimum English standard. Limitation on Enrollment: Ability to sing in a choir. Students must demonstrate an adequate level or proficiency to participate and perform with the choir. A performing mixed choir (S.A.T.B.) that studies and performs a variety of a cappella and accompanied choral literature. This course teaches fundamentals of reading choral music, using examples from choral literature. Note: This course may be repeated three times for a total of four enrollments since skills are enhanced by supervised repetition and practice. Attendance at public performances required. Field trips may be required. Students will be involved in public performances. Repeatable 3 times. C-ID MUS 180. One hour lecture, two hours activity, one hour by arrangement.</i>	2.0 Units	MUSC 023 Handbell Ensemble <i>Course Advisory: SCC minimum English and Math standards. Presents the study and performance of music for handbells. Music reading skills, techniques of handbell ringing, and musicianship skills are taught through lecture, rehearsal and performance of various styles of music arranged for handbells. Previous musical experience is helpful but not required. Public performance is required. Repeatable 3 times. One hour lecture, two hours activity, one hour by arrangement.</i>

Master Works Chorale

Prerequisite: Audition to assess ability of music reading and vocal skills. Students must demonstrate an adequate level of vocal proficiency to participate and perform with the Master Works Chorale. Audition required. *Course Advisory:* SCC minimum English standard. A performing mixed choir (S.A.T.B.) that sings a variety of music, both historical and contemporary, with an emphasis on large choral forms such as oratorios and cantatas, accompanied by instruments. Designed for singers with previous choral experience. Public performance required. This course may be repeated three times for a total of four enrollments. Repeatable 3 times. C-ID MUS 180. *One hour lecture, two hours activity, one hour by arrangement.*

MUSC 025 **2.0 Units**
Chamber Choir

Prerequisite: Audition to assess ability of music reading and vocal skills. Students must demonstrate an adequate level of vocal proficiency to participate and perform with the Chamber Choir. Audition required. *Course Advisory:* SCC minimum English standard. Advanced study and performance of choral works for the small ensemble. Public performance required. Highly recommended for music majors, especially voice majors. Participation in public performances required. Repeatable 3 times. C-ID MUS 180. *One hour lecture, two hours lab, one hour by arrangement.*

MUSC 026 **2.0 Units**
Vocal Jazz Ensemble

Course Advisory: SCC minimum English Standard. *Limitation on Enrollment:* Ability to sing in a vocal jazz ensemble. Students must demonstrate an adequate level of proficiency singing in a cappella choral ensembles, reading music and a good concept of the vocal jazz ensemble idiom. The study and performance of choral works in the jazz idiom, including development of reading and improvisation skills. Vocalists work with a jazz rhythm section and instrumentalists. Participation in public performance required. Repeatable 3 times. *One hour lecture, two hours lab, one hour by arrangement.*

Elementary Piano Part I

Course Advisory: SCC minimum English. An introduction to beginning piano techniques, including hand position, posture, fingering, technical exercises, note reading, sight reading, and performance of piano literature. Numerous examples are assigned to demonstrate the essentials of reading and counting skills, coupled with the presentation of major and minor scales, chords, and other fundamentals of piano playing. *One hour lecture, one hour activity.*

MUSC 028 **1.5 Units**
Elementary Piano Part II

Prerequisite: MUSC 027. *Course Advisory:* SCC minimum English standards. A continuation of MUSC 027, this course expands the elementary piano techniques by exploring a progressive series of pieces and exercises which develop the reading skills and other concepts used in performance practice. Stresses use of all major and minor scales, arpeggios in exercise form, sight reading, chromatic fingering, and performance. *One hour lecture, one hour activity.*

MUSC 029 **1.5 Units**
Intermediate Piano Part I

Prerequisite: MUSC 028. *Course Advisory:* SCC minimum English standards. Presents the intermediate level of piano technique and literature. Emphasis is on interpretation, fingering, phrasing, technical studies and exercises including performance. Sight reading and continued development through the mastery of progressive pieces enables the pianist to reach a greater overall skill level and confidence during performance. *One hour lecture, one hour activity.*

MUSC 030 **1.5 Units**
Intermediate Piano Part II

Prerequisite: MUSC 029. *Course Advisory:* SCC minimum English standards. Presents more difficult techniques for the intermediate pianist. Emphasizes the culmination of reading skills, motor coordination, knowledge of harmony, exercises and fingering, overall interpretation, dynamics, attention to form, advanced technical problems concerning performance of the literature. Recommended for students seeking a working knowledge in piano, comparable to second year level in the literature. *One hour lecture, one hour activity.*

