

2022-2023 Comprehensive Instructional Program Review - MUS Latest

Version

2022-2023 Comprehensive Instructional Program Review

Program Overview and Goals

Mission and Alignment : Version by **Maz, Andrew** on **04/06/2023 22:51**

The mission of the Cerritos College Music department is to offer affordable, transferable, courses to meet the needs of students pursuing careers in music and provide robust academic electives for all other majors. The program is geared towards the student's total preparation, personal enrichment, cultural awareness, and professional development. The Music department values its diverse student population by providing equitable access as it strives to maintain high student success and completion.

Explain how your program supports the College's Mission.

The Music department supports the College's mission to create culturally aware students. The Department focuses on diverse skillsets for musicians so that students can find successful and meaningful careers in music. The Department monitors student progress to ensure students receive the support needed to complete degrees. Student progress is monitored directly by faculty in consultation with the Fine Arts counselors. The Department has full control over skill development within the classes. The counselors can help monitor general education progress. Finally, the Department provides equitable access to students with the latest technology, instruments, facilities, and trends to prepare them for the dynamic nature of the music industry.

Degrees and Certificates : Version by **Maz, Andrew** on **04/06/2023 23:22**

List the degrees and certificates the program offers as well as the number of units or courses required to complete the program.

The Music department serves four populations of students through its courses and degrees.

For students planning on majoring in traditional music performance or music education, the Department offers the following degree:

- Associate in Arts Degree for Transfer (AAT) in Music
 - 12 degree courses 24 units
 - 36 units of GE

Entry into this program is by audition only. Students must audition on their instrument or voice at a college freshman level to be accepted into the Applied music program and earn the degree. This degree prepares students for transfer to a four-year institution majoring in Applied music as a performer or educator. These students receive training on their instrument or voice, music theory, and music ensemble performance. A music ensemble is a group of musicians playing instruments.

For students interested in contemporary music performance and music technology, general referred to as Commercial music, the Department offers the following certificate:

- Certificate of Achievement in Commercial Music Performance
 - 15 degree courses 35 units

This certificate combines contemporary music performance studies with music technology training. Students earning this certificate can enter the workforce as a performer or music technician. The certificate will be offered as a Associate in Arts degree beginning Fall 2024 as well. Acceptance into this program is by audition only.

For students interested in music technology such as recording, live sound, electronic music, and music production, the Department offers the following degrees and certificates:

- Associate in Arts Degree (AA) in Commercial Music
 - 12 degree courses 31 units
 - 29 units of GE
- Commercial Music Production Certificate of Achievement
 - 15 degree courses 38 units
- Audio Systems Solution Certificate of Achievement
 - 6 degree courses 15.5 units
- Computer Music Performance Certificate of Achievement
 - 6 degree courses 17.5 units

These degrees and certificates provide students with diverse training in the fields of music production, recording, and live production. Students receive training on current music technology and learn skills to enter the workforce.

For students wishing to fulfill their Fine Arts general education requirements or participate in music ensembles as non-majors, the Department offers the following courses:

- MUS 100 – Music Appreciation
- MUS 101 – World Music
- MUS 104B – History of Rock
- MUS 105 – Music Fundamentals
- MUS 112, 113, 114, 115 – Elementary through Intermediate Piano
- MUS 116, 117, 118, 119 – Voice I through Voice IV
- MUS 120, 121, 122, 123 - Elementary through Intermediate Guitar
- MUS 202E – Community Symphonic Band
- MUS 203E – Community Band
- MUS 205E – Community Orchestra
- MUS 209E – Pep Band
- MUS 218E – Community Chorus

Six-Year Program Goals : Version by **Maz, Andrew** on **04/06/2023 22:51**

1. Music Degrees (A)

1. Provide students degree options that reflect industry targets
 1. Computer Music Performance certificate - SU 2023
 2. Commercial Music Performance certificate - FA 2023
 3. Music Education certificate - FA 2024
 4. Piano Pedagogy certificate - FA 2025
2. Music Training (A)
 1. Provide students curriculum that reflects current music practices and requirements
 1. Update curriculum for music theory courses - FA 2023
 2. Update curriculum for performance courses - FA 2023
 3. Add music education electives - FA 2024
 4. Update all course and program SLOs - SP 2023
 2. Hire replacement music theory faculty to support music theory curriculum
 3. Hire replacement piano pedagogy faculty to develop new certificates
 4. Provide students professional sound reinforcement support for indoor and outdoor music and theatrical events
 5. Hire full-time sound reinforcement technician classified position
 6. Hire full-time classified piano accompanist for classes, ensembles, and applied lessons
3. Transfer Options (B)
 1. Provides students with more choices for transfer institutions
 1. Create transfer agreements with private schools - FA 2023
 2. Create transfer agreements with out of state schools - FA 2024
 2. Create transfer agreements with CSUs outside of southern California - FA 2024
4. Talent Pool (A, B)
 1. Attract talented students into the program
 1. Form partnerships with local high schools - SP 2023
 2. Create dual enrollment paths for music degrees and certificates - SP 2023
 3. Offer summer events to attract local students - SU 2023
 4. Offer additional summer courses to attract local students – SU 2023
5. Outreach (C, D)
 1. Improve communication with the community and campus regarding Music department events and success stories
 1. Restore ASCC music club - FA 2023
 2. Increase social media activity - SP 2023
 3. Create consistent promotional language for the Department - SP 2023
 4. Participate in local and national music organization conferences - SP 2023
 5. Host conferences featuring local and national music organizations - FA 2-23
 6. Host festivals featuring local school performing groups– SP 2023
 7. Host exchange concerts that include local high schools – SP 2023
6. Workforce (B, C)
 1. Offer courses and degrees to increase employment opportunities for students
 1. Increase industry certification options - SP 2023
 2. Train and certify faculty with update credentials - SP 2023
 3. Form partnerships with agencies providing certification - FA 2023
 4. Add music education electives - FA 2024
 5. Music Education certificate - FA 2024
 6. Piano Pedagogy certificate - FA 2025
7. Retention and Completion (A)
 1. Increase the number of majors completing courses and degrees
 1. Track students throughout their time in the program - FA 2022
 2. Meet regularly with student to monitor progress - FA 2022
 3. Add embedded tutors to music theory courses - FA 2022
 4. Identify potential students in other music courses - SP 2022
8. Internships (B)
 1. Provide students internship opportunities to increase their training and industry awareness
 1. Develop partnerships with employers - FA 2022
 2. Assist students with resumes and interviews - FA 2022
9. Technology (A, B, C, E)
 1. Provide students access to the latest music technology used in the workforce
 1. Maintain current software licensing - SP 2023
 2. Update audio networking hardware - SP 2023
 3. Update recording equipment and instruments - SP 2023
 4. Maintain instructor industry certification - SP 2023

The new Performing Arts Center (PAC) provides the Music department with exciting opportunities to host events to attract public interest and potential students. PAC provides the Music department with dedicated spaces for small recitals, choir rehearsals, and band rehearsals. The facility also has a 24-station piano lab for piano and music theory classes. Students studying music technology have access to a 20-station computer lab equipped with audio interfaces and keyboards to enable them to explore music creation and production software. The facility also features a modern recording studio with three isolation booths, surround sound, and full mixing and mastering capabilities. All the performance and rehearsal spaces in PAC is connected to a dedicated audio-over-IP network that allows the recording studio to record and playback to any of the connected spaces.

PAC allows the Music department to provide professional music instruction in performance and technology at a level seen only in private institutions. The Department is committed to providing students with a progressive and innovative learning experience. The technology integrated into the spaces means that students can rehearse and perform in rooms with ideal acoustics and record at the highest level of audio resolution.

The Department has excellent results with dual-enrollment for its MUS 104b course, History of Rock. This course is currently offered in four to six high schools each semester, including summer sessions. The Commercial music program is now offering its introductory course, MUS 110, Music Technology Fundamentals, at the Los Angeles Academy of Arts and Enterprise, a charter school in downtown Los Angeles. The course is being taught by a Commercial music alumnus to high school students. In the Fall 2023 semester, the MUS 146a, Recording Techniques, will be taught at the high school as well.

The Department is beginning discussions with the Orange County School of the Arts (OCSA) to develop a dual-enrollment and transfer pathway for their students. Several music students from OCSA participated in the summer program offered by the Music department and were very excited to learn that Cerritos College offered a desirable pathway for them to continue their music studies.

Program Goal	College's Goals Supported (Goal A - Goal F)	Status (not started; in progress; on hold; cancelled; completed; continued)	Action Plans/Timelines/Resource Needs
Music Degrees	A	In Progress	End FA 2025
Music Training	A	In Progress	End SP 2024
Transfer Options	B	In Progress	End FA 2024
Talent Pool	A, B	In Progress	Ongoing
Outreach	C, D	In Progress	Ongoing
Workforce	B, C	In Progress	End SP 2024
Retention and Completion	A	In Progress	Ongoing
Internships	B	In Progress	Ongoing
Technology	A, B, C, E	In Progress	End FA 2023

Assessment Report and Data Analysis

Assessment Report (Part 1: Assessment Table) : Version by Maz, Andrew on 01/26/2023 19:02

Course by SLO	Expected Performance	Performance
MUS100 - Music Appreciation		
Students will be able to distinguish between the major historical periods of western art music. (Active from 2015 SP)	100.00%	75.35%
Students will be able to classify instruments into the four families of the orchestra. (Active from 2015 SP)	100.00%	75.83%
Students will memorize the standard dates of the common stylistic periods in music history. (Active from 2015 SP)	100.00%	76.06%
Students will be able to understand common Italian musical terms related to tempo and dynamics. (Active from 2015 SP)	100.00%	76.65%
Students will be able to understand basic theoretical terms related to musical form. (Active from 2015 SP)	100.00%	74.96%
Students recognize the historical periods of Western Art Music based on listening. (Active from 2015 SP)	100.00%	66.03%
MUS105 - Music Fundamentals		
Students write and identify basic pitch and rhythmic notation. (Active from 2015 SP)	100.00%	63.99%
Students write and identify all major scales and key signatures. (Active from 2015 SP)	100.00%	61.30%
Students write and identify all minor scales and key signatures. (Active from 2015 SP)	100.00%	62.37%
Students identify all keys on the piano by name. (Active from 2015 SP)	100.00%	63.66%
Students identify major, minor and perfect intervals. (Active from 2015 SP)	100.00%	61.42%
Students write and identify major and minor triads. (Active from 2015 SP)	100.00%	62.70%
MUS110 - Music Technology Fundamentals		
Explain the fundamentals of sound including waveforms, frequency, amplitude, and harmonics. (Active from 2017 SP)	100.00%	60.43%
Describe the elements of computer music notation software and techniques. (Active from 2017 SP)	100.00%	60.43%
Demonstrate a conceptual and practical understanding of MIDI hardware, software, and sequencing. (Active from 2017 SP)	100.00%	60.43%

