Two-Year Review
Vocational Training Programs

Name of Program: Commercial Music

Division Chair: Katherine Campbell

Academic Year: 2012-2013

Program Specific – Desired Student Outputs (Ed Code 78016(a)(1))—Meets a documented labor market demand.

What do the data indicate about the desired student outputs at the program level?

a) Documents and labor market data from professional organizations, government agencies, and community groups related to needed skills and demand for future workers.

U. S. Bureau of Labor Statistics projects 10% growth in industry related jobs 2010-2020. (See Summary information below and more details in Appendix A1.) These projections seem to be confirmed by a projected growth in “Arts and Entertainment” in LAHC May 2010 External Scan, (Appendix A2) and input from our Industry Advisory Committee. Dramatic changes in the recording industry and lower cost-high quality recording equipment, direct to customer distribution via iTunes and monetized YouTube videos, have led to the rise of the artist as independent record company. While some traditional jobs may be lost or shifted to other parts of the industry, many new entrepreneurial opportunities are being created. While there is projected growth in the industry, it is very competitive. Those entering the field need a high degree of musical proficiency, promotional and marketing skills, and determination.

b) Data from advisory committee regarding appropriateness of current outcomes and needs for entry and upgrade level training.

Teaching and live performance opportunities are the primary sources of the typical professional musician’s income. Other opportunities include playing recording sessions for the music and film/television industries, church musician and choir/music program director. There are also opportunities in musical instrument and related equipment retail establishments. Musicians entering the field should be highly skilled instrumentalists and/or vocalists who read music well, who understand how to collaborate as a member of an ensemble, and are familiar with several different styles of music. Music technology and computer skills are becoming increasingly important for all professional musicians, and in the areas of recording, electronic music, and composition, computer skills and
knowledge of industry standard computer applications is a necessity. Complete minutes from the last advisory committee meeting are attached. (Appendix B)

Summary of committee recommendations from meeting of 10/12/12:
- Continue applied music lessons for all performance certificates. Consider adding this component even for non-performing certificate programs. At a minimum, require class vocal/instrumental training.
- Keep equipment and software up-to-date for technology classes.
- Require ensemble experience for all certificate programs.
- Seek out and implement intern opportunities for students

c) Data from employers
Musicians, like those included in our Advisory Committee, are self-employed, independent contractors. See Advisory Committee recommendations above and in Appendix B.

d) Data from students via focus groups, & surveys/questionnaires

e) Review and comments from a local South Bay Workforce Investment Board (N.B.—Required by LACCD Board regulation).

Evidence of Students’ Attainment of Intended Learning Outcomes (Ed Code 78016(a)(3)—Is of demonstrated effectiveness as measured by the employment and completion success of its students.

How and why is the program/discipline effective? Analyze student performance indicators and patterns of student success in the course and/or the program. Provide evidence regarding progress toward and achievement of desired student outputs. Where appropriate, please indicate “not applicable.”

Select those performance indicators applicable to the program.

a) Success and retention rates.
1) What is the overall trend in success and retention in your program (have they increased/decreased)? Cite evidence from assessment of student learning outcomes.

The overall trend in retention has remained fairly consistent, dropping or rising by approx. 3% over the past five years. See results for “Music” the table above. (Source: 2012 LAHC Fact Book)

Program SLO assessment form included in Appendix C. Individual course SLO assessment data can be found at:
http://www.lahc.edu/facultystaff/slo/musicassessment.html

Use of data:
While our overall retention rate is fairly high, 82-87%, the successful completion rate has been low. The department has taken several steps designed to improve our student successful completion rate:

1. As a result of the data collected in music theory/musicianship course SLO assessment, and program SLO 2 assessment, the music department has revised and updated our Music Theory and Musicianship curriculum. Our advisory committee has also consistently stressed the importance of rigorous study of music theory and musicianship. Our department has revamped and updated our theory sequence, now requiring four semesters of theory AND musicianship courses. The courses will stress concepts and skills required by professional musicians and those transferring to 4-year degree programs.