MUSC 031 Class Lessons in Woodwinds	1.5 Units	MUSC 036A Intermediate Voice I	1.5 Units
<i>Course Advisory:</i> SCC minimum English standard. Class instruction in woodwind instruments. Music majors are required to take one unit of instruction in their major instrument for graduation. Four units are recommended for transfer majors. This class requires outside practice. One hour lecture, one hour activity.		<i>Prerequisite:</i> MUSC 35B or evidence of equivalent skills. <i>Course Advisory:</i> SCC minimum English standard. A continuation of MUSC 35B with emphasis on the development of vocal technique and interpretation. Repertoire includes classical compositions from the English, Italian, and German languages. Analysis of individual vocal problems and performance skills is included. One hour lecture, one hour activity.	
MUSC 032 Class Lessons in Brass	1.5 Units	MUSC 036B Intermediate Voice II	1.5 Units
Class instruction in brass instruments. Music majors are required to take one unit of instruction in their major instrument for graduation. Four units are recommended for transfer majors. This class requires outside practice. One hour lecture, one hour activity.		<i>Prerequisite:</i> MUSC 36A or equivalent skills. A continuation of MUSC 36A with emphasis on vocal technique and interpretation. Solo repertoire appropriate to intermediate level includes standard voice literature. Analysis of individual vocal problems and performance skills is included. One hour lecture, one hour activity.	
MUSC 033 Class Lessons in Strings	1.0 Unit	MUSC 038 Class Lessons in Beginning Guitar	1.5 Units
Class instruction in strings. Transfer students are required to study four semesters in their major instrument. One hour lecture, one hour activity.		Presents the principles and techniques of fundamental guitar performance. The course stresses first position techniques, notereading, scales, fingerboard knowledge, chord positions, picking and strum techniques, and performance of selected musical literature appropriate to the beginning level. NOTE: Combined enrollments in MUSC 038, 039 and 062 may not exceed 4 units. One hour lecture, two hours activity.	
MUSC 034 Class Lessons in Percussion	2.0 Units	MUSC 039 Class Lessons in Intermediate Guitar	1.5 Units
Class instruction in percussion instruments. Music majors are required to take one unit of instruction in their major instrument. Transfer majors are required to study four semesters in their major instrument. This class requires outside practice. One hour lecture, two hours activity.		<i>Prerequisite:</i> MUSC 038 or equivalent as assessed by instructor and ability to read simple guitar music. Presents the intermediate instruction level in guitar performance techniques and musical skill. The course covers 3rd and 5th positions, solo performance, musical notation exercise and application, musical interpretation and style, and intermediate literature. NOTE: Combined enrollments in MUSC 038, 039 and 062 may not exceed 4 units. One hour lecture, two hours activity.	
MUSC 035A Beginning Voice I	1.5 Units		
<i>Course Advisory:</i> SCC minimum English standard. Group work on the fundamental techniques of singing, including literature of traditional/folk, art, musical theater and popular classics. Includes analysis of individual problems and the opportunity for solo performance. Transfer voice majors should study voice each semester. One hour lecture, one hour activity.			
MUSC 035B Beginning Voice II	1.5 Units		
<i>Prerequisite:</i> MUSC 035A or equivalent skills. <i>Course Advisory:</i> SCC minimum English standard. A continuation of MUSC 035A. Group work on the fundamental techniques of singing, including study of standard vocal literature for solo performance, with increased emphasis in developing vocal and performance skills. One hour lecture, one hour activity.			

MUSC 040A
Applied Music I**0.5 Unit**

Corequisite: Student must be concurrently enrolled in a large performance ensemble (MUSC 009, 010, 011, 014, 015, 016, 017, 020, 021, 024 or 025) AND in a music theory class (MUSC 001, 002, 003 or 004). Prerequisite: Audition. Student must meet the performance standards of an entering first semester college music major as determined by an entrance audition. This is the first course in a four-part series which focuses on the development of individual performance skills and solo and ensemble repertoire. It includes one-on-one or small group instrumental, composition, or vocal instruction eight hours per semester. It also includes eight hours per semester of solo performance, masterclasses, and a final juried performance. It also includes one hour monitored practice time per week. This course is required for all traditional performance and jazz music majors. Students must be concurrently enrolled in a large performance ensemble and a music theory course. It is the first course in the four-part series required for the Associate Degree for Transfer. Audition required. Student must meet the performance standards of an entering first semester college traditional music major as determined by an entrance audition. One hour lab, one half-hour by arrangement.

MUSC 040B
Applied Music II**0.5 Unit**

Corequisite: Student must be enrolled in a large performance ensemble (MUSC 009, 010, 014, 015, 016, 017, 020, 021, 024, 025, or 026) AND in a music theory class (MUSC 001, 002, 003, 004). Prerequisite: MUSC 040A with a minimum grade of C. Audition required: Students must meet the performance standards of an entering second-semester college traditional music major as determined by an entrance audition. This is the second course in a four-part series which focuses on the development of individual performance skills and solo and ensemble repertoire. It includes one-on-one or small group instrumental, composition, or vocal instruction eight hours per semester. It also includes eight hours per semester of solo performance, masterclasses, and a final juried performance. It also includes one hour monitored practice time per week. This course is required for all traditional performance and jazz music majors. Students must be concurrently enrolled in a large performance ensemble and a music theory course. It is the second course in the four-part series required for the Associate Degree for Transfer. Audition required. Student must meet the performance standards of an entering second semester college traditional music major as determined by an entrance audition. One hour lab, one-half hour by arrangement.

MUSC 040C
Applied Music III**0.5 Unit**

Corequisite: Student must be enrolled in a large performance ensemble (MUSC 009, 010, 014, 015, 016, 017, 018, 020, 021, 024, 025, or 026) AND in a music theory class (MUSC 001, 002, 003 or 004). Prerequisite: MUSC 040B with a minimum grade of C. Audition required: Student must meet the performance standards of an entering third-semester college traditional music major as determined by an entrance audition. This is the third course in a four-part series which focuses on the development of individual performance skills and solo and ensemble repertoire. It includes one-on-one or small group instrumental, composition, or vocal instruction eight hours per semester. It also includes eight hours per semester of solo performance, masterclasses, and a final juried performance. It also includes one hour monitored practice time per week. This course is required for all traditional performance and jazz music majors. Students must be concurrently enrolled in a large performance ensemble and a music theory course. It is the third course in the four-part series required for the Music Associate Degree for Transfer. One hour lab, one-half hour by arrangement.