Course by SLO	Expected Performance	Performance
Describe the properties and components of audio recording systems. (Active from 2017 SP)	100.00%	60.43%
Explain the fundamentals of synthesis techniques such as subtractive, digital, additive, wavetable, and sampling. (Active from 2017 SP)	100.00%	60.43%
MUS135 - The Business of Music		
Describe the principles of copyrights, publishing, licensing, and royalties as they relate to the music industry, (Active from 2017 SP)	100.00%	68.54%
Explain the components of recording contracts, record companies, mechanicals, composer agreements. (Active from 2017 SP)	100.00%	75.00%
Discuss the roles of marketing, promotion, advertisement, merchandising, and concert tours. (Active from 2017 SP)	100.00%	68.54%
MUS151 - Private Study/Recital Preparation		
Perform vocal or instrumental repertoire suitable to their level of experience in a live (recital) setting (Active from 2013 FA)	100.00%	100.00%
Students play or sing one octave chromatic scale, ascending and descending, in a key appropriate to their vocal or instrumental range. (Active from 2013 FA)	100.00%	100.00%
MUS151 - Private Study/Recital Preparation		
Play or sing one octave chromatic key scale, ascending and descending, appropriate to their vocal or instrumental range (Active from 2017 SP)	100.00%	100.00%
Demonstrate knowledge of stylistic characteristics suitable to their assigned repertoire (Active from 2017 SP)	100.00%	100.00%
Demonstrate individual musicianship skills pertaining to musical line, intonation, tone and rhythm (Active from 2017 SP)	100.00%	100.00%
MUS155 - Music Entrepreneurship		
Describe the music publishing process and performance rights organizations (Active from 2017 SP)	100.00%	84.38%
Explain the roles of managers, agents, promoters, and lawyers (Active from 2017 SP)	100.00%	84.38%
Explain the role of technology regarding promotion and distribution (Active from 2017 SP)	100.00%	84.38%
Create business plans for music industry projects (Active from 2017 SP)	100.00%	84.38%
Design and manage budgets for music industry projects (Active from 2017 SP)	100.00%	84.38%
MUS156 - Contemporary Music Notation		
Explain the process of music copying (Active from 2017 SP)	100.00%	72.12%
Organize music score elements: notation, articulations, expressions, and text elements (Active from 2017 SP)	100.00%	72.12%
Create music scores for a variety of genres and styles of music (Active from 2017 SP)	100.00%	72.12%
Arrange instruments in the proper order for score entry (Active from 2017 SP)	100.00%	72.12%
Explain the differences between transposing and non-transposing instruments (Active from 2017 SP)	100.00%	72.12%
Create professional-quality music scores for performance and publication (Active from 2017 SP)	100.00%	72.12%
MUS157 - Audio Systems Design		

Course by SLO	Expected Performance	Performance
A. Design, implement and execute an audio network solution (Active from 2018 FA)	100.00%	89.47%
B. Design and execute a Digital Signal Processing enabled audio system (Active from 2018 FA)	100.00%	89.19%
C. Create a large-scale audio network for a multi-room environment (Active from 2018 FA)	100.00%	89.19%
D. Diagnose and repair computer hardware and software problems (Active from 2018 FA)	100.00%	89.19%
E. Identify appropriate use of synchronization systems (Active from 2018 FA)	100.00%	89.19%
F. Measure and optimize audio latency in a system (Active from 2018 FA)	100.00%	89.19%
MUS280 - Music Theory/Musicianship III		
Students describe the types, purpose and function of dominant chords. (Active from 2013 FA)	100.00%	0.00%
Students recognize, create and analyze secondary dominants of the dominant, supertonic, subdominant, mediant and submediant. (Active from 2013 FA)	100.00%	0.00%
Students recognize, create and analyze chromatic modulations. (Active from 2013 FA)	100.00%	0.00%
Students recognize, create and analyze borrowed chords. (Active from 2013 FA)	100.00%	0.00%
Students recognize, create and analyze Neapolitan chords. (Active from 2013 FA)	100.00%	0.00%
Students recognize, create and analyze augmented sixth chords. (Active from 2013 FA)	100.00%	0.00%
Students write accurate chromatic harmony in four-part harmony using correct structure and voice leading. (Active from 2013 FA)	100.00%	0.00%
Students perform keyboard exercises in four-part harmony using chromatic chords in all inversions. (Active from 2013 FA)	100.00%	0.00%
Students perform two-part rhythms in simple and compound meters using divisions, borrowed divisions, and sub divisions of the beat. (Active from 2013 FA)	100.00%	0.00%
Students sing exercises using chromatic solfege syllables for major and minor melodies. (Active from 2013 FA)	100.00%	0.00%
MUS143A - Songwriting		
A. Analyze songs for lyrics, melody, harmony, and structure (Active from 2018 FA)	100.00%	67.57%
B. Create lyrics for a variety of topics and genres (Active from 2018 FA)	100.00%	67.57%
C. Compose original melodies and chord progressions (Active from 2018 FA)	100.00%	67.57%
D. Prepare and rehearse a band to perform an original song (Active from 2018 FA)	100.00%	67.57%
E. Compose and perform an original song (Active from 2018 FA)	100.00%	67.57%
MUS144A - Synthesizer Techniques		
MIDI-List and describe MIDI functions, features, and techniques (Active from 2017 SP)	100.00%	71.17%
Programming-Demonstrate the skills needed to create sounds on a variety of synthesizer systems (Active from 2017 SP)	100.00%	71.17%
Sequencing-Demonstrate operation of current sequencing software for creating, editing, and distributing MIDI tracks for music production (Active from 2017 SP)	100.00%	71.17%
Synthesizer-Identify and define terminology associated with MIDI and synthesizers (Active from 2017 SP)	100.00%	71.17%

Course by SLO	Expected Performance	Performance
Terminology-Identify and define terminology associated with MIDI and synthesizers (Active from 2017 SP)	100.00%	71.17%
Synthesizer-Identify and define terminology associated with MIDI and synthesizers. (Active from 2017 SP)	100.00%	71.17%
MUS144A - Synthesizer Techniques		
Demonstrate knowledge of hardware and software synthesizers (Active from 2017 SP)	100.00%	71.17%
Identify and describe the components of an analog synthesizer (Active from 2017 SP)	100.00%	71.17%
Perform MIDI and automation edits using a computer music sequencer (Active from 2017 SP)	100.00%	71.17%
Compose a musical composition following prescribed guidelines (Active from 2017 SP)	100.00%	70.27%
Design sounds using a variety of synthesis methods (Active from 2017 SP)	100.00%	71.17%
MUS144B - Electronic Music Production		
Describe the design of the contemporary orchestra and its sound (Active from 2017 SP)	100.00%	68.75%
Identify and describe the stages of composing music for film (Active from 2017 SP)	100.00%	68.75%
Perform complex MIDI and automation edits using a computer (Active from 2017 SP)	100.00%	68.75%
Compose musical compositions following prescribed guidelines (Active from 2017 SP)	100.00%	75.79%
Compose a musical cue for a video clip from a film (Active from 2017 SP)	100.00%	68.75%
MUS145a - Live Sound Techniques		
A. Plan and run a large-scale live sound production (Active from 2018 FA)	100.00%	75.00%
B. Organize and prepare stage setups that best reflects current best practices (Active from 2018 FA)	100.00%	75.00%
C. Create professional live mixes of a variety of genres of music (Active from 2018 FA)	100.00%	75.00%
D. Design a stage plot, input list, and microphone setup for a live production (Active from 2018 FA)	100.00%	75.00%
E. Identify appropriate use of signal processing and dynamics management (Active from 2018 FA)	100.00%	75.00%
MUS146A - Recording Techniques		
DAWs-Produce high quality recordings and mixes on a digital audio workstation in a variety of genres (Active from 2017 SP)	100.00%	68.03%
Equipment-Describe the operation and use of equalizers, compressors, gates, expanders, limiters, reverberation, delays, modulation, and pitch effects processors (Active from 2017 SP)	100.00%	68.03%
Microphones-List and describe common microphone technology, patterns, and placement (Active from 2017 SP)	100.00%	68.03%
Recording Console-Demonstrate operation of a recording console and its various controls (Active from 2017 SP)	100.00%	68.03%
Sound-Describe the properties of sound and acoustics (Active from 2017 SP)	100.00%	68.03%
Terminology-Identify and define terminology associated with the recording, reproduction, and manipulation of sound (Active from 2017 SP)	100.00%	68.03%
MUS146A - Recording Techniques		
Plan and run a successful recording session (Active from 2017 SP)	100.00%	66.67%
Organize and prepare a mix that best reflects current best practices (Active from 2017 SP)	100.00%	65.25%

Course by SLO	Expected Performance	Performance
Configure an analog or digital recording console for a prescribed session (Active from 2017 SP)	100.00%	65.25%
Burn a CD of class projects that meets current Red Book standards (Active from 2017 SP)	100.00%	64.54%
Identify and deploy microphones to achieve accurate recordings (Active from 2017 SP)	100.00%	65.25%
MUS146B - Mixing Techniques		
Plan and run a large-scale recording session (Active from 2017 SP)	100.00%	76.67%
Organize and prepare mixes that reflects current best practices (Active from 2017 SP)	100.00%	76.67%
Create professional mixes of a variety of genres of music (Active from 2017 SP)	100.00%	76.67%
Create a Red Book CD of projects including artwork layout and design (Active from 2017 SP)	100.00%	76.67%
Identify appropriate use of signal processing and dynamics management (Active from 2017 SP)	100.00%	76.67%
MUS181 - Music Theory/Musicianship II		
Students recognize, explain and use first and second inversion triads (Active from 2013 FA)	100.00%	0.00%
Students create and analyze progressions and compositions containing inverted triads and seventh chords using roman numerals and figured bass. (Active from 2013 FA)	100.00%	0.00%
Students write and identify all diatonic qualities of seventh chords (Active from 2013 FA)	100.00%	0.00%
Students write accurate triads and seventh chords in all inversions in four-part harmony using correct structure and voice leading. (Active from 2013 FA)	100.00%	0.00%
Students analyze and identify all nine types of nonharmonic tones (Active from 2013 FA)	100.00%	0.00%
Students recognize and analyze diatonic modulations (Active from 2013 FA)	100.00%	0.00%
Students perform keyboard exercises in four-part harmony using diatonic triads and seventh chords in all inversions. (Active from 2013 FA)	100.00%	0.00%
Students perform rhythm exercises in simple and compound meters using subdivisions and borrowed divisions of the beat. (Active from 2013 FA)	100.00%	0.00%
Students perform singing exercises using solfege syllables for major and minor melodies and identify all triads and seventh chords in listening exercises. (Active from 2013 FA)	100.00%	0.00%
MUS201E - Concert Band		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2017 SP)	100.00%	0.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a beginning band, to include: Demonstration of proficient musical skills in a beginning band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2017 SP)	100.00%	0.00%

