ALLAN HANCOCK COLLEGE

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PROGRAM REVIEW

///
2018-2019

Program Name: Music

Self Study Members: Ann Lucas, Chris Diaz

Six Year Program Review
Music

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PROGRAM REVIEW

Status Summary
Plan of Action Post-Validation 2012-2013

Plan of action:

Develop guidelines for all processes involved with presenting music program concerts.

Action taken:

This was always a "filler" action; the choir and involved with presenting music program band both have their own processes in place that concerts have been problem free for years. Because all concerts occur off campus, each performance is managed by the directors of the ensembles as an individual event, as venues, seasons, and collaborators change. Once a new Fine Arts building is in place with a performance space, a regular policy can be implemented.

Plan of action: Begin discussion with PCPA concerning sharing space in the Marian/Severson theatres.

Action taken:

Two faculty recitals were successfully staged in 2014 and 2016 in the Severson; using the Marian is hopeless for the Music Dept.

Plan of action:

Develop a music degree to comply with a TMC.

Action taken:

Far more than that has been studied and developed; the entire curriculum has a plan for reworked degrees; tracks that are applied/classical, sound/technology, or certificate/sound. This will entail writing new courses, submitting to AP&P, and then upward to the Chancellor's office.

Plan of action:

Inclusion/participation of the music department in the Boyd fund administration.

Action taken:

Three goals within this recommendation were proposed and all have been met:

1) the department met with all administrators associated with the Boyd funds and were fully briefed as a result   2) $2 million was set aside as a permanent fund to meet music dept needs 3) the music department was fully included in discussion and planning to refurbish Bldg E and construct a new concert hall within proposed Fine Arts bldg plans. In addition, faculty member Christopher Diaz is the faculty representative to the AHC Foundation.

Plan of action:

Encourage completion of work orders, make E11 ADA-compliant; remove vending machines in Building E.

Action taken:

All accomplished.

2018-2019 Self Study

I. Program Mission

Music (A.A.)
The music major fulfills lower-division requirements for students planning to transfer to a four-year college or university culminating in employment in the areas of music teaching, music performance and many other related fields of the music industry. In addition the associate of arts degree will benefit those students seeking employment in the commercial music industry.

Sound Technology Certificate
The sound technology certificate is intended to prepare students for careers in sound recording and sound reinforcement in live and studio performance situations, as well as in the film industry, television, radio and other areas where sound recording and electronic music play an increasingly vital role. The certificate program can also be valuable preparation for enrolling in an advanced commercial music school.

II. Progress Made Toward Past Program/Departmental Goals

It was fun to go back and look at the Annual Updates to measure how far we have come since the 2014 program review. Over the years, the perennial complaints were about our aging (actually, ratty) facilities and the lack of funding for instrument repair, the music librarian position, up to date equipment for the sound technology program, and so on. Some progress and many improvements have been made! E11, the choir room, has handrails up and down the small, but potentially deadly, sets of stairs that accommodate the risers. Dr Lucas' faculty office was transformed into a wheelchair lift that has not only made the building ADA compliant, but helps the band move heavy instruments without human injury. The intrusive vending machines have been removed, making the halls much more navigable and eliminating strangers in the music building at all hours seeking snacks. New storage lockers in the hallway have accommodated the enormous overflow from the choral library storage in E11, and there is still plenty of room in the lockers to assist with overflow for the band and jazz band libraries. A tremendous amount of equipment has been purchased since Fall 2016 for the sound technology and music theory programs; one signal achievement is the availability of laptops for theory students to check out and use each semester. Funding in the budget was added to cover the position of the Music Librarian, a post which mainly serves the band but could serve the department more widely if more monies were made available.

Assessment of SLOs on eLumen has been performed by faculty on an ongoing basis, including part time faculty who have (mostly) coped magnificently with what is not only a time-consuming chore but also an extremely hostile software. Fall of 2018 saw an adjustment/review of all the TOP codes for all the music classes. Course review was performed on every music course, including many major modifications that had to do with names changes; e.g., numbering courses 1, 2, 3, and 4 instead of clunky nomenclature that were total mysteries to the students. If only these modifications could be moved more swiftly through AP&P. Most major modifications were launched in the Fall of 2017, and at this writing, Spring 2019, are still pending. At this writing, however, the piano, voice and guitar classes are set to reflect the new titles for the Fall 2019 semester and catalog.

Many new band instruments have been purchased with Boyd funds, and fortunately, the considerable and absolutely necessary instrument repair has been possible because of these funds. The budget is absolutely insufficient to meet instrument repair needs. If the Boyd funds ever went away, our instruments go uncleaned and unrepaired because the District gives so little toward that expense. But the biggest and best progress has just come at the beginning of the Fall 2018 semester, when Dean Rick Rantz located classroom space in Bldg K for a keyboard room, and the Boyd funds were utilized to purchase 26 full-size keyboards. Students, and instructor Karen Foreman were ecstatic. This allowed the keyboard classes to vacate the cramped space of E10 and the practice rooms, meaning that the instructor did not have to walk up and down the in hall and in and out of the classroom as a regular part of just trying to teach the class.

All of these positives in terms of equipment and environment generate positivity among our students. We report a high level of enthusiasm in our students (and the student data results attest to this), in the performing ensembles, the voice/piano/guitar classes, the theory sequence, and the sound technology program. The latter is growing, under the leadership of Prof Diaz and his expertise in the field.

III. Analysis of Resource Use and Program Implementation

Human Resources

The music program has two full time faculty members as well as five part time instructors for keyboard, guitar, and voice classes; the band; and online world music. Longtime band director Greg Stoll retired in December 2018 and a new faculty member had to be found quickly before the Spring 2019 semester began. Garson Olivieri (Lompoc Performing Arts Teacher of the Year 2017) was hired and we look forward to his leadership. Voice instructor Kimberly Sargen resigned and Prof Chad Ruyle took over in Fall 2018; his courses have been

resoundingly successful and retention is strong. The full-time faculty members, Ann Lucas and Christopher Diaz, are responsible for the majority of the courses that are the core of the A.A. in Music and the Sound Technology certificate. Low enrollment has led to the indefinite hiatus in offering the music business class and the jazz band.

Since the last program review, the position of "music librarian" (which really means band assistant/secretary/instrument manager) has been funded by the district and has proven invaluable to the operation of the band. The music librarian frequently works above and beyond as a labor of love for the band, but at least PCPA is now paying her for her services in checking out and checking in instruments used in recording for their shows. The choir continues with no librarian or assistant. The recording and sound technology program also operates solely with oversight from the instructor, who often has to be in two places at once to teach the courses. A student assistant or classified staff member along the lines of "music librarian" would be extremely helpful not only to the instructor but also to the students.

Physical Resources
Bad news first: This has been said many times, in program review and annual updates.
- E10 is a leaking, cramped, inadequate disgrace of a classroom.
- Ensembles have to perform (and PAY) off campus because there is no room at the inn
- Freezing temperatures in Bldg E in general, except boiling temperatures at night in E12 when the band meets. Problem