Applied Music IV

Corequisite: Student must be enrolled in a large performance ensemble (MUSC 009, 010, 014, 015, 016, 017, 018, 020, 021, 024, 025, or 026) AND in a music theory class (MUSC 001, 002, 003 or 004). Prerequisite: MUSC 040C with a grade of C or better. Audition required: Student must meet the performance standards of an entering fourth-semester college traditional music major as determined by an entrance audition. This is the final course in a four-part series which focuses on the development of individual performance skills and solo and ensemble repertoire. It includes one-on-one or small group instrumental, composition, or vocal instruction eight hours per semester. It also includes eight hours per semester of solo performance, masterclasses, and a final juried performance. It also includes one hour monitored practice time per week. This course is required for all traditional performance and jazz music majors. Students must be concurrently enrolled in a large performance ensemble and a music theory course. It is the final course in the four-part series required for the Music Associate Degree for Transfer. One hour lab, one-half hour by arrangement.

MUSC 041A**1.5 Units****Music Majors Piano**

Course Advisory: Note reading and SCC minimum English and Math standards. Instruction, practice and application of the techniques of piano performance. Emphasis will be placed on a variety of keyboard skills including harmonic progressions, scales, fingerings, drills and exercises, sight reading, and keyboard ear-training. The course will also present musical analysis, performance strategies, suggested rehearsal techniques, independent coordination, and memorization. The class is specially designed to accompany the music major and, therefore, is very specific in harmonic understanding, theory, melodic development and usage, and piano practice. One hour lecture, one hour activity.

Music Majors Piano

Prerequisite: MUSC 41A. Course Advisory: SCC minimum English standard. Instruction, practice and application of the techniques of piano performance at the intermediate level designed for music majors. Emphasis will be placed on continuation of keyboard skills including simple and complex modulation, harmonic progressions using seventh chords and larger sonorities, all major and minor scales plus other forms, exercises and drills, sight reading, rehearsal techniques, accompanying skills, arrangement and advanced ear-training. The class specifically relates to advanced theoretical concepts realized at the keyboard with a continued attention to performance and the use of the piano as a teaching tool. One hour lecture, one hour activity.

MUSC 042A**1.5 Units****Jazz and Pop Piano**

Prerequisite: MUSC 027, 028, or equivalent as determined by instructor. Instruction, practice, performance, and application of the techniques of Jazz and Pop piano performance. Emphasis will be placed on establishing the foundations for an improvised approach as well as a review of available literature. The course will focus on the concepts of jazz and popular styles involving the realization of lead sheets, chord voicing, applied scale theory, rhythmic structure, arrangement techniques, improvisation, and accuracy in the development of all styles considered. One hour lecture, one hour activity.

MUSC 042B**1.5 Units****Jazz and Pop Piano**

Prerequisite: MUSC 027, 028, or equivalent as determined by instructor. Course Advisory: MUSC 042A. Instruction, practice, performance, and application of the techniques and principles of intermediate jazz and popular piano styles and skills. Emphasis will be directed to continuing the presentation made in 042A. Focus will be centered around arranging, improvisations, voicings, dialogue, hand formats, performance of literature, written projects and a further introduction to styles. The realization of lead sheets, sight reading, ear training, transcriptions of solos, fingerings, scale theory, exercises, and performance strategies will all be discussed. One hour lecture, one hour activity.

MUSC 049 Music Honors	1.0 to 3.0 Units	MUSC 053 Advanced Sound Recording	2.0 Units
<i>Prerequisite: Completion of 24 units of college credit with a minimum GPA of 3.3; a minimum of 5 units in the discipline with a minimum grade of B; an ability to work independently; permission of the School Dean based on instructor availability. Course Advisory: SCC minimum English standard. An independent study course in a selected musical area for sophomore students. The student works by arrangement with the instructor on an outlined program of study. A contract between student and instructor which details the specific area of interest including goals and schedule for project completion is required. Students may take this course up to the maximum number of units over multiple semesters. Three to nine hours by arrangement.</i>		<i>Prerequisite: MUSC 052. Course Advisory: SCC minimum English and Math standards. Advanced recording techniques with particular attention given to hands-on techniques. One hour lecture, three hours lab.</i>	
MUSC 051 Jazz and Popular Solo Voice	1.5 Units	MUSC 055 Introduction to Jazz Improvisation	3.0 Units
<i>Course Advisory: SCC minimum English standard; MUSC 035A or other solo voice experience. The study and performance of songs in the popular and jazz idiom. Areas covered will include musical phrasing, emotional expression, popular vocal styling, stage presence and the use of sound reinforcement systems. This class requires public performance and/or field trips. One hour lecture, one hour activity.</i>		<i>Course Advisory: SCC minimum English standard and knowledge of music fundamentals and basic instrumental skills. Techniques and literature of improvisation including application of scales, modes, harmonic progressions, solo shape, form, and dynamic, rhythmic, and melodic development and interpretation of concepts and materials in the jazz style. Provides development and understanding of these techniques in the occupational areas of music through the concepts and performance of improvisation. Two hours lecture, one hour activity, one hour by arrangement.</i>	
MUSC 052 Sound Recording	2.0 Units	MUSC 056 Jazz Improvisation Ensemble	3.0 Units
<i>Course Advisory: SCC minimum English standard. Designed for musical performers and students interested in recording specifically. Development of recorded performances in the studio environment. Emphasis on acoustics, vocal and instrumental recording requirements, control board management, microphone techniques, organization and supervision of the recording session, mixing and mixdown. Particular attention is given to the hands-on experience in recording engineering and the overall recording process, including production, musical arrangement, mixdown, and studio demeanor. One hour lecture, three hours lab.</i>		<i>Course Advisory: MUSC 055. Presents the principles and techniques of improvisational materials, combo performance, individual solo skills, advanced playing concepts, group dynamics, and increased performance ability. The class will perform a wide variety of arrangements and the overall performance standards are directed to feature individual soloists. Provides the occupational musician with an opportunity to develop confidence and advanced skills from performance in this ensemble. Repeatable 3 times. Two hours lecture, one hour activity, one hour by arrangement.</i>	
		MUSC 060 Computer Assisted Music Lab	1.0 to 4.0 Units
		<i>Corequisite: MUSC 052, 061, 062, 063, or 066A - G. Introduces or further develops recording skills through practical application of techniques learned in related courses. The course is designed to allow recording students additional time outside of other classes to work on sound recording projects. Students may take this course up to the maximum number of units over multiple semesters. Three to twelve hours lab.</i>	