Course by SLO	Expected Performance	Performance
Student will demonstrate proficiency in sight reading skills by rehearsing a beginning band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in beginning band rehearsal settings throughout the term. (Active from 2017 SP)	100.00%	0.00%
Student will demonstrate proficiency in understanding responsibilities and respect to the beginning band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2017 SP)	100.00%	0.00%
MUS202E - Community Symphonic Band		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2017 SP)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a beginning band, to include: Demonstration of proficient musical skills in a beginning band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2017 SP)	100.00%	100.00%
Student will demonstrate proficiency in sight reading skills by rehearsing a beginning band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in beginning band rehearsal settings throughout the term. (Active from 2017 SP)	100.00%	90.32%
Student will demonstrate proficiency in understanding responsibilities and respect to the beginning band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2017 SP)	100.00%	90.32%
MUS206E - Stage Band		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a stage band, to include: Demonstration of proficient musical skills in a stage band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	100.00%

Course by SLO	Expected Performance	Performance
Student will demonstrate proficiency in sight reading skills by rehearsing a stage band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in stage band rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in understanding responsibilities and respect to the stage band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	87.50%
MUS208E - Pop/Rock Latin Ensemble		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2017 SP)	100.00%	90.29%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a beginning band, to include: Demonstration of proficient musical skills in a beginning band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2017 SP)	100.00%	90.29%
Student will demonstrate proficiency in sight reading skills by rehearsing a beginning band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in beginning band rehearsal settings throughout the term. (Active from 2017 SP)	100.00%	94.17%
Student will demonstrate proficiency in understanding responsibilities and respect to the beginning band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2017 SP)	100.00%	92.23%
MUS - 101 - Introduction to World Music		
Students identify components of music culture model. (Active from 2013 FA)	100.00%	0.00%
Students recognize music examples from three continents. (Active from 2013 FA)	100.00%	0.00%
Students understand the elements of music. (Active from 2013 FA)	100.00%	0.00%
Students comprehend the relationship between culture and music. (Active from 2013 FA)	100.00%	0.00%
MUS - 112 - Elementary Piano I		
Students play one piece in the C major five finger position demonstrating the study of the piece with at least ninety percent (90%) accuracy. (Active from 2013 FA)	100.00%	82.89%
Students play one piece in the G major five finger position demonstrating the study of the piece with at least ninety percent (90%) accuracy. (Active from 2014 FA)	100.00%	84.43%
Students identify and play a C chord, F chord and G7 chord in C position. (Active from 2014 FA)	100.00%	85.22%

Course by SLO	Expected Performance	Performance
Students identify and play a G chord, C chord and D7 chord in G position. (Active from 2014 FA)	100.00%	83.51%
MUS - 113 - Elementary Piano II		
Students play a C major scale, one octave, hands together. (Active from 2013 FA)	100.00%	94.55%
Students play an a minor scale, one octave, hands together. (Active from 2014 FA)	100.00%	94.55%
Students play one piece as assigned by the instructor demonstrating the study of this piece with at least ninety percent (90%) accuracy. (Active from 2014 FA)	100.00%	94.55%
MUS - 114 - Intermediate Piano I		
Students play a G major scale, one octave, hands together. (Active from 2013 FA)	100.00%	100.00%
Students play an e minor scale, one octave, hands together. (Active from 2013 FA)	100.00%	100.00%
Students play one piece as assigned by the instructor., demonstrating the study of this piece with at least ninety percent (90%) accuracy. (Active from 2013 FA)	100.00%	97.37%
Students play an F major scale, one octave, hands together. (Active from 2013 FA)	100.00%	86.84%
Students play a D minor scale, one octave, hands together. (Active from 2013 FA)	100.00%	86.84%
MUS - 115 - Intermediate Piano II		
Students play an F major scale, one octave, hands together. (Active from 2013 FA)	100.00%	100.00%
Students play a d minor scale, one octave, hands together. (Active from 2014 FA)	100.00%	100.00%
Students play one piece as assigned by the instructor, demonstrating the study of this piece with at least ninety percent (90%) accuracy. (Active from 2014 FA)	100.00%	100.00%
MUS - 116 - Voice I		
Students demonstrate correct posture and body alignment while singing an instructor-approved song with at least 70% accuracy. (Active from 2013 FA)	100.00%	77.88%
Students demonstrate correct breathing and breath-management techniques while singing an instructor-approved song with at least 70% accuracy. (Active from 2013 FA)	100.00%	77.88%
Students demonstrate proper vowel and consonant articulation and, in the case of foreign-language pieces, proper pronunciation of an instructor-approved song with at least 70% accuracy. (Active from 2013 FA)	100.00%	77.88%
Students will sing at least one song from memory. (Active from 2013 FA)	100.00%	78.17%
MUS - 117 - Voice II		
Students demonstrate correct posture and body alignment while singing an instructor-approved song with at least 80% accuracy. (Active from 2013 FA)	100.00%	84.96%
Students demonstrate correct breathing and breath-management techniques while singing an instructor-approved song with at least 80% accuracy. (Active from 2013 FA)	100.00%	84.96%
Students demonstrate proper vowel and consonant articulation and, in the case of foreign-language pieces, proper pronunciation of an instructor-approved song with at least 80% accuracy. (Active from 2013 FA)	100.00%	84.96%

Course by SLO	Expected Performance	Performance
Students sing at least one song from memory. (Active from 2013 FA)	100.00%	84.96%
MUS - 118 - Voice III		
Students demonstrate correct posture and body alignment while singing an instructor-approved song with at least 90% accuracy. (Active from 2013 FA)	100.00%	91.53%
Students demonstrate correct breathing and breath-management techniques while singing an instructor-approved song with at least 90% accuracy. (Active from 2013 FA)	100.00%	91.53%
Students demonstrate proper vowel and consonant articulation and, in the case of foreign-language pieces, proper pronunciation of an instructor-approved song with at least 90% accuracy. (Active from 2013 FA)	100.00%	91.53%
Students sing at least two songs from memory. (Active from 2013 FA)	100.00%	93.22%
MUS - 119 - Voice IV		
Students demonstrate correct posture and body alignment while singing an instructor-approved song with at least 95% accuracy. (Active from 2013 FA)	100.00%	90.91%
Students demonstrate correct breathing and breath-management techniques while singing an instructor-approved song with at least 95% accuracy. (Active from 2013 FA)	100.00%	90.91%
Students demonstrate proper vowel and consonant articulation and, in the case of foreign-language pieces, proper pronunciation of an instructor-approved song with at least 95% accuracy. (Active from 2013 FA)	100.00%	90.91%
Students sing at least two to three song from memory. (Active from 2013 FA)	100.00%	90.91%
MUS - 120 - Elementary Guitar I		
Students demonstrate the proper guitar technique for both the left and right hands. (Active from 2013 FA)	100.00%	81.03%
Students identify notes in first position on the guitar fretboard and the musical staff. (Active from 2013 FA)	100.00%	87.93%
Students utilize major and minor chords in first position to play a chord progression. (Active from 2013 FA)	100.00%	86.21%
Students identify all the parts of the music staff such as clef, time signature, and note duration. (Active from 2013 FA)	100.00%	82.76%
Students play a simple song made up of a melody and chords. (Active from 2013 FA)	100.00%	52.63%
MUS - 121 - Elementary Guitar II		
Students play fingerpicking arpeggio patterns with the right hand. (Active from 2013 FA)	100.00%	100.00%
Students identify notes in first through third position on the guitar fretboard and the musical staff. (Active from 2013 FA)	100.00%	78.57%
Students utilize major, minor, augmented, and diminished chords in first through third position to play a chord progression. (Active from 2013 FA)	100.00%	92.86%
Students demonstrate the ability to play the guitar both finger style and with a pick. (Active from 2013 FA)	100.00%	100.00%

Course by SLO	Expected Performance	Performance
Students play a composition consisting of independent melody and harmony. (Active from 2013 FA)	100.00%	64.29%
MUS - 122 - Intermediate Guitar I		
Students play a variety of finger picking arpeggio patterns with the right hand. (Active from 2013 FA)	100.00%	100.00%
Students identify notes in first through fifth position on the guitar fret board and the musical staff. (Active from 2013 FA)	100.00%	100.00%
Students utilize major, minor, augmented, and diminished chords in first through fifth position to play a chord progression. (Active from 2013 FA)	100.00%	100.00%
Students play major and minor scales from the first to fifth position on the guitar. (Active from 2013 FA)	100.00%	100.00%
Students play a composition consisting of multiple independent voices and complex Harmonies. (Active from 2013 FA)	100.00%	100.00%
MUS - 123 - Intermediate Guitar II		
Students play a variety of fingerpicking arpeggio patterns with the right hand. (Active from 2013 FA)	100.00%	0.00%
Students identify notes in first through fifth position on the guitar fretboard and the musical staff. (Active from 2013 FA)	100.00%	0.00%
Students utilize major, minor, augmented, and diminished chords in first through fifth position to play a chord progression. (Active from 2013 FA)	100.00%	0.00%
Students play major and minor scales from the first to fifth position on the guitar. (Active from 2013 FA)	100.00%	0.00%
Students play a composition consisting of multiple independent voices and complex harmonies. (Active from 2013 FA)	100.00%	0.00%
MUS - 135 - This Business of Music		
Describe the history and evolution of record companies and their business model. (Active from 2016 FA)	100.00%	69.23%
Describe the music publishing process and performance rights organizations. (Active from 2016 FA)	100.00%	64.42%
Explain how distribution and marketing work in the new music industry model. (Active from 2016 FA)	100.00%	64.42%
Explain how social media functions in the new model of the music industry. (Active from 2016 FA)	100.00%	65.38%
Explain the components of touring team and how merchandising works in concert venues. (Active from 2016 FA)	100.00%	63.64%
Explain the terms and parts of a record contract. (Active from 2016 FA)	100.00%	67.27%
Understand the roles of managers, agents, lawyers, and other members of the artist's team. (Active from 2013 FA)	100.00%	46.67%
Describe the income streams for classical and film music. (Active from 2013 FA)	100.00%	40.00%
Outline the structure of copyrights and the process of obtaining one. (Active from 2013 FA)	100.00%	53.33%
Artist's Team-Understand the roles of managers, agents, lawyers, and other members of the artist's team (Active from 2017 SP)	100.00%	75.00%
MUS - 147 - Basic Applied Music		