2. Institute mentoring/tutoring/student networking program – the department recently re-instituted the “S.T.A.R.S.” program to help with music major retention and successful completion rates. The program provides students with a Music Department counselor for academic and career planning advice, a tutoring program, a networking program, job/scholarship/audition announcements, and
monthly “STARS Seminars” which offer advice and strategies on how to become a better musician, information on entrepreneurial opportunities in music, and how to be successful in the commercial music industry.

3. The department has revised and updated the requirements of all or our commercial music certificates. Courses that were no longer deemed relevant have been removed from some of the certificates, while certificate programs were strengthened with additional courses to add the varied experience and rigor that our advisory committee suggested. As a result of the findings in the assessment of program SLO 3, and additional input from our advisory committee, the department decided to add a Music Technology course requirement to all Commercial Music certificate programs.

2) How do these rates compare to the college and/or comparable programs?

   Success and retention rates have been lower than the average for the Humanities and Fine Arts Division and need to be improved. It is believed that the steps we’ve taken will improve both our success and retention rates, but it may take a minimum of two years to see any measureable change. (Since our degree and certificate programs are two-year programs.)

3) Analyze course specific trends in success and retention.

   While the successful completion rates for each of the individual certificate programs is low, retention and success rates for individual courses within those certificate programs is consistently high. Students in applied music classes, instrumental instruction classes (piano, guitar, voice), songwriting, electronic music and recording arts, tend to progress successfully through the 4 semester sequences that those areas require. One area of concern is the lack of music reading ability and theory skills that many of our students have when entering the program. Many are technically proficient on their instrument, but lack music sight-reading skills. This often leads to difficulties in theory/musicianship classes and lowers the overall success rate for the program.

4) Are there any courses where the trend over the past two years deviates from the program trend? What explains any observed differences?

   For the past several years the retention rate has been low over the course of four semesters in our Music Major theory/musicianship sequence of courses. The course curriculum update that the department has conducted over the last two years was designed, in part, to address this issue. The content, and rigor of those courses was deemed appropriate by the department faculty, our advisory committee, and advisors from local transfer institutions. (CSUDH, CSULB) The curriculum update addressed instead, the sequencing of how the material
was presented, new ideas and strategies in presenting the material, and aligning our courses, semester by semester, more closely with the instruction at our local transfer colleges and universities. We also instituted the STARS program to increase advisement/mentoring opportunities for student, the formation of study groups and tutoring sessions, and industry specific seminars.

5) Do some courses tend to have higher or lower success and retention rates than other courses?

Individual theory and musicianship courses have lower retention rates due to the academic rigor and poor preparation of some of the students entering the program. The four-semester sequence is daunting to some students who enter the program with limited music reading experience. Those who enter the program with the required background experience tend to do very well, and their success/retention rates are high.

b) Degrees and certificates

1) Describe the types (degrees/certificates) available through your program.

The Music Career Certificate program is for the student who wants professional music skills but is not seeking a degree or planning to continue to a four-year college. Students should consult with a Music Department faculty advisor before beginning one of the following programs. Some of the required courses may not be offered every semester. At any point such a student may add the general education courses necessary to complete degree programs.

Students have choices from among eight areas of specialization: Private Teaching, Songwriting, Music Copying and Notation, Instrumental Performance, Vocal Performance, Recording Arts, Arranging, and Electronic Music. Within each specialization there are two levels of Commercial Music Certificates that are awarded: “Skills Awards” which are departmental “encouragement” awards, and “Certificates of Achievement” which are state sanctioned certificates that will be listed on the student’s college transcript.

| ★★ | Intermediate Level Skills Award | 18 Units* |
| ★★★ | Career Certificate of Achievement | 40 Units* |

Note: For continuing students, the 18 units earned for the Intermediate Level Skills Award will apply toward the 40-unit Career Certificate and only an additional 22 units will be required. (18 “Intermediate Level,” units, plus 22 additional “Career Certificate” units = 40 total units.)

Refer to pages #7a through 7h of the S.T.A.R.S. handouts for details on each area of specialization. Complete information on certificates and degrees offered, and the
S.T.A.R.S. program can be found at:
http://www.lahc.edu/classes/music/stars/stars.html

The Music Department also plans to offer an Associate in Arts transfer (AA-T) degree in Music. This degree program is designed to provide students priority admission into CSU schools. It will serve traditional music majors and those CTE music students planning to earn a bachelor in music in commercial music related areas: Music Industry Studies, Jazz Studies, Media Composition, etc. The AA-T degree program is currently being reviewed for final approval.