MUSC 061**2.0 Units****Midi-Computer Music Sequencing And Scoring**

Course Advisory: SCC minimum English and Math standards; MUSC 027. An introduction to Midi (Musical Instrument Digital Interface), and the hardware and software components of music sequencing and scoring. The course content will include hands on familiarization with the Macintosh computer, practical use of sequencing and scoring software, and an understanding of Midi terminology. *One hour lecture, three hours lab.*

MUSC 066A**1.5 Units****Advanced Sound Recording - Signal Processing**

Course Advisory: Minimum Standards: SCC minimum English Standard. *Prerequisite:* MUSC 052 with a minimum grade of C. This course is one in a series of Advanced Sound Recording electives and continues building upon MUSC 052 skills, focusing on treatment of recorded audio files (signal processing), including applying reverberation, compression, equalization. This course is designed for students particularly interested in mixing audio. *One half hour lecture, three hours lab.*

MUSC 066B**1.5 Units****Advanced Sound Recording-Microphone Technique**

Course Advisory: SCC minimum English Standard. *Prerequisite:* MUSC 052 with a minimum grade of C. This course is one in a series of Advanced Sound Recording electives and continues building upon MUSC 052 skills, focusing on understanding microphone construction, operating principles and uses. This course is designed for students particularly interested in microphone design and placement technique. *One half hour lecture, three hours lab.*

MUSC 066C**1.5 Units****Advanced Sound Recording - Mixing and Mastering**

Prerequisite: MUSC 052 with a minimum grade of C. *Course Advisory:* SCC minimum English Standard. Continues, building upon MUSC 052 skills, focusing on mixing and mastering recorded music. This course is designed for students particularly interested in balancing audio that has been recorded and finalizing it in preparation for duplication. *One half hour lecture, three hours lab.*

MUSC 066D**1.5 Units****Advanced Sound Recording - Analog Recording**

Prerequisite: MUSC 052 with a minimum grade of C. *Course Advisory:* SCC minimum English Standard with a minimum grade of C. Continues, building upon MUSC 052 skills, focusing on recording music with analog equipment. This course is designed for students particularly interested in learning to record without computers. *One half hour lecture, three hours lab.*

MUSC 066E**1.5 Units****Advanced Sound Recording - Home Studio Recording**

Prerequisite: MUSC 052 with a minimum grade of C. *Course Advisory:* SCC minimum English standard with a minimum grade of C. This course is one in a series of Advanced Sound Recording electives and continues, building upon MUSC 052 skills, focusing on learning how to adapt an existing home to accommodate a small recording studio. This course is designed for students particularly interested recording in a home studio. *One half hour lecture, three hours lab.*

MUSC 066F**1.5 Units****Advanced Sound Recording - Studio Design and Equipment**

Prerequisite: MUSC 052 with a minimum grade of C. *Course Advisory:* SCC minimum English standard. This course is one in a series of Advanced Sound Recording electives and continues, building upon MUSC 052 skills, focusing on learning how to physically design and equip any recording studio. This course is designed for students particularly interested in designing, building and equipping a recording studio. Off-campus field trip may be required. *One-half hour lecture, three hours lab.*

MUSC 066G**1.5 Units****Sound Recording Project**

Prerequisite: MUSC 052 with a minimum grade of C. *Course Advisory:* SCC minimum English Standard. This course is one in a series of Advanced Sound Recording electives and continues building upon MUSC 052 skills, focusing on practical application of recording skills. This course is designed for students particularly interested in applying recording skills in real-world situations. Required attendance at up to three recording sessions which take place outside of normal classroom hours. *One-half hour lecture, three hours lab.*

MUSC 067A **1.5 Units**
Introduction to Pro Tools

Course Advisory: Minimum Standards: SCC minimum English Standard. MUSC 052 with a minimum grade of C. This course covers basic Pro Tools principles. It provides everything students need to complete a Pro Tools project-from initial set up to final mixdown. This course is an introduction to AVID's Pro Tools digital audio workstation software application. Basic Pro Tools principles, including how to complete a Pro Tools project from initial set up to final mixdown are covered. It includes how to record, edit, and mix music and Musical Instrument Digital Interface (MIDI) tracks within the Pro Tools application. This course is the first in a series of four courses leading to certification as a Pro Tools Operator. *One-half hour lecture, three hours lab.*

MUSC 067B **1.5 Units**
Pro Tool Production

Course Advisory: SCC minimum English standard. Prerequisite: MUSC 067A with a minimum grade of C. This course provides a more detailed look at the Pro Tools system above and beyond the knowledge gained in MUSC 067A course. It covers all the key concepts and skills needed to operate a Pro Tools system at the user level. This is an intermediate course in Digidesign's Pro Tools digital audio workstation hardware and software application. Concepts and skills needed to operate large sessions in a project studio environment are covered. It includes managing large track counts, multiple channels of simultaneous inputs and outputs, and the use of specialized plug-ins for specific music and post-production tasks. This course is the second in a series of four courses leading to certification as a Pro Tools Operator. *One half hour lecture, three hours lab.*

MUSC 071 **3.0 Units**
Business of Music I

Course Advisory: Eligibility for English 001. This course covers the processes of the music industry including record contracts as well as the responsibilities of record producers, agents, managers, and performing artists. *Three hours lecture.*