Course by SLO	Expected Performance	Performance
Perform vocal or instrumental repertoire suitable to their level of experience in a live (jury) setting. (Active from 2014 FA)	100.00%	94.23%
Students play or sing (2) one octave major key scales, ascending and descending, appropriate to their vocal or instrumental range. (Active from 2013 FA)	100.00%	97.83%
Students demonstrate knowledge of stylistic characteristics suitable to their assigned repertoire. (Active from 2013 FA)	100.00%	88.46%
Students demonstrate individual musicianship skills pertaining to musical line, intonation, tone and rhythm. (Active from 2013 FA)	100.00%	92.31%
MUS - 148 - Private Study/Technique		
Perform vocal or instrumental repertoire suitable to their level of experience in a live (recital) setting. (Active from 2014 FA)	100.00%	89.47%
Students play or sing (2) one octave major arpeggios, ascending and descending, appropriate to their vocal or instrumental range. (Active from 2013 FA)	100.00%	82.35%
Students demonstrate knowledge of stylistic characteristics suitable to their assigned repertoire. (Active from 2013 FA)	100.00%	78.95%
Students demonstrate individual musicianship skills pertaining to musical line, intonation, tone and rhythm. (Active from 2013 FA)	100.00%	76.92%
MUS - 149 - Private Study/Musical Preparation		
Perform vocal or instrumental repertoire suitable to their level of experience in a live (recital) setting (Active from 2014 FA)	100.00%	100.00%
Students play or sing one octave minor key scale, ascending and descending, appropriate to their vocal or instrumental range. (Active from 2013 FA)	100.00%	100.00%
MUS - 150 - Private Study/Performance Practice		
Perform vocal or instrumental repertoire suitable to their level of experience in a live (recital) setting (Active from 2013 FA)	100.00%	100.00%
Students play or sing one octave minor key arpeggio, ascending and descending, appropriate to their vocal or instrumental range. (Active from 2013 FA)	100.00%	100.00%
MUS - 156 - Contemporary Music Notation		
Create professional music scores and parts for a variety of genres and styles of music. (Active from 2016 FA)	100.00%	73.11%
Create score and parts from MIDI files. (Active from 2016 FA)	100.00%	73.11%
Demonstrate correct notation skills using manuscript paper. (Active from 2016 FA)	100.00%	70.59%
Explain the differences between transposing and non-transposing instruments and organize them in the correct order. (Active from 2016 FA)	100.00%	73.11%
Organize music score elements: notation, articulations, expressions, and text elements. (Active from 2016 FA)	100.00%	73.11%
Set lyrics with scores appropriately. (Active from 2016 FA)	100.00%	73.11%
Use Sibelius to create notations in several styles and formats. (Active from 2016 FA)	100.00%	72.27%
MUS - 180 - Music Theory/Musicianship I		
Students recognize, explain, and use the basic terminology of music. (Active from 2013 FA)	100.00%	0.00%
Students identify major and minor scales and key signatures. (Active from 2013 FA)	100.00%	0.00%

Course by SLO	Expected Performance	Performance
Students perform signing exercises using solfege syllables for major and minor scales and identify basic elements such as intervals and triads in listening exercises. (Active from 2013 FA)	100.00%	0.00%
Students write and identify all sizes and qualities of intervals. (Active from 2013 FA)	100.00%	0.00%
Students write and analyze all qualities and inversions of triads using roman numerals and figured bass. (Active from 2013 FA)	100.00%	0.00%
Students analyze and identify cadences. (Active from 2013 FA)	100.00%	0.00%
Students write accurate root-position chords in four-part harmony using correct structure and voice leading. (Active from 2013 FA)	100.00%	0.00%
Students analyze harmonic progressions of compositions containing root-position chords using roman numerals and figured bass. (Active from 2013 FA)	100.00%	0.00%
Students perform keyboard exercises including pentachords, scales and diatonic triads. (Active from 2013 FA)	100.00%	0.00%
Students perform rhythm exercises in simple and compound meters using divisions of the beat. (Active from 2013 FA)	100.00%	0.00%
MUS - 110 - Music Technology Fundamentals		
Software-Operate and perform basic function on audio, MIDI, and notation software (Active from 2017 SP)	100.00%	60.43%
Technology-Describe the role of technology in the current music industry (Active from 2017 SP)	100.00%	60.43%
Synthesis-Explain the various types of synthesis methods for sound creation (Active from 2017 SP)	100.00%	60.43%
Computers/OS-Describe the components of a computer system and the role of the operating system (Active from 2017 SP)	100.00%	60.43%
DAWs-Describe the application of music computer hardware and software (Active from 2017 SP)	100.00%	60.43%
Sound-Understand the components of sound and how hearing works (Active from 2017 SP)	100.00%	60.43%
Audio Hardware-Describe the types of audio hardware and their function (Active from 2017 SP)	100.00%	60.43%
MIDI-Identify and describe the components of a MIDI studio (Active from 2017 SP)	100.00%	60.43%
Digital-Explain the process of digital audio and its storage systems (Active from 2017 SP)	100.00%	60.43%
MUS - 104B - History of Rock Music		
Students describe the significant precursors to rock music including blues, folk, country, rhythm and blues, and understand their contributions to the style. (Active from 2013 FA)	100.00%	84.72%
Students appraise significant sociological, political, and economic factors that fueled rock music's initial development and subsequent transformations. (Active from 2013 FA)	100.00%	83.31%
Students analyze significant rock styles based on an understanding of their unique characteristics. (Active from 2013 FA)	100.00%	83.88%
Students discern the historical significance of individual artists and groups in terms of their particular innovations and contributions to rock music. (Active from 2013 FA)	100.00%	85.71%
Students identify individual rock styles using the musical terms discussed in the course, e.g. melody, timbre, harmony, texture, and form. (Active from 2013 FA)	100.00%	85.43%
Students compare and contrast musical styles based on an understanding of these elements. (Active from 2013 FA)	100.00%	85.29%

Course by SLO	Expected Performance	Performance
Students examine rock music's impact on global popular culture. (Active from 2013 FA)	100.00%	85.71%
MUS - 144B - Electronic Music Production		
Create and arrange music in a variety of styles for professional use. (Active from 2015 SP)	100.00%	100.00%
Demonstrate knowledge of the contemporary orchestra, its sound, and how to imitate it using samples and MIDI. (Active from 2015 SP)	100.00%	92.31%
Demonstrate operating knowledge of Ableton Live and several of its audio and MIDI features. (Active from 2015 SP)	100.00%	69.23%
Demonstrate operating knowledge of Logic Pro X and several of its audio and MIDI features. (Active from 2015 SP)	100.00%	69.23%
Describe the role of technology in task of creating and producing music. (Active from 2016 FA)	100.00%	73.15%
Identify and describe the stages of composing music for film in order to write a cue. (Active from 2015 SP)	100.00%	100.00%
Perform complex MIDI and audio tasks such as editing and automation using a computer. (Active from 2016 FA)	100.00%	78.70%
Program and operate analog and digital synthesizers. (Active from 2016 FA)	100.00%	78.70%
MUS - 146B - Mixing Techniques		
Demonstrate advanced audio editing techniques. (Active from 2016 FA)	100.00%	77.98%
Identify appropriate use of signal processing and dynamics management. (Active from 2016 FA)	100.00%	78.90%
Identify important music producers and engineers and their work. (Active from 2016 FA)	100.00%	78.90%
Organize and prepare mixes that best reflects current best practices. (Active from 2016 FA)	100.00%	78.90%
Plan and run a recording session. (Active from 2016 FA)	100.00%	78.90%
Prepare a mix on an analog console and integrate outboard effects processing. (Active from 2016 FA)	100.00%	78.90%
Process audio using Pro Tools software. (Active from 2016 FA)	100.00%	77.06%
MUS - 200E - Beginning Band		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a beginning band, to include: Demonstration of proficient musical skills in a beginning band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in sight reading skills by rehearsing a beginning band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in beginning band rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	100.00%

Course by SLO	Expected Performance	Performance
Student will demonstrate proficiency in understanding responsibilities and respect to the beginning band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	100.00%
MUS - 203E - Community Band		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a community band, to include: Demonstration of proficient musical skills in a community band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in sight reading skills by rehearsing a community band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in community band rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in understanding responsibilities and respect to the community band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	90.71%
MUS - 204E - Orchestra		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of an orchestra, to include: Demonstration of proficient musical skills in an orchestra setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in sight reading skills by rehearsing an orchestra selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in orchestra rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	100.00%

Course by SLO	Expected Performance	Performance
Student will demonstrate proficiency in understanding responsibilities and respect to the orchestra membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	92.86%
MUS - 205E - Community Orchestra		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a community orchestra, to include: Demonstration of proficient musical skills in a community orchestra setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in sight reading skills by rehearsing an orchestra selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in orchestra rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in understanding responsibilities and respect to the community orchestra membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	96.15%
MUS - 207E - Jazz Ensemble		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a jazz ensemble, to include: Demonstration of proficient musical skills in a jazz ensemble setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	100.00%
Student will demonstrate proficiency in sight reading skills by rehearsing a jazz ensemble selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in jazz ensemble rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	100.00%