2) What is the general trend in program awards over the past 3 to 5 years and how does this compare to the college as a whole?

**Regarding Certificate awards:** The trend has been inconsistent, with too few students successfully completing their certificate programs. It is believed that there has been some inconsistency in the reporting of certificates earned, due to confusion over qualifications to earn a “Career Certificate of Achievement,” and a “Skills Certificate.” Another issue that makes tracking certificates challenging is that some certificates were awarded using the commercial music top code – 1005, while others were awarded using the traditional music major top code – 1004. See the tables below:

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<th>Description</th>
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<td>Commercial Music</td>
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</tbody>
</table>
Regarding A.A. degrees: The Music Department does not currently offer an A.A. degree in Commercial Music. Currently, students earning an Associate in Arts degree with a major focus in Music, have been awarded an A.A. in Humanities and Fine Arts. This situation makes tracking actual Music A. A. degrees very difficult. The department has no reliable data on the number of Music Majors earning Associate in Arts degrees over the past five years.

Plans to improve success rates:
Over the last two years the Music Department has been conducting an intensive program review and SLO assessment. In addition to assessing and analyzing SLO data at the course and program level, the department has implemented several initiatives which we believe will increase success rates for students in our program. This should lead to increasing numbers of certificates and degrees awarded each year, for the next 5-6 years.

c) Certification exam results

1) Is there a governing board that provides certification exams for students in your program?

Not applicable

2) What was the most recent pass rate and how does this compare to pass rates over the past 3 to 5 years? What factors affecting pass rates are relevant for program planning?

Not applicable

d) Job placement rates

1) Do you track job placement of students in your program or use external data (VTEA)?
We do not track job placement of students. Due to the “entrepreneurial” nature of the music industry and the fact that most musicians work as private contractors, moving from one temporary job to the next, tracking job placement is not possible.

2) How do your rates compare to external criteria or standards?

Not applicable.

Duplication—(Ed Code 78016(a)(2) Does this program represent unnecessary duplication of other manpower training programs in the area? Please describe any relevant differences between your program and the college and/or other programs.

Long Beach City College is the only other community college in the South Bay region that offers a commercial music program. There are a few online training sites that offer individual course and certificate programs. There is training available from private teachers and through individual lesson programs offered by music retail establishments. But none of these programs offers the breadth and rigor or the Commercial Music program at Los Angeles Harbor College. We believe that it is the breadth and rigor of our certificate program that ensures our students are well prepared to successfully find employment in this highly competitive field.

- Long Beach City College offers three certificates: Commercial Music- Audio Production, Commercial Music -Music Production, Commercial Music-Performance
- El Camino College: No Commercial Music certificate program.
Appendix A1: Bureau of Labor Statistics information:

Music Directors and Composers

Job Outlook

Employment of music directors and composers is expected to grow by 10 percent from 2010 to 2020, about as fast as the average for all occupations. Growth is expected from increases in demand for musical performances.

From 2010 to 2020, the number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to increase. More music directors will be needed to lead orchestras for concerts and musical theater performances and to accompany ballet troupes and opera companies.

In addition, there will likely be an increased need for composers to write original music and arrange known works for performance. Composers are also expected to be needed to write film scores and music for television and commercials.

However, growth is expected to be limited, because orchestras, opera companies, and other musical groups have difficulty getting funds. Some music groups are nonprofit organizations that rely on donations and corporate sponsorships, in addition to ticket sales, to fund their work. During economic downturns, these organizations may have difficulty finding enough money to cover their expenses.

Job Prospects

Despite expected growth, strong competition for jobs is anticipated because of the large number of people who are interested in entering this field. In particular, there will be considerable competition for full-time positions. Those with exceptional musical talent and abilities should have the best opportunities. Many music directors and composers experience periods of unemployment or work in another occupation and attend auditions or write music outside of working hours.