MUSC 072 **3.0 Units**
Business of Music II

Course Advisory: Eligibility for English 001. This course is one in a series of Music Industry core courses, and continues building upon MUSC 071 skills, focusing on the duties of attorneys, publishers, and radio stations regarding musical and financial matters. The course also defines and analyzes publishing agreements, merchandising contracts, trademark and servicemark points, as well as radio and record-industry relations and sales and distribution. *Three hours lecture.*

MUSC 073 **3.0 Units**
Artist Management

Course Advisory: Eligibility for English 001. This course covers the definitions, duties, and agreements of artist management. Topics include the functions of a personal manager, guidelines to career planning, choosing managers and clients, record company negotiations, and selecting other team players. It also analyzes the personal manager agreement and how to organize an artist's tour. *Three hours lecture.*

MUSC 074 **3.0 Units**
Music Promotion

Course Advisory: Eligibility for English 001. This course covers the process of music promotion. Topics include definitions of promotion, developing media/industry fan lists, and assembling a promotion packet. The course also discusses current internet strategies and new technologies developed for promotion. In addition, a campaign for album release and distribution is discussed and planned. Field trips may be required. *Three hours lecture.*

APPENDIX C: Enrollment

Number of Sections

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
Total	49	54	53	66	16	56	68	11	52	56	19	50	56	12
MUSC 001	1	1	1	1		1	1		1			1	1	
MUSC 002		1		1			1			1				
MUSC 002 x- M													1	
MUSC 003						1			1			1		
MUSC 004							1			1				
MUSC 004 x- Pr													1	
MUSC 005	2	2	2	3	2	2	3	1	1	4	2	2	4	1
MUSC 007	1	1	1	1									2	
MUSC 008	3	3	4	4	3	3	4	2	5	7	3	6	4	2
MUSC 011 x- M							1							
MUSC 011 x- M	1		1			1			1				1	
MUSC 011 x- Pr		1		1										
MUSC 013	6	7	7	8	3	6	7	4	6	7	6	6	6	6
MUSC 014 x- M	1	1	1	1		1	2		1					
MUSC 015 x- M	1	1	1	2	1	1	2		2	1				
MUSC 015 x- M											1	1	1	
MUSC 015 x- Pr		1	1			1	1							
MUSC 016 x- M		1		1										
MUSC 016 x- M							1							
MUSC 016 x- M	2		2			2			2	1			1	

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 017						1								
MUSC 017 x- M		1		1										
MUSC 017 x- M							1							
MUSC 017 x- M	1		1						1				1	
MUSC 018 x- M		1	1			1	1							
MUSC 018 x- M				1	1				1	1				
MUSC 018 x- M	1										1	1	1	
MUSC 019 x- M		1		1										
MUSC 019 x- M							1							
MUSC 019 x- M							1							
MUSC 019 x- M	1		1			1			1	1			1	
MUSC 019 x- M											1	1	1	
MUSC 019 x- Pr	1	1	1	2	1	1	3		2	1				
MUSC 020 x- M	1		1			2						1		
MUSC 020 x- M		1		1			1			1			1	
MUSC 020 x- M	1	1	1	1			1		1			1	1	
MUSC 020 x- Pr										1				
MUSC 021 x- M										1				
MUSC 021 x- M		1		1			1			1			1	
MUSC 021 x- M		1		1			1		1			1	1	
MUSC 021 x- Pr	1		1			2						1		
MUSC 024 x- M										1				
MUSC 024 x- M						1								
MUSC 024 x- M	1	1	1	1			1		1			1	1	
MUSC 024 x- Pr		1		1			1			1			1	
MUSC 025		1	1	1		1	1		1	1		1		
MUSC 025 x- M										1				

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 025 x- M						1								
MUSC 025 x- Pr	1	1	1	1			1		1			1	1	
MUSC 026	1	1	1									1		
MUSC 027	3	4	3	4		3	3		2	2		3	2	
MUSC 027 x- M														1
MUSC 027 x- M					1			1			1			
MUSC 028	1	1	1	1										
MUSC 028 x- M						1	1		1	1		1	1	1
MUSC 028 x- M					1			1			1			
MUSC 029 x- M	1	1			1			1			1			
MUSC 029 x- M			1	1										
MUSC 029 x- Pr						1	1		1	1		1	1	1
MUSC 030 x- M			1	1		1	1		1	1		1		
MUSC 030 x- Pr	1	1			1			1			1		1	
MUSC 033 x- M		1		1										
MUSC 033 x- M							1							
MUSC 033 x- Pr	1		1			1			1	1			1	
MUSC 034 x- M		1	1			1	1							
MUSC 034 x- M				1	1				1	1				
MUSC 034 x- Pr	1										1	1	1	
MUSC 035A	1													
MUSC 035A x-		1		1			1							
MUSC 035A x-	1	1					1							
MUSC 035A x-			2	2		3	1		2	2		2	2	
MUSC 035B x-	1	1					1							
MUSC 035B x-			2	2		3	1		2	2		2	2	
MUSC 035B x-		1		1			1							

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 036A x-			2	2		3	2		2	2		2	2	
MUSC 036A x-	1	1					1							
MUSC 036B x-			2	2		3	2		2	2		2	2	
MUSC 038 x- M	2	2		2		1	2		1	2		2	2	
MUSC 039 x- Pr	2	2		2		1	2		1	2		2	2	
MUSC 041A x-													1	
MUSC 041A x-	1		1	1		1	1		1	1		1		
MUSC 041B x-													1	
MUSC 041B x-	1		1	1		1	1		1	1		1		
MUSC 049			1	1			1							
MUSC 051	1													
MUSC 051 x- M				1										
MUSC 051 x- M							1							
MUSC 052 x- M	1	1	1	1		1	1		1	1		1	1	
MUSC 053 x- Pr	1	1	1	1		1	1		1	1		1	1	
MUSC 061		1		1					1					