Course by SLO	Expected Performance	Performance
Student will demonstrate proficiency in understanding responsibilities and respect to the jazz ensemble membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	89.47%
MUS - 209E - Pep Band		
Student will demonstrate proficiency in critical thinking skills by assessing the following components in a self-evaluation form: pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, style, sight reading, phrasing, technique, participation, preparedness, and punctuality. (Active from 2013 FA)	100.00%	0.00%
Student will demonstrate proficiency in public performance practices by participating in required events in a manner conducive to the success of a pep band, to include: Demonstration of proficient musical skills in a pep band setting, participation, proper concert attire, punctuality, equipment and material preparedness. (Active from 2013 FA)	100.00%	0.00%
Student will demonstrate proficiency in sight reading skills by rehearsing a pep band selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. Opportunities to progress towards proficiency in developing sight reading skills will be given in pep band rehearsal settings throughout the term. (Active from 2013 FA)	100.00%	0.00%
Student will demonstrate proficiency in understanding responsibilities and respect to the pep band membership and objectives in rehearsals through punctuality, participation, equipment and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2013 FA)	100.00%	0.00%
MUS - 210E - String Ensemble		
Demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of a string ensemble, to include. proficient musical skills in a string ensemble setting, participation, proper concert attire, punctuality, equipment, and material preparedness. (Active from 2014 FA)	100.00%	100.00%
Demonstrate proficiency in sight reading skills by rehearsing a string ensemble selection on sight, with consideration for pitch, rhythm, dynamics, articulation, tone quality, intonation, tempo, pulse, phrasing, and appropriate style. (Active from 2014 FA)	100.00%	100.00%
Demonstrate proficiency in understanding responsibilities and respect to the string ensemble membership and objectives in rehearsals through punctuality, participation, equipment, and materials preparedness, and adhering to the Cerritos College Standards for Student Conduct. (Active from 2014 FA)	100.00%	100.00%
MUS - 216E - Piano Ensemble		
Demonstrate individual musicianship skills pertaining to musical line, tone and rhythm. (Active from 2014 FA)	100.00%	100.00%
Perform a variety of piano ensemble repertoire suited to their own level of experience in a live setting. (Active from 2014 FA)	100.00%	97.44%
Students play their assigned duet part (prima or secondo) to demonstrate a seventy percent (70%) or better level of musical accuracy. (Active from 2014 FA)	100.00%	97.44%

Course by SLO	Expected Performance	Performance
MUS - 218E - Community Chorus		
Students demonstrate proficiency by singing correct pitches, rhythms, dynamics, and articulations with appropriate tone quality, intonation, tempo and stylistic considerations on instructor-chosen selections of music that have been rehearsed in a large group setting. (Active from 2014 FA)	100.00%	96.70%
Students accurately perform a one-octave major scale in both ascending and descending directions using a neutral syllable in a key appropriate to their vocal range. (Active from 2014 FA)	100.00%	96.70%
Students demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of the large ensemble, to include: Demonstration of proficient musical skills in a large group setting, attendance, proper concert attire, punctuality and material preparedness. (Active from 2014 FA)	100.00%	92.86%
MUS - 219E - Collegiate Chorale		
Students accurately perform a one-octave major scale in both ascending and descending directions using solfege (do, re, mi, etc.) in a key appropriate to their vocal range. (Active from 2014 FA)	100.00%	96.30%
Students demonstrate critical listening skills in large group rehearsal settings through informal assessment by way of verbalizing musical problems and solutions pertaining to tone, style, rhythm, pitch, intonation, phrasing, expressive gestures (Active from 2014 FA)	100.00%	96.30%
Students demonstrate proficiency by singing correct pitches, rhythms, dynamics, and articulations with appropriate tone quality, intonation, tempo and stylistic considerations on instructor-chosen selections of music that have been rehearsed in a large group setting. (Active from 2014 FA)	100.00%	96.30%
Students demonstrate proficiency in public performance practices by participating in required concerts in a manner conducive to the success of the large ensemble, to include: Demonstration of proficient musical skills in a large group setting, attendance, proper concert attire, punctuality and material preparedness. (Active from 2014 FA)	100.00%	93.52%

Assessment Report (Part 2: Assessment Responses) : Version by Maz, Andrew on 04/06/2023 22:51

Explain the frequency (i.e., when and how often) and content of assessment process (e.g., planning, data collection, and results) for the program (e.g., department meetings, advisory boards, etc.). Also, describe the process for reviewing and discussing outcomes data.

Some of the courses in the SLO report show zero performance in the SLO summary. After consultation with IERP, the Department learned that there have been issues with eLumen and that not all data was accurately reported when the report was run. The Department verified with instructors that the SLOs have been completed for all courses offered.

All music courses will follow a 3-year assessment schedule as follows:

Courses offered Fall and Spring semesters

Semesters 1 through 4: Assess all SLOs and post to eLumen each semester

Semester 5: Analyze assessment data and create action plans

Semester 6: Update curriculum, request resources, complete the 3-year cycle

Course offered Fall or Spring semesters

Semesters 1 through 4: Assess all SLOs and post to eLumen each semester the course is offered

Semester 5: Analyze assessment data and create action plans

Semester 6: Update curriculum, request resources, complete the 3-year cycle

Course offered Summer only

Semesters 1 through 4: Assess all SLOs and post to eLumen each summer

Semester 5: Analyze assessment data and create action plans

Semester 6: Update curriculum, SLOs, request resources, complete the 3-year cycle

The Department will discuss SLO results each semester. The Department will determine if low performing SLOs over several semesters are the result of instruction or curriculum. Factors to consider include the order content is presented, the pacing of the content, and the relevance of the content.

Describe the process for development of plan for improvement and summarize the changes that discipline faculty plan to implement based on the analysis of the student learning and program effectiveness. Provide specific examples.

Improvement plans are based on SLO data and student surveys. Faculty are encouraged to determine what "worked" and what "did not work" in the course. The critical courses in the Department are those required for a degree or transfer. Since music courses are sequenced, a weak SLO in a second semester course might be the result of a skill that was not measured in the first semester course.

For example, if a significant number of students perform low on an SLO, faculty consider different methods for demonstrating content. For example, if students struggle with completing four-part harmony exercises in Music Theory II, then one needs to examine how four-part harmony is taught. If students struggle with identifying chord centers and positions, then the instructor needs to spend more time with chords. Identifying chords accurately depends on the ability to recall key signatures and scales, a skill covered in Music Theory I. The SLOs for Music Theory I need to be updated to measure key and scale recall.

Data Analysis of Program Data : Version by Maz, Andrew on 04/06/2023 23:22

Describe your student demographics (race/ethnicity, gender, age, and others that might be relevant). Consider the following questions when writing your response:

- How do the demographics of your program and its related courses compare with the college as a whole?
- Have they changed over time?

Consistent with College trends, over 60 percent of the students in the Department are Hispanic/Latino. All other ethnicities are less than 10 percent, which is also consistent with college data. The percentage of Hispanic students has remained constant for the past six years. There is very little variation in the number of students for other ethnicities.

Forty percent of the students in the Department are in the 20 to 24 age range, about five percent more than the College average. The Department has 30 percent of students 19 or younger, while the College average is 20 percent. Only 15 percent of the students in the Department are between the ages of 25 and 34 and less than 5 percent are ages 35 and older. The College has students between 25 and 34 higher than 19 or younger.

The Department has seen an increase in dual-enrollment high school students in GE courses, which accounts for the increase in numbers. These students are not seeking to become music majors but are fulfilling a Fine Arts GE requirement. As dual-enrollment possibilities increase, the number of younger students is expected to increase.

The Department offered dual-enrollment applied instruction in summer 2022 to attract local high school students to the program. The Department is working on offering dual-enrollment applied instruction during the regular academic year to high school students. The goal is to prepare these students for entry into the music program after they graduate.

Like the College, the ratio of male to female students is slightly over 50 percent for males and slightly under 50 percent for females. The ratio of male to female students has remained consistent for the past six years. The number of female students in Commercial music course has increased over the past three years.

In summer 2022, the Music department had 30 students audition for the Applied music program. Ten of the students were female, while the remaining 20 were male. Sixteen students were Latino/Latina. Five students were African American. Four students were Asian-American. The remaining five were white. In general, the demographics for students follow College trends closely.

Headcount (unduplicated) and enrollment (duplicated) in the program. Consider the following questions when writing your response:

- Identify enrollment trends.
- Have there been an increase or decrease in enrollment in the last year?
- Are there differences in trends when you disaggregate the data (e.g., online versus face-to-face, demographics, special populations, etc.)?
- How will enrollment trends affect staffing decisions?

The Music department has experienced a decline in enrollment since the Fall of 2016. There was a slight increase during the 2019-20 year, but the pandemic decreased enrollment significantly. Courses that do not belong to a degree or count towards general education suffered the greatest reductions. These courses are not eligible for financial aid. The piano, voice, and guitar classes experienced reductions in sections during the pandemic. The Department removed the guitar courses (MUS 120-123) from course offerings in Fall 2021. Music ensemble courses also suffered significant losses since the ensemble experience does not translate to an online format. Instrumental ensembles were reduced to one section during the pandemic. The choir ensemble has yet to recover from the pandemic.

Enrollment has declined across all disaggregated data. The increase in online enrollment is skewed due to the pandemic requiring that nearly all courses must be offered online for an academic year. The decline in enrollment has led to reduced section offerings of courses. The Department does not have any part-time instructors teaching courses for the 2022-23 academic year. There are eight part-time instructors teaching applied private music lessons this academic year. All applied music majors accepted into the Music AA-T degree receive 15 one-hour lessons each semester on their primary instrument. All courses are taught by full-time faculty. Applied music is the practice of playing an instrument.

The Department lost a full-time music theory faculty member in Spring 2019. The Department will lose a full-time piano pedagogy faculty member in Summer 2023. The Department plans to replace both faculty members once enrollment increases, and the number of applied music majors increases. The Department is with local high schools and arts high schools to engage and recruit students in order to increase the talent pool needed for applied music performance degrees.

Discuss the program's success and retention rates, addressing any performance gaps if success rates are lower for disproportionately impacted students. Consider the following questions when writing your response:

- How have the success and retention rates changed over time?
- Are there particular courses that have particularly low rates and may prove a barrier to program completion?

Success rates remained consistent over the past six years, fluctuating between 73 to 78 percent. Ensemble courses (MUS 201E-MUS 219E) saw declining success during 2020-21 academic year due to the pandemic. Ensemble courses do not translate well as online courses. Although enrollment trended down during the past three years, success improved in major courses. Success remains consistent across all student populations.

Retention rates remained consistent over the past six years, fluctuating between 82 to 84 percent. As with success rates, ensemble courses (MUS 210E-MUS 219E) declined due to the online format. Once courses returned to in-person in Fall 2021, the rates increased.

Success rates for courses required for the major remain high since these classes are small (20-25 students) and faculty can devote individual attention and support to students. Students who are music and Commercial music majors tend to be committed to completing their degree and transferring to a four-year university.

With regards to success and retention rates, what is the program doing or planning to do to close performance gaps and address student equity? Consider the following question when writing your response:

- Are there differences in success rates across delivery method (e.g., face-to-face compared to online)?

Equity is always a concern for the Music department, particularly with the students majoring in music. The Department considers several variables when scheduling classes. For example, the Department noticed the trend that more students were working part-time during and after the pandemic than before. Students were also following the Learning Career Pathways plan for music and focusing on their general education courses. The Department also discovered that more students were practicing in the late afternoon before their ensemble classes rather than the morning. The Department concluded to move most of its course offerings to the late afternoon and evening. This allowed students to remain employed and complete their general education courses.