Employment projections data for music directors and composers, 2010-20

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<tr>
<td>Music Directors and Composers</td>
<td>27-2041</td>
<td>93,200</td>
<td>102,800</td>
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<td>9,600</td>
<td>(3.5)</td>
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Suggested Citation:
Musicians and Singers

Job Outlook

Employment of musicians and singers is expected to grow by 10 percent from 2010 to 2020, about as fast as the average for all occupations. Expected growth will be due to increases in demand for musical performances.

The number of people attending musical performances, such as orchestra, opera, and rock concerts, is expected to increase from 2010 to 2020. As a result, more musicians and singers will be needed to play at these performances.

There will be additional demand for musicians to serve as session musicians and backup artists for recordings and to go on tour. Singers will be needed to sing backup and to make recordings for commercials, films, and television.

However, growth will likely be limited as orchestras, opera companies, and other musical groups have difficulty getting funding. Some musicians and singers work for nonprofit organizations that rely on donations and corporate sponsorships in addition to ticket sales to fund their work. During economic downturns, these organizations may have trouble finding enough funding to cover their expenses.

Job Prospects

Despite expected growth, there should be strong competition for jobs because of the large number of workers who are interested in becoming musicians and singers. In particular, there will likely be considerable competition for full-time positions.

Musicians and singers with exceptional musical talent should have the best opportunities.

Many musicians and singers experience periods of unemployment.

Employment projections data for musicians and singers, 2010-20

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</thead>
<tbody>
<tr>
<td>Musicians and Singers</td>
<td>27-2042</td>
<td>176,200</td>
<td>194,100</td>
<td>10</td>
<td>17,900</td>
<td>36.2</td>
</tr>
</tbody>
</table>

Note: All Occupations includes all occupations in the U.S. Economy.

2010-2019 ECONOMIC TRENDS—Changes in Industry

What’s Hot

[Bar chart showing changes in jobs between 2010 and 2019 across various industries.]
Commercial Music Advisory Committee
Minutes for the meeting of Friday October 12, 2012

Committee members present: Brian Daugherty, Dr. Richard Kravchak, Matt Lincir, Edwin Porras, Robert Thies, Tony Tripp
Unable to attend: Adam Berry, M.B. Gordy, Erich Gobel, Perry La Marca, Alan Zak
LAHC Faculty/Staff present: Mike Hiscocks, Byron Smith

Meeting location: LAHC Music Conference Room

Meeting called to order at 12:00PM
The meeting began with introductions of the committee members. Mike Hiscocks then provided a recap of the committee recommendations from the last meeting, and updated the committee on curriculum changes that have been implemented to address those recommendations.

Changes include a revamped Music Theory and Musicianship curriculum that clarified the course-numbering scheme and added an additional semester of Musicianship study. We’ve updated the requirements for all commercial music certificates by adding a minimum of one course in Music Technology (MUS 161 or MUS 165) and adjusting required course load to add rigor to some of the programs. All commercial music certificates are now 40 unit programs that include a core of classes that stress music theory and musicianship, ensemble and individual performance classes, and classes focusing on the individual area of specialization. There was discussion of the relevance of specific course offerings, which are included in our certificate programs, and the material covered in those courses. The committee stressed the importance of strong music theory and musicianship skills. Experience applying theory and musicianship skills in performances of solo and ensemble repertoire is essential. Although the department currently requires Applied Music individual voice/instrumental instruction for three of the certificates (Private Teaching, Instrumental Performance, and Vocal Performance,) the committee stressed the importance of private instrumental instruction for anyone embarking on a career in commercial music.

The committee agreed that ensemble performance classes are crucial in preparing students to work in the music industry. (Band, orchestra, improvisation, choir, percussion ensemble.) The committee was unanimous in stressing the importance of a
variety of performance experience – solo performance and ensemble experience, which involve varied repertoire, sight reading, and memorization.

Music faculty questioned the committee about the relevance of the Music Copying and Notation certificate program. The committee was firm in recommending that this certificate track remain in the commercial music program. Mr. Thies raised an example of poorly written scores that he has come across in professional recording sessions. He gave examples of the types of mistakes that are typical of those inexperienced in properly preparing scores, and the negative impact this has on the recording session. Ensemble classes, Jazz classes were seen as welcome additions to this certificate program as they provide the student with varied score reading experiences.