1.3b - Census Enrollments

Table shows sum of census enrollments by course id

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
Total	1,024	1,188	904	946	310	797	907	220	804	856	393	774	774	346
MUSC 001	31	22	26	23		27	13		25			27	7	
MUSC 002		6		11			14			12				
MUSC 002 x- M														
MUSC 003						9			9			5		

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 004							8			6				
MUSC 004 x- Pr													14	
MUSC 005	79	95	76	96	46	70	111	13	29	98	41	53	107	28
MUSC 007	51	57	31	19									38	
MUSC 008	155	201	148	136	104	137	169	34	234	194	83	175	163	92
MUSC 011 x- M														
MUSC 011 x- M														
MUSC 011 x- Pr		29		12										
MUSC 013	326	390	353	329	138	269	286	155	258	301	240	261	250	210
MUSC 014 x- M														
MUSC 015 x- M														
MUSC 015 x- M														
MUSC 015 x- Pr		20	19			16	14							
MUSC 016 x- M														
MUSC 016 x- M														
MUSC 016 x- M														
MUSC 017						6								
MUSC 017 x- M														
MUSC 017 x- M														
MUSC 017 x- M														
MUSC 018 x- M														
MUSC 018 x- M														
MUSC 018 x- M														
MUSC 019 x- M														
MUSC 019 x- M														
MUSC 019 x- M														
MUSC 019 x- M														

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 019 x- M														
MUSC 019 x- Pr	19	15	12	32	12	12	40		33	18				
MUSC 020 x- M														
MUSC 020 x- M														
MUSC 020 x- M														
MUSC 020 x- Pr										22				
MUSC 021 x- M														
MUSC 021 x- M														
MUSC 021 x- M														
MUSC 021 x- Pr	38		37			51						22		
MUSC 024 x- M														
MUSC 024 x- M														
MUSC 024 x- M														
MUSC 024 x- Pr		38		24			27			20			18	
MUSC 025		18	19	19		21	19		16	19		17		
MUSC 025 x- M														
MUSC 025 x- M														
MUSC 025 x- Pr	21	27	22	29			16		26			22	20	
MUSC 026	24	34	18									16		
MUSC 027	67	81	47	58		50	42		43	35		49	18	
MUSC 027 x- M														
MUSC 027 x- M														
MUSC 028	15	10	18	12										
MUSC 028 x- M														
MUSC 028 x- M														
MUSC 029 x- M														
MUSC 029 x- M														

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 029 x- Pr						18	22		17	13		11	17	16
MUSC 030 x- M														
MUSC 030 x- Pr	14	8			10			18			12		9	
MUSC 033 x- M														
MUSC 033 x- M														
MUSC 033 x- Pr	32		17			8			20	10			21	
MUSC 034 x- M														
MUSC 034 x- M														
MUSC 034 x- Pr	19										17	17	19	
MUSC 035A	15													
MUSC 035A x-														
MUSC 035A x-														
MUSC 035A x-														
MUSC 035B x-														
MUSC 035B x-														
MUSC 035B x-		19		14			16							
MUSC 036A x-														
MUSC 036A x-	24	30					15							
MUSC 036B x-			36	39		56	20		31	41		35	30	
MUSC 038 x- M														
MUSC 039 x- Pr	47	52		36		23	45		15	32		41	33	
MUSC 041A x-														
MUSC 041A x-														
MUSC 041B x-														
MUSC 041B x-	12		7	17		7	11		12	16		8		
MUSC 049			1	1										
MUSC 051	15													

	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 051 x- M														
MUSC 051 x- M														
MUSC 052 x- M														
MUSC 053 x- Pr	20	19	17	21		17	19		19	19		15	10	
MUSC 061		17		18					17					

APPENDIX D: Fill Rates

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
Total	Calc % Fill R Calc Max E	90 38	91 39	74 40	67 39	66 45	72 38	65 38	61 48	74 40	65 41	65 46	65 41	60 43	83 43
MUSC 001	% Fill Rate Class Size	78 40	55 40	65 40	58 40		68 40	33 40		63 40			68 40	18 40	
MUSC 002	% Fill Rate Class Size		15 40		28 40			35 40			30 40				
MUSC 002 x- MUSC	% Fill Rate Class Size														
MUSC 003	% Fill Rate Class Size						30 30			30 30			17 30		
MUSC 004	% Fill Rate Class Size							27 30			20 30				
MUSC 004 x- Primary	% Fill Rate Class Size													35 40	
MUSC 005	% Fill Rate Class Size	99 40	119 40	95 40	80 40	58 40	88 40	93 40	33 40	73 40	61 40	51 40	66 40	67 40	70 40
MUSC 007	% Fill Rate Class Size	102 50	95 60	62 50	32 60									32 60	
MUSC 008	% Fill Rate Class Size	86 60	112 60	62 60	57 60	58 60	76 60	70 60	28 60	80 59	50 55	46 60	49 60	68 60	77 60
MUSC 011 x- MUSC	% Fill Rate Class Size														
MUSC 011 x- MUSC	% Fill Rate Class Size														
MUSC 011 x- Primary	% Fill Rate Class Size		73 40		28 43										
MUSC 013	% Fill Rate Class Size	109 50	111 50	101 50	82 50	92 50	91 49	82 50	78 50	86 50	86 50	82 48	87 50	83 50	88 41