The Department discovered that its general education music classes, MUS 100 and MUS 104B had significantly higher retention and completion rates in an online format. These courses also filled up much faster than in-person options. The Department decided to keep these courses online after the pandemic to determine if the positive trend continues.

In response to the pandemic, the Commercial Music program shifted its AA degree to an online program. This shift attracted a new population of students. These students were interested in the program but could not commit the time required on campus to take the required courses. Success and retention remained high after the transition and continues. Since students are required to have their own technology at home, many of them have prioritized their financial aid to cover the cost of the equipment and software needed for the program. The Commercial music program does have hardware and software for students to check out should they have financial challenges.

In an effort to address student equity, Open Educational Resources have been developed for courses; MUS104B History of Rock, and MUS105 Music Fundamentals. Providing students with no cost textbook and material courses has been one way of addressing student equity and access. Providing students with musical instruments is another way in which the Department provides equitable access. The majority of students attending come from low-income communities where obtaining a musical instrument is not financially feasible.

Discuss conclusions drawn from the program data, assessments (SLOs), and/or other data. Indicate any specific responses or programmatic changes based on the data. Increasing the number of applied music majors is a priority for the Music department. The third and fourth semester music theory courses are required for all applied music majors seeking the AA-T degree. However, if there are not enough applied majors in their third and fourth semesters in the program, then the Department cannot offer those courses. The lack of these courses does not negatively affect a student's ability to transfer to a CSU or UC, but it does prevent them from earning the Music AA-T degree, which reduces the number of degrees the Department awards each year. In addition, not being able to take the third and fourth semester music theory courses means that a student may be able to transfer to a CSU or UC, but not be adequately prepared to transfer into a music program.

Commercial music enrollment remains steady, but the Department is watching to see if the online program will remain viable as neighboring schools begin to have in-person classes again. Should potential students prefer in-person classes, the Department will reconsider the online program. The decision to return Commercial music courses to in-person is based on student demand. The Department recognizes the success of the online program and that the majority of the students in the program appreciate that there is an online option for them.

Enrollment data supports that the Department retains students once they enter the applied or Commercial music programs. However, the Department needs to develop strategies to increase the interest in the applied program. The Department will focus on enrollment and retention in courses required for the major since this will lead to more graduates and transfers.

The Department needs to examine curriculum and SLOs for all courses. Courses need to be updated and refocused to address the needs of students wishing to transfer and/or enter the workforce.

Curricular Course Review : Version by **Maz, Andrew** on **04/06/2023 22:51**

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

The Department examined its general music courses in Fall 2022 (MUS 100, MUS 104B, MUS 105) and updated course content, books, SLOs, and class size. The goal was to focus the course material and improve student performance and retention.

For the Spring 2023 semester, the Department will examine and update course content and SLOs for music major courses (MUS 112-113, MUS 148-151, MUS 180-181, MUS 280-281) to reflect standards established by CSU and UC music programs. The Department will also verify that these courses follow C-ID guidelines.

All music ensemble courses (MUS 202E-219E) will be examined as well. These courses will have unified course content and SLOs that reflect CSU and UC standards as well as Course Identification Numbering System (C-ID) guidelines.

The music Department will commit to examining all music courses every three years so that content is current and relevant.

Commercial music courses are examined every two years to remain compliant with Career Technical Education (CTE) requirements. The course content and SLOs are examined by the Commercial music faculty and the Commercial music advisory board to ensure that courses meet industry standards.

Explain any course additions to current course offerings.

The Music department is offering a new CTE Certificate of Achievement in Computer Music Performance in Fall 2023. This new certificate includes two new courses MUS 142a and MUS 142b focusing on using a computer as a musical instrument. The creation of this new certificate is in response to the music industry workforce requiring students to know how to operate computer systems for live performances to trigger music, sounds, and lights.

The Department is developing an AA in Commercial Music performance. This local degree will prepare students to enter Commercial music performance programs offered by Arizona State University, Cal State Los Angeles, University of Southern California, and Cal Baptist University. This degree will combine existing music and Commercial music courses.

Explain any course deletions and inactivations from current course offerings.

The Department deactivated the local Music AA degree four years ago. The courses related to that degree will be deactivated next year once the catalog rights for the old AA degree expire. The Department will deactivate courses that have not been offered in over five years beginning in Fall 2023.

Discuss how well the courses, degrees, and/or certificates meet students' transfer or career training needs. Consider the following questions:

- Have all courses that are required for the program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?
- How has degree and/or certificate completion changed over time?
- Are there sufficient completers compared with the size of your program?

All courses for music majors follow a sequential two-year cycle. Students wishing to enter the program as a music major must begin in the Fall semester. This allows students to enter the program as cohorts, which has positively affected retention and persistence.

Due to low enrollment of music majors, the Music department is not offering music theory III and IV for the 2022-2023 academic year. Enrollment trends for this academic year suggest that

the department will not be able to offer music theory III and IV for the 2023-2024 academic year. Without these two courses, students cannot earn the AA-T in Music from the college. However, the lack of these courses does not impact the student's ability to transfer since the primary requirement for transfer as a music major is the audition. Due to upper division music requirements, transfer students require three years at a CSU or UC to complete their B.M. degree. Students without music theory III and IV fulfill those requirements at the transfer school.

The Music department is actively developing recruitment plans as indicated in its goals to increase the number of music majors in the program. The Department recognizes that local and arts high schools can provide a larger number of prospective students than traditional methods such as open auditions. High school students must be informed that Cerritos College is a viable option for the studies. The program recognizes that even though it successfully transfers students, it needs to produce degrees to remain relevant and competitive in the college and music community.

Enrollment is consistent for Commercial music students. The program graduates between 7-10 students each Spring semester with an AA degree or Certificate of Achievement.

Are any licensure/certification exams required for program completion or career entry?

- If so, what is the pass rate among graduates?
- Set an attainable, measurable goal for pass rates and identify any applicable performance benchmarks set by regulatory agencies.

There are no certification exams required for program completion or career entry for music or Commercial music majors.

Music majors seeking to transfer must meet two requirements at the transfer institution. The first is that they must meet all GE requirements for that school. The second is that they must pass an audition to enter the music program. The Music department has worked hard to prepare students for their auditions and continues to have high success rates for transfers.

Commercial music students leave the program with the skills needed for entry-level audio/video/theatrical technician positions. Those seeking to transfer to a four-year program primarily need to meet the GE requirements of the transfer school. Commercial music students do have the option to earn Avid Pro Tools and Audinate Dante certifications at no cost. These certifications are not required although many students find them helpful when seeking employment.

Program Reflection

Six-Year Program Reflection : Version by **Maz, Andrew** on **04/06/2023 23:22**

Provide an analysis of your program throughout the last six years, reflecting on student demographics and enrollment. Reflect on any changes you would like to see in your program in the next six years.

The Department began seeing a drop in enrollment in Fall of 2018. Repeatability allowed the Department to offer additional sections of classes since there were no restrictions, which created a sense of large enrollments. Repeatability also enabled a student to repeat a course indefinitely. The California Community College system ended repeatability in early 2018. A student could only repeat a course once and only if they did not pass the course on their first attempt. The end of repeatability revealed a more realistic number of applied music majors in the program. However, the ability to have students repeat courses such as ensembles continues to be valuable toward their skill building and the ability to provide students with a robust ensemble experience by including full instrumentation.

The challenge for the program is recruiting music majors with enough skill to be ready for transfer in four semesters. Many students audition for the Applied music program at Cerritos College, but not all of them possess the skill and experience to enter a four-year program in four semesters. This is the cause for students seeking a performance or education degree in music. This variable requires the Music department to be selective when auditioning students. Not every student who auditions is admitted to the applied music program.

The Department will recruit students from high schools and arts schools that have students with significant experience with their instrument or voice. The goal is to find students who will be transfer ready in four semesters and should consider starting at a community college as a viable option.

The Department began expanding its applied program to allow popular voice, drums, guitar, piano, and bass students. This has led to an increased number of students. The Department will continue to expand its Commercial performance options to capture additional populations.

Enrollment for the Commercial music program has been consistent over the past six years. Moving the program online has expanded the demographics of the program. Enrollment trends are steady. The Department is developing new certificates to address changes in the music industry and offer more training opportunities to enter the workforce.

The addition of music education courses and certificate programs would address the growing need in the music industry for qualified music teachers. Industry trends indicate there is currently a shortage of certified music teachers and the shortage is projected to increase over the next several years.

There is talk about the effect of Proposition 28 on having an impact on enrollment for Music departments. The department maintains close ties with the music programs in the ABC school district and are aware that only about five percent of students enrolled in band, orchestra, and choir collectively in high school will move forward in pursuing a music degree. While Proposition 28 could possibly increase the strength of music programs in K-12 schools, the impact of college enrollments will be minimal.

What is the six-year trend of degrees and certificates awarded? Is there anything you can do to help increase the number of students who acquire degrees and/or transfer?

Over the past six years, the Department awarded the following degrees each year:

- Three to five Music AA-T degrees
- Eight to ten Commercial Music AA degrees
- Three to four Certificates of Achievement degrees

Several years ago, the Department noticed a trend that many applied music students did not complete their GE courses at the same rate they were completing the music courses. This prevented students from transferring due to lack of GE courses for CSU admission. In many cases, the student would fail to complete their GE courses and thus not complete a degree. In the last three years, the Department has advised students to meet with the Fine Arts counselor and develop an academic plan. Students were also advised to visit with the counselor every semester to verify their progress. This has allowed more students to complete and help the Department award five AA-T degrees each year for the past three years.

Commercial music students tend to enter through the Learning Careers Pathway program. This means that they meet with a counselor before beginning the Commercial music program. Many of those students are advised to focus on their GE courses their first year before beginning the Commercial music program. These students are encouraged to take additional courses to earn the certificate and gain additional training and experience.

The Department will continue to meet with students each semester to check on their degree progress and encourage them to meet with their counselor. This process will ensure persistence

in the program. The number of awards will increase for the AA-T degree as the Department recruits and retains more applied music students.

Were there any unplanned events (positive or negative) that affected your program? If so, what were they and how did they affect the program?

The pandemic adversely affected enrollment and retention in the applied music program. Students were frustrated with remote lessons and ensembles were not able to rehearse together in real time. This affected student morale, and many students left the program as a result. Many students suffered economic hardship and withdrew from the program so that they could seek employment to aid their families.

The number of applied students decreased as well as the size of the music ensembles. The Department is actively recruiting students for the applied programs and ensembles. This academic year is the first year that the program could offer classes without size or time restrictions, which has led to increased enrollment and participation. The Department offered a summer program between June and August 2022. The summer program drew in many high school students, which helped grow the applied program significantly. The Department will repeat and expand the summer program and hopes to draw in more students.