There was a discussion of the challenges facing the Music Department in funding the Applied Music individual lessons with minimal support from the college. For the last several years the department has been forced to hold fundraising events to raise money to fund the Applied Music lessons. The committee stressed the importance of continuing individual instrumental/vocal instruction. Mr. Tripp and Mr. Porras from the Boys and Girls Club offered to continue seeking corporate gifts and small grants to help us support our Private Teaching certificate program. Corporations would donate to the Music Scholarship Fund and we would use these monies to pay for lessons for students seeking a Private Teaching Certificate. Those students would then work as interns teaching music lessons at the Boys and Girls Club as part of their certificate program.

Other internship possibilities were discussed, particularly for Recording Arts students. Mr. Lincir offered to work with the department to develop live sound operator internship opportunities with Alva’s Performance Gallery, a concert venue that he owns. He also offered to work with the department to seek out other music retailers who may be willing to enter into collaborative arrangements with the Music Department for funding, equipment, and student intern opportunities.

Dr. Kravchak expressed his continued commitment to developing a joint Applied Music program for students planning to transfer to CSU, Dominguez Hills. To conclude the meeting there was a brief discussion and brainstorming session on emerging trends in the Music Industry.

Mr. Daugherty offered a suggestion based on a reflection of his past experience as a student in the commercial music program. He suggested the department consider implementing a series of program-wide capstone projects, where students in different certificate paths would collaborate to create a single finished project. This would involve arranging and electronic music students creating a score from which to work, notation students preparing the score, recording students setting up the equipment and recording the project, which would be performed by vocal and instrumental performance certificate students. The Music Department Faculty was enthusiastic about this idea and will further investigate the possibility of adding this component to the program.

**Summary of committee recommendations:**
- Continue applied music lessons for all performance certificates. Consider adding this component even for non-performing certificate programs. At a minimum, require class vocal/instrumental training.
- Keep equipment and software up-to-date for technology classes.
- Require ensemble experience for all certificate programs.
- Seek out and implement intern opportunities for students

The meeting was adjourned at 1:30 PM
Submitted by: Mike Hiscocks 10/15/12
### Appendix C: Program Level SLO Assessment data and use of results.

**LA HARBOR COLLEGE**  
**Student Learning Outcomes (SLOs) Assessment Report**  
**Program Assessment**

**Program/Pathway Name:** Music  
**Division (if applicable):** Humanities  
**Program Contact Person:** Mike Hines

**Reviewed by:** , Academic Dean  
**Phone:** x4429  
**Date:** Spring 2012

**Information on this assessment:** The Music Department is in the process of completing our scheduled program review. As part of that process we are revising our music theory curriculum in an effort to better prepare our students for transfer and for careers in the music industry. A large percentage of students entering the Music program at LABC lack a college-level music reading, theory, and musicianship background. Our goal is to revise our Music theory sequence so that students complete four semesters of theory and musicianship classes. Other revisions include clarifying the naming of the theory/musicology classes to make it easier to understand how each course fits into the four-semester sequence. These course changes will be reflected in updated requirements for all of our Commercial Music Career Certificates and for the two new Associate in Arts degrees that are pending Curriculum Committee approval. (One is a traditional Music AA degree and the other a Commercial Music AA degree.) Contact the Music Department office for more specific details on these changes.

The Music Department is also examining and implementing different techniques to increase the number of students who successfully complete our program. In an effort to reduce attrition, we plan to reintroduce our “S.T.A.R.S.” program, which provides students with faculty mentors who advise them on selecting classes each semester, retaining helpful, career opportunities in the field, etc. The STARs program is designed to provide students with a sense of community in the department, as well as information on how to progress through the program efficiently.

**Attach additional pages as necessary.**

<table>
<thead>
<tr>
<th>Institutional SLO Number</th>
<th>Program Student Learning Outcomes</th>
<th>Means of Assessment and Criterias for Success</th>
<th>Summary of Data Collected</th>
<th>Use of Results</th>
<th>Timeline for Program Modification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. Students will recognize the stylistic, historical, and cultural factors that shape a piece of music by using appropriate terminology to discuss it.</td>
<td>The courses listed in the summary to the right will report an average of at least 70% success in their respective SLOs that address this program SLO by assessing concert reports, listening essays, or research papers. Rubric: Music course SLOs specifically designed to address this PSLO will be identified from among all music courses. In particular, these SLOs that measure the PSLO criteria through performance reviews will be sought. Outcomes from each of these will be reported individually. The average of these will be used to measure the PSLO.</td>
<td>111 (5) 80% 141 (5) 82% Ave: 81%</td>
<td>Through the program has met its goal in this area, there is room for improvement. Individual course outlines will be examined to see if additional or alternative activities should be created.</td>
<td>This will take place during the next curriculum review cycle for each course.</td>
</tr>
</tbody>
</table>