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 015 x- MUSC	% Fill Rate Class Size														
MUSC 015 x- Primary	% Fill Rate Class Size		100 20	95 20			53 30	47 30							
MUSC 016 x- MUSC	% Fill Rate Class Size														
MUSC 016 x- MUSC	% Fill Rate Class Size														
MUSC 016 x- MUSC	% Fill Rate Class Size														
MUSC 017	% Fill Rate Class Size						20 30								
		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 019 x- Primary	% Fill Rate Class Size	63 30	50 30	40 30	53 30	50 24	40 30	39 34		55 30	60 30				
MUSC 020 x- MUSC	% Fill Rate Class Size														
MUSC 020 x- MUSC	% Fill Rate Class Size														
MUSC 020 x- MUSC	% Fill Rate Class Size														
MUSC 020 x- Primary	% Fill Rate Class Size										28 80				
MUSC 021 x- MUSC	% Fill Rate Class Size														
MUSC 021 x- MUSC	% Fill Rate Class Size														
MUSC 021 x- MUSC	% Fill Rate Class Size														
MUSC 021 x- Primary	% Fill Rate Class Size	48 80		46 80			32 80						28 80		

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 024 x- Primary	% Fill Rate Class Size		48 80		30 80			34 80			25 80			23 80	
MUSC 025	% Fill Rate Class Size		60 30	63 30	63 30		70 30	63 30		53 30	63 30		57 30		
MUSC 025 x- MUSC	% Fill Rate Class Size														
MUSC 025 x- MUSC	% Fill Rate Class Size														
MUSC 025 x- Primary	% Fill Rate Class Size	26 80	34 80	28 80	36 80			20 80		33 80			28 80	25 80	
MUSC 026	% Fill Rate Class Size	80 30	113 30	60 30									53 30		
MUSC 027	% Fill Rate Class Size	112 20	101 20	78 20	73 20		83 20	70 20		108 20	88 20		82 20	45 20	
MUSC 028	% Fill Rate Class Size	75 20	50 20	90 20	60 20										
MUSC 028 x- MUSC	% Fill Rate Class Size														
MUSC 028 x- MUSC	% Fill Rate Class Size														
MUSC 029 x- MUSC	% Fill Rate Class Size														
MUSC 029 x- MUSC	% Fill Rate Class Size														
MUSC 029 x- Primary	% Fill Rate Class Size						90 20	110 20		85 20	65 20		55 20	85 20	80 20
MUSC 030 x- MUSC	% Fill Rate Class Size														
MUSC 030 x- Primary	% Fill Rate Class Size	70 20	40 20			50 20			90 20			60 20		45 20	
MUSC 033 x- MUSC	% Fill Rate Class Size														
MUSC 033 x- MUSC	% Fill Rate Class Size														
MUSC 033 x- Primary	% Fill Rate Class Size	107 30		40 43			19 43			47 43	33 30			49 43	

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 034 x- Primary	% Fill Rate Class Size	95 20										57 30	57 30	63 30	
MUSC 035A	% Fill Rate Class Size	75 20													
MUSC 035A x-	% Fill Rate Class Size														
MUSC 035A x-	% Fill Rate Class Size														
MUSC 035A x-	% Fill Rate Class Size														
MUSC 035B x-	% Fill Rate Class Size														
MUSC 035B x-	% Fill Rate Class Size														
MUSC 035B x-	% Fill Rate Class Size		95 20		70 20			80 20							
MUSC 036A x-	% Fill Rate Class Size														
MUSC 036A x-	% Fill Rate Class Size	120 20	150 20					75 20							
MUSC 036B x-	% Fill Rate Class Size			90 20	98 20		93 20	50 20		78 20	103 20		88 20	75 20	
MUSC 039 x- Primary	% Fill Rate Class Size	94 25	102 26		72 25		92 25	90 25		60 25	64 25		82 25	66 25	
MUSC 041A x-	% Fill Rate Class Size														
MUSC 041A x-	% Fill Rate Class Size														
MUSC 041B x-	% Fill Rate Class Size														
MUSC 041B x-	% Fill Rate Class Size	60 20		35 20	85 20		35 20	55 20		60 20	80 20		40 20		

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016
MUSC 049	% Fill Rate Class Size			20 5	33 3			3							
MUSC 051	% Fill Rate Class Size	75 20													
MUSC 051 x- MUSC	% Fill Rate Class Size														
MUSC 051 x- MUSC	% Fill Rate Class Size														
MUSC 052 x- MUSC	% Fill Rate Class Size														
MUSC 053 x- Primary	% Fill Rate Class Size	100 20	95 20	85 20	105 20		85 20	95 20		95 20	95 20		75 20	50 20	
MUSC 061	% Fill Rate Class Size		68 25		72 25					68 25					