Please describe any recent achievements in your program by faculty and staff who have won awards or distinctions, new projects your program has implemented, committee work, professional development work, conference presentations, community engagement, or recently published work.

Andrew Maz is completing a new textbook on music technology for Routledge publishing schedule to be released in Fall 2023.

Andrew Maz is the lead reviewer for Commercial Music C-ID courses

Andrew Maz is the CTE Faculty Liaison for Cerritos College

David Betancourt has presented at state and regional music conferences:

CASMEC, Spring 2020, 2021, 2022

SCSBOA, Spring 2020, 2021, 2023

MACCC, Fall 2019, 2020, 2021

David Betancourt was elected as CMEA-SES President, now serving a second term 2020-present

Provide a status update on goals from the last program review cycle.

Department visibility and student performance were significant goals for the Department on the last program review cycle. The Department was beginning to gain momentum before the pandemic. The dramatic reduction in enrollment has caused the Department to develop new goals and strategies to build the program.

The landscape of the music industry changed dramatically because of the pandemic. This means that traditional music jobs have changed but also new opportunities have appeared. The Music department wishes to provide students with options that extend beyond traditional music opportunities. The Commercial music program is one avenue for students, but the Department believes there are more options, including the growing need for music teachers. The Department will create new courses and degrees to reflect new markets and provide students with the skills needed to address these jobs.

If applicable, describe the resources the program received from the last review cycle and the impact it had on the program?

The success of the Commercial music program depends on its ability to be responsive to industry changes. This means maintaining the most current technology for students to train with. The program must also predict new markets and skills the students need for jobs that do not exist yet. Each year the program requests equipment to replace outdated systems and new equipment dictated by the industry. The program has been fortunate to use federal funds from Perkins and Strong Workforce to purchase hardware and software. The program's ability to offer the latest training and access to equipment has allowed students access to the same equipment and technology they will encounter in the workforce. This has a positive effect on recruitment, retention, and persistence.

Resource Requests

Faculty Resource Request(s) : Version by **Maz, Andrew** on **01/26/2023 19:02**

Program/Department/Division:

Music department, Fine Arts division

Title of instructor position:

1 - Music Theory and Musicianship professor

2 - Piano Pedagogy professor

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

Music Theory and Musicianship professor - Critical

Piano Pedagogy professor - Important

Is this position:

- New (not in the current budget)
- Replacement (in the current budget, currently vacant or will be vacant in the next budget year)
- Full-Time Temporary
- Conversion (grant to general fund)

Music Theory and Musicianship professor

This is a replacement faculty position. Dr. Connie Mayfield, who taught music theory and fundamentals until she passed away in May 2019.

Piano Pedagogy professor

This is a replacement faculty position. Dr. Christine Lopez, who manages the piano program, is retiring at the end of Spring 2023.

Cost estimate:

\$90,000 - \$110,000. The instructor must have a Masters degree for both positions

Occurrence:

- Recurring expense
- One-time augmentation

Recurring expense

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP
- Categorical – Other
- Other funding

General Fund

Provide a summary and rationale for this position. Explain how the position will help the program better meet its goals.

Music Theory and Musicianship professor:

The music theory classes are a core requirement for music majors. The music department needs a dedicated full-time faculty member to oversee these courses and ensure that the content and delivery aligns with requirements set by CSU and UC music programs. Students who successfully complete four semesters of music theory at Cerritos have a better chance of passing CSU and UC theory placement exams, thus reducing the number of classes they need to complete to earn their Bachelor's degree.

A dedicated full-time music theory instructor ensures that majors have the same individual working with them through all four semesters of music theory. This provides majors with a single point of contact for the course and allows the instructor to monitor their progress over four semesters.

This instructor also oversees the music fundamentals course, which is a prerequisite for music theory. The instructor also ensures that students taking music fundamentals receive the necessary skills to succeed in music theory.

This position supports the department's second goal, which is to provide students with professional training in music for transfer and careers.

Piano Pedagogy professor:

The PAC project included new pianos for the classrooms and practice rooms. A gift from Dr. Connie Mayfield allowed the department to purchase three concert pianos. The department invested in a new lab controller system for the piano lab. The department is equipped to provide traditional, contemporary, and innovative piano instruction. The department has a certificate of verification for piano pedagogy that needs to be updated to a certificate of achievement and potentially a CTE program. The instructor must bring awareness of the department's course offerings for pianists to the local high schools and community. To provide these services and create a piano pedagogy certificate, the department needs a full-time instructor to oversee these projects.

This position supports the department's second goal, which is to provide students with professional training in music for transfer and careers. This position creates presence for the piano program.

If this position is not filled, what is the potential impact to student success?

Music Theory and Musicianship professor:

Music majors benefit from a single point of contact for course sequences. Without a single individual managing the music theory and fundamental courses, student retention and persistence has declined over the past three years.

Piano Pedagogy professor:

A dedicated piano pedagogy instructor oversees the applied piano instructors as well as the group piano classes. This position ensures that students are receiving relevant training for their music goals. Students taking piano classes to test out of the keyboard requirements at a CSU need to be assured that the training they are receiving in piano class will prepare them for the exam.

Classified Resource Request(s) : Version by Maz, Andrew on 01/26/2023 19:02

Program/Department/Division:

Music department, Fine Arts division

Position requested:

Audio Production Technician (Multimedia Production Specialist I)

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

Critical

Is this position:

- New (not in the current budget)
- Replacement (in the current budget, currently vacant or will be vacant in the next budget year)

- Full-Time Temporary
- Conversion (grant to general fund)

New

Cost estimate:

\$50,000 - \$60,000

Occurrence:

- Recurring expense
- One-time augmentation

Recurring expense

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP
- Categorical – Other
- Other funding

General Fund

Provide a summary and rationale for this position. Explain how the position will help the program better meet its goals.

The new PAC black box and main theatre have complex audio systems for performance and productions that require a skilled technician to operate. The number of events held in the main theatre has doubled compared to Burnight and that number is expected to grow. Events in both spaces require an audio technician with significant theatrical, music, and presentation experience to work with clients and ensure that they receive professional service and production value. The technician needs to be well-versed with wireless audio technology, digital audio systems, and Dante audio networking.

This individual will ensure that productions in the main theatre and black box are at a professional level which will benefit music and theater students as well as outside organizations.

If this position is not filled, what is the potential impact to student success?

Commercial music and entertainment technology students need to learn in professional environments with experts in the field. Students need ample opportunities to work with the audio systems in varying productions so that they gain experience and training for the workforce.

Other Staffing Resource Request(s) (e.g., Manager, Confidential, etc.)

Program/Department/Division:

No Value

Position requested:

No Value

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

No Value

Is this position:

- New (not in the current budget)
- Replacement (in the current budget, currently vacant or will be vacant in the next budget year)
- Full-Time Temporary
- Conversion (grant to general fund)

No Value

Cost estimate:

No Value

Occurrence:

- Recurring expense
- One-time augmentation

No Value

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP
- Categorical – Other
- Other funding

No Value

Provide a summary and rationale for this position. Explain how the position will help the program better meet its goals.

No Value

If this position is not filled, what is the potential impact to student success?

No Value

Professional Development Resource Request(s) : Version by **Maz, Andrew** on **01/26/2023 19:02**

Explain and justify the program's training and professional development needs. Explain how the training/professional development will help the program better meet its goals.

Commercial Music:

Instructors must keep industry certifications current to provide students with training. Current certification is also required to offer the latest certification exams to students. Students are attracted to the program by the industry certifications offered.

Music:

Instructors must remain current with pedagogy and best teaching practices to provide students with best instruction methods. Instructors must be versed and trained on the most current state certification guidelines for prospective music teachers. Students are attracted to a program where instructors' model current best practices.

Professional Development Resource Request(s):

Commercial Music:

Avid Certified Support Representative Pro Tools certification

Avid Certified Support Representative Media Composer certification

Music:

CASMEC Conference

SCSBOA Conference

MACCC Conference

Teaching Professor's Conference

Lilly Conference

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

Commercial Music:

Important

Music:

Important

Cost estimate:

Commercial Music:

Avid Certified Support Representative Pro Tools certification

\$2500

Avid Certified Support Representative Media Composer certification

\$4000

Music:

CASMEC Conference (\$1000 per instructor)

SCSBOA Conference (\$700 per instructor)

ACDA Conference (\$1000 per instructor)

MACCC Conference (\$500 per instructor)

Teaching Professor's Conference (\$1200 per instructor)

Lilly Conference (\$1200 per instructor)

Occurrence:

- Recurring expense
- One-time augmentation

Commercial Music:

One-time

Music:

Recurring

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP
- Categorical – Other
- Other funding

Commercial Music:

Perkins

Strong Workforce

Music:

General fund

Facilities Resource Request(s) : Version by Maz, Andrew on 01/26/2023 19:02

Identify and justify any facilities and equipment needs. Explain how it will help the program better meet its goals. If possible, indicate other disciplines who may share this space.

No Value

What impact will this have on student success? What is the consequence of not getting this request fulfilled?

No Value

Facilities Resource Request(s):

No Value

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

No Value

Cost estimate:

No Value

Occurrence:

- Recurring expense
- One-time augmentation

No Value

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP
- Categorical – Other
- Other funding

No Value

Technology and Software Resource Request(s) : Version by Maz, Andrew on 01/26/2023 19:02

Identify and justify technology and software needs. Explain how it will help the program better meet its goals. If possible, indicate other disciplines who may share the technology and/or software.

1. Software Licensing

1. Provides the college with software licensing for student checkout and lab use
 1. Steinberg software licensing
 2. Ableton Live software and controllers
 3. Avid Learning Partner agreement

2. Audio Networking

1. Dante certification is quickly becoming a necessity for employment
2. Students need access to Dante audio and video hardware to complete their training
 1. Video encoders and recorders
 2. Surround system and audio interfaces
 3. Stage boxes
 4. Wireless microphone systems

3. Recording Technology

1. The new studio provides students the opportunity to record instruments in a professional environment
 1. Updated microphones
 2. Audio interfaces
 3. Analog recording console and stand
 4. Remote recording systems
 5. Rack cases

What impact will this have on student success? What is the consequence of not getting this request fulfilled?

The objective is to strengthen job placement. Partnerships with Yamaha and Audinate will ensure that students receive industry recognized training. Both companies are committed to connecting students with employers and provide career assistance. Students will train on equipment seen in the workforce. By providing students with a clear pathway to employment with work-based learning, they have a better chance at finding employment upon leaving the program. The additional skills offered by the program will help students move beyond entry-level positions. This equipment is necessary for them to remain viable and competitive in the labor market.