| 2 | 2. Students will apply appropriate techniques when composing, analyzing, practicing, and/or performing music. | The courses listed in the summary to the right will report an average of at least 70% success in their respective SLOs that address this program SLO by assessing developed music juries, performances, lessons, and/or recordings. Rubric: Music course SLOs specifically designed to address this PSLO will be identified from among all music courses. In particular, these SLOs that measure the PSLO criteria through performance reviews, arranging, and analysis projects will be sought. Outcomes from each of these will be reported individually. The average of these will be used to measure the PSLO. | 161 (5) 89%, 141 (1) 100%, 200 (1) 100%, 201 (1) 67%, 202 (1) 100%, 203 (1) 100%, 211 (3) 85%, 213 (3) 100%, 261 (5) 70%, 271 (4) 85%, 291 (5) 69% Ave: 80% | Same as above. | Same as above. |

| 3 | 3. Students will utilize computer, print materials, concert attendance and electronic media to compose, perform, and research music and to evaluate music related topics. | The courses listed in the summary to the right will report an average of at least 70% success in their respective SLOs that address this program SLO by assessing computer-based compositions/recording projects, portfolio development, and research papers. Rubric: Music course SLOs specifically designed to address this PSLO will be identified from among all music courses. In particular, these SLOs that measure the PSLO criteria through computer-based composition, recording, portfolio development, and research projects will be sought. Outcomes from each of these will be reported individually. The average of these will be used to measure the PSLO. | 111 (4) 72%, 161 (3) 55%, 252 (4) 100%, 280 (6) 90% Ave: 79% | The program has met its goal in this area, but by a narrow margin. Individual course outlines will be examined, as above. In addition, we will evaluate resources for research to ensure that they are available. | Courses will be reviewed during their next curriculum review cycle. However, we will begin evaluated research facilities immediately. |

| 4 | 4. Students will collaborate in the performance of music of various historical and cultural traditions. | The courses listed in the summary to the right will report an average of at least 70% success in their respective SLOs that address this program SLO by assessing ensemble students’ rehearsal and performance techniques. Rubric: Music course SLOs specifically designed to address this PSLO will be identified from among all music courses. In particular, these SLOs that measure the PSLO criteria through rehearsal and performance reviews will be sought. Outcomes from each of these will be reported individually. The average of these will be used to measure the PSLO. | 251 (1) 100%, 280 (4) 69%, 511 (3) 100%, 531 (5) 85%, 655 (3) 100%, 654 (5) 100%, 705 (3) 100%, 768 (5) 30% | The program has met its goal in this area. We will evaluate the possibility of raising our standards and/or assessing SLOs using more rigorous methods in selected courses. | This process is ongoing. |
5. Students will demonstrate appropriate technique, musicianship, and stylistically informed practices in music performance.

<table>
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<tr>
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<th>Average</th>
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<td>80%</td>
<td></td>
</tr>
<tr>
<td>544 (2)</td>
<td>90%</td>
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</tr>
<tr>
<td>680 (3)</td>
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<td>685 (3)</td>
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<tr>
<td>689 (4)</td>
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<tr>
<td>695 (4)</td>
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<tr>
<td>705 (4)</td>
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</tr>
<tr>
<td>724 (4)</td>
<td>100%</td>
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</tr>
</tbody>
</table>

Rubric: Music course SLOs specifically designed to address this PSLO will be identified from among all music courses. In particular, those SLOs that measure the PSLO criteria through the demonstration of technique and musicianship in solo performance will be sought. Outcomes from each of these will be reported individually. The average of these will be used to measure the PSLO.

*All courses listed have a MUSIC prefix. Numbers in parentheses represent course-specific SLOs.