APPENDIX E: Course Completion

3.1a - Success and Retention

Table shows success rate of and end of term retention by course id

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
Total	Success	69.8%	76.3%	78.0%	74.4%	81.2%	77.7%	74.3%	93.7%	72.0%	77.1%	81.2%	74.8%	74.6%
	EOT Retention	85.7%	90.2%	92.2%	88.0%	85.7%	92.5%	90.7%	95.1%	85.1%	91.6%	87.7%	89.6%	86.6%
MUS C 001	Success	31%	63%	58%	57%		44%	62%		60%			44%	50%
	EOT Retention	62%	79%	81%	65%		89%	92%		76%			59%	63%
MUS C 002	Success		33%		82%			57%			69%			100%
	EOT Retention		50%		91%			93%			92%			100%
MUS C 003	Success						100%			100%			100%	
	EOT Retention						100%			100%			100%	
MUS C 004	Success							75%			83%			75%
	EOT Retention							75%			83%			100%
MUS C 005	Success	64%	78%	68%	60%	73%	69%	58%	92%	72%	61%	81%	72%	71%
	EOT Retention	94%	96%	92%	95%	84%	96%	87%	100%	90%	88%	91%	96%	87%
MUS C 007	Success	96%	98%	94%	100%									41%
	EOT Retention	96%	98%	94%	100%									80%
MUS C 008	Success	58%	72%	68%	67%	72%	77%	75%	88%	68%	74%	67%	74%	71%
	EOT Retention	82%	83%	89%	93%	78%	93%	92%	88%	86%	92%	84%	97%	82%
MUS C 011	Success	64%	75%	100%	100%		100%	100%		100%				
	EOT Retention	100%	100%	100%	100%		100%	100%		100%				
MUS C 013	Success	72%	74%	82%	84%	88%	85%	85%	96%	74%	86%	85%	80%	85%
	EOT Retention	83%	91%	94%	90%	91%	92%	93%	96%	83%	94%	87%	89%	93%
MUS C 014	Success	92%	78%	100%	71%		78%	85%		93%				
	EOT Retention	100%	78%	100%	86%		100%	95%		100%				
MUS C 015	Success		75%	100%	88%	100%	100%	50%		100%	100%	100%	100%	100%
	EOT Retention		75%	100%	100%	100%	100%	50%		100%	100%	100%	100%	100%
MUS C 016	Success	92%	93%	75%	100%		100%	88%		71%	75%			81%
	EOT Retention	92%	100%	100%	100%		100%	100%		71%	100%			88%
MUS C 017	Success	100%	100%	67%	86%		100%	100%		100%				86%
	EOT Retention	100%	100%	100%	100%		100%	100%		100%				86%
MUS C 018	Success	79%	100%	100%	100%	100%	100%	100%		80%	100%	86%	100%	100%
	EOT Retention	79%	100%	100%	100%	100%	100%	100%		80%	100%	100%	100%	100%

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
MUS C 019	Success EOT Retention	100% 100%	100% 100%	100% 100%	89% 100%	100% 100%	100% 100%	92% 100%			100% 100%	67% 67%	80% 100%	100% 100%
MUS C 020	Success EOT Retention	71% 93%	90% 100%	88% 97%	79% 86%		71% 95%	74% 95%		80% 90%	93% 100%		82% 100%	70% 90%
MUS C 021	Success EOT Retention	91% 100%	96% 96%	91% 100%	100% 100%		94% 94%	100% 100%		91% 91%	94% 100%		100% 100%	100% 100%
MUS C 024	Success EOT Retention	100% 100%	80% 100%	67% 89%	67% 100%		67% 67%			100% 100%	100% 100%		100% 100%	100% 100%
MUS C 025	Success EOT Retention	100% 100%	88% 94%	90% 100%	100% 100%		100% 100%	78% 89%		94% 100%	94% 100%		93% 100%	
MUS C 026	Success EOT Retention	85% 100%	81% 100%	93% 100%									77% 100%	
MUS C 027	Success EOT Retention	61% 78%	65% 80%	68% 74%	65% 70%	89% 89%	70% 90%	62% 74%	85% 92%	65% 77%	58% 83%	82% 100%	51% 71%	44% 61%
MUS C 028	Success EOT Retention	69% 92%	60% 80%	72% 94%	67% 67%	100% 100%	78% 100%	76% 94%	100% 100%	60% 60%	80% 90%		86% 86%	69% 77%
MUS C 029	Success EOT Retention	38% 75%	50% 100%		63% 88%		70% 90%	83% 100%		67% 83%	50% 75%	100% 100%	100% 100%	100% 100%
MUS C 030	Success EOT Retention	75% 100%	67% 83%	75% 100%			83% 100%	67% 67%	100% 100%	50% 100%	86% 100%		100% 100%	100% 100%
MUS C 033	Success EOT Retention	67% 100%		100% 100%				100% 100%			100%			
MUS C 034	Success EOT Retention	100% 100%	100% 100%	100% 100%	100% 100%	100% 100%	67% 67%	100% 100%			100% 100%	100% 100%		100% 100%

MUS C	Success EOT Retention	67% 83%	77% 97%	85% 90%	64% 82%		81% 92%	60% 93%		71% 86%	72% 90%		65% 85%	77% 95%
MUS C	Success EOT Retention	75% 75%	80% 90%	82% 100%	67% 89%		100% 100%	78% 100%		100% 100%	100% 100%		67% 83%	100% 100%
MUS C	Success EOT Retention	100% 100%	100% 100%	50% 100%	67% 67%		100% 100%	67% 83%		75% 100%	80% 80%		100% 100%	100% 100%
MUS C	Success EOT Retention			100% 100%	67% 100%		100% 100%	100% 100%		100% 100%	100% 100%		100% 100%	
MUS C 038	Success EOT Retention	81% 83%	78% 85%		68% 71%		30% 65%	58% 73%		27% 60%	63% 74%		67% 72%	48% 63%

		Fall 2011	Spring 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016
MUS C 039	Success EOT Retention	100% 100%	100% 100%		100% 100%		100% 100%	80% 80%			80% 100%		100% 100%	86% 86%
MUS C	Success EOT Retention	56% 67%		100% 100%	60% 80%		100%	57% 86%		57% 86%	50% 83%		80% 100%	25% 50%
MUS C	Success EOT Retention	100% 100%			67% 100%			100%		100% 100%	67% 100%		100% 100%	67% 67%
MUS C 049	Success EOT Retention			100% 100%	100% 100%									
MUS C 051	Success EOT Retention	86% 100%			50% 50%			100% 100%						
MUS C 052	Success EOT Retention	41% 82%	63% 100%	53% 94%	42% 79%		53% 93%	47% 100%		59% 82%	56% 81%		62% 85%	55% 82%
MUS C 053	Success EOT Retention	67% 100%	100% 100%		100% 100%		50% 100%			100% 100%	67% 100%		50% 100%	
MUS C 055	Success EOT Retention													
MUS C 061	Success EOT Retention		75% 94%		53% 74%					59% 82%				