Technology and Software Resource Request(s):

1. Software Licensing

1. Steinberg software licensing
2. Ableton Live software and controllers
3. Avid Learning Partner agreement

2. Audio Networking

1. Video encoders and recorders
2. Surround system and audio interfaces
3. Stage boxes
4. Wireless microphone systems

3. Recording Technology

1. Updated microphones
2. Audio interfaces
3. Analog recording console and stand
4. Remote recording systems
5. Rack cases

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

1. Software Licensing – Critical

1. Steinberg software licensing
2. Ableton Live software and controllers
3. Avid Learning Partner agreement

2. Audio Networking – Critical

1. Video encoders and recorders
2. Surround system and audio interfaces
3. Stage boxes
4. Wireless microphone systems

3. Recording Technology – Critical

1. Updated microphones
2. Audio interfaces
3. Analog recording console and stand
4. Remote recording systems
5. Rack cases

Cost estimate:

1. Software Licensing

1. Steinberg software licensing - \$10,000
2. Ableton Live software and controllers - \$10,000
3. Avid Learning Partner agreement - \$3000

2. Audio Networking

1. Video encoders and recorders - \$15,000
2. Surround system and audio interfaces - \$15,000
3. Stage boxes - \$10,000
4. Wireless microphone systems - \$10,000

3. Recording Technology – Critical

1. Updated microphones - \$30,000
2. Audio interfaces - \$10,000
3. Analog recording console and stand - \$25,000
4. Remote recording systems - \$15,000
5. Rack cases - \$10,000

Occurrence:

- Recurring expense
- One-time augmentation

All hardware items are a one-time augmentation.

Software licensing in a recurring expense.

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP
- Categorical – Other
- Other funding

Software – Perkins

Hardware – Strong Workforce

Other Resource Request(s) : Version by **Maz, Andrew** on **01/26/2023 19:02**

Identify and justify any other needs. Explain how it will help the program better meet its goals.

Specialty instruments that are not typically owned by students must be owned by the college so that students who are pursuing a career in music education or performance have the access, ability, and opportunity to be trained on these instruments without the issue of equity.

Meeting these needs would help the program provide students with industry expected standards with the goal of attracting a stronger talent pool as well as addressing retention and success rate by providing students with adequate resources. In addition, students who would not otherwise be able to pursue program degrees and certificates, for lack of resources, would have the opportunity to do so.

What impact will this have on student success? What is the consequence of not getting this request fulfilled?

Providing these resources means the equitable access issues will be addressed and students who otherwise would not be able to pursue degrees and transfer would have the opportunity to continue their academic and career journey. Most students in our region do not have the financial means to own their own instrument. That should not stop them from pursuing their goals, especially if they have already shown promise and potential while studying music in high school. Yet, that is often what happens. The ability to provide these resources has a positive impact on student success by fundamentally giving students equitable access, increase student involvement, retention, and completion toward transfer.

Other Resource Request(s):

32 specialty instruments not owned by the college: \$121,200 Total

17 specialty instruments that need to be replaced: \$88,000 Total

39 instruments used in several ensembles: \$82,000

Grand Total: \$291,200

Priority:

1. Critical (mission critical or must have)
2. Important (creates value and efficiency for program)
3. It can wait (would be nice if the money is available)

It can wait

Cost estimate:

Specialty instruments not owned by the college:

A Clarinet \$3,000.00
Bass Saxophone \$12,000.00
Bass Trombone (2) \$8,000.00
Contra Bassoon \$15,000.00
Cornet (4) \$12,000.00
Eb Clarinet \$3,000.00
English Horn \$7,000.00
Euphonium (2) \$8,000.00
Flugel Horn (4) \$12,000.00
Marching Baritone (4) \$12,000.00
Soprano Saxophone \$4,000.00
Tuba (2) \$20,000.00
Golpe (4) \$2,400.00
Vihuela (2) \$1,200.00
Guitarron (2) \$1,600.00
\$121,200 Total

Specialty instruments that need to be replaced:

Baritone Saxophone (2) \$12,000.00
Bass Clarinet \$7,000.00
Bassoon (2) \$20,000.00
Contra Bass Clarinet \$10,000.00
String Bass (2) \$10,000.00
French Horn (4) \$16,000.00
Glockenspiel \$1,000.00
Mellophone (4) \$12,000.00
\$88,000 Total

Instruments used in several ensembles:

Acoustic Guitar (4) \$2,000.00
Alto Saxophone (2) \$6,000.00
Bb Clarinet (4) \$8,000.00
Cello (2) \$6,000.00
Electric Bass Guitar (1) \$500.00
Electric Guitar (1) \$500.00
Flute (4) \$8,000.00
Oboe \$3,000.00
Piccolo (2) \$4,000.00
Tenor Saxophone (2) \$8,000.00
Trombone (4) \$12,000.00
Trumpet (4) \$12,000.00
viola (4) \$6,000.00
Violin (4) \$6,000.00
\$82,000 Total

Grand Total: \$291,200

Occurrence:

- Recurring expense
- One-time augmentation

One-time augmentation

Funding source:

- Instructional equipment
- Perkins
- Grants/contracts
- Vintage
- General fund (Program 100)
- Categorical – Equity
- Categorical – 3SP

- Categorical – Other
 - Other funding
- Instructional equipment

Prioritized Resource Request Recommendations : Version by Maz, Andrew on 01/26/2023 19:02

Technology and software request is the highest priority. Commercial music students make up 75% of the students in the music department.

Resource request:	Priority:	Cost estimate:	Program goal alignment:
Software Technology	1	\$23,000	Workforce, Technology
Audio Networking	1	\$50,000	Workforce, Technology
Recording Technology	1	\$90,000	Workforce, Technology
Music Theory and Musicianship instructor	1	\$90,000 - \$110,000	Music Training, Retention and Completion
Audio Production Technician	1	\$50,000 - \$60,000	Music Training, Workforce, Retention
Professional Development	2	\$6500	Workforce, Retention and Completion
Band and Orchestra Instruments	3	\$291,200	Music Degrees, Training, Retention

Career Technical Education (CTE) Supplemental Questions : Version by Maz, Andrew on 04/06/2023 22:51

How strong is the labor market demand for the program? Utilizing labor market data, describe changes in demand over the last six years and discuss the occupational outlook for the next six years.

The entertainment sector continues to remain a vital element of Southern California's economy, despite the recent recession due to the pandemic. According to the 2023 Otis College Report on the Creative Economy, Entertainment and Digital Media accounts for 64% or 633,000 of the total workers in the Creative Economy. The report also mentions that self-employed workers make up roughly 31.3% of employment in the sector. The "gig" economy is a significant portion of the entertainment industry. Most students leaving the program at Cerritos College will enter the "gig" economy.

EMS data reports that there is a potential 10% job growth for audio and sound technicians over the next five years which approximately 90 openings per year. Average earnings for these positions is \$30/hour. Wages are higher in Los Angeles and the wages are above the self-sufficiency wage for one adult in Los Angeles. By contrast, wages in Orange County or below the self-sufficiency wage.

Both the EMSI and Otis data recognize that the industry has not felt the full impact of Covid and the labor economy. Both reports are confident that growth will resume as restrictions are lifted and productions resume. The industry has experienced a steady growth in job openings over the past 10 years.

For the Commercial music program to remain relevant, it must adapt to changing technology trends and industry demands. For example, live sound opportunities have grown over the past several years due to a lack of skilled labor. The Commercial music program offers a certificate specifically focused on live sound.

How does the program address needs that are not met by similar programs in the college's region/service area? Identify and describe any distinctive component of the program and/or unique contributions.

The Performance Arts Center (PAC) places the Commercial music program at Cerritos College at the cutting edge of recording and performance technology. The entire building is connected via an audio network that provides instant audio transfer between spaces over a standard Cat6 ethernet cable. Cerritos College is the only program in southern California that offers training in audio networking using the Dante protocol by Audinate. The Dante audio networking protocol the industry standard for transmitting audio over ethernet.

The performance spaces such as the Black Box and main Theatre use Yamaha audio consoles for productions and concerts. Yamaha audio consoles are used in professional venues such as the Hollywood Bowl, Music Center, Disney Hall, and order indoor and outdoor venues in Los Angeles. The Commercial music program has several Yamaha audio consoles for students to train with.

The Commercial music program at Cerritos College is unique to other programs in that it offers training in the latest audio technology. Feedback from the Commercial music Advisory Board and alumni provide critical information needed for the program to remain relevant and dynamic to serve student needs.

What is the success, completion, and employment rates for students in the program? Identify the standards set by the program for each metric and discuss any factors that may impact the metrics for students in the program. Based on the program's benchmarks, describe the status of any action plans for maintaining/improving the metrics.

Completion rates for Commercial music students remain high. EMSI data reports that the program experienced a 60% growth in completions in 2021, placing the program behind Citrus College, which has a strong program. The program presently holds 10 percent of the market share, which is significant since other neighboring programs hold between one to two percent of the market share.

Based on data gathered directly from graduates by Dr. Andrew Maz, the lead for Commercial music, 70% of the students finishing the program enter the workforce and transfer to a four-year program such as CSUDH, CSUN, and Cal Poly Pomona. Students leaving the program possess enough skill and discipline to work in the industry while completing their Bachelor's degree. Cal Poly Pomona routinely inquires about potential transfer students.

Students attribute their success to learning how to problem solve and adapt to change quickly while in the Commercial music program. The students also report that the level of detail on skills and technology provided in the program has aided them in being well-qualified for employment. The Commercial music program maintains high standards and quality by being responsive to industry trends and labor demands.

List any licensure/certification exam(s) required for entry into the workforce in the field of study and report the most recent pass rate(s) among program graduates. Identify performance benchmarks set by regulatory agencies and based on the program's benchmarks, describe the status of any action plans for maintaining/improving the pass rates.

The Commercial music program offers certification in Avid Pro Tools and Media Composer. Pro Tools is the industry standard for audio recording and production in professional music and movie studios. Media Composer is the industry standard for video editing for motion pictures. Companies such as Sony and Netflix strongly suggest that students earn certificates for both applications. Other companies such as Spotify and Amazon do not require certificates for employment. Students can earn the 100 and 200 levels of certification for Pro Tools and the 100 level for Media Composer.

The Commercial music program is an Avid Learning Partner and Dr. Andrew Maz is an Avid Certified Instructor and can offer students certifications for Pro Tools and Media Composer.

Students do not have to pay to earn the certification and they are granted two attempts at the certification exams. The current street price for each level of certification is \$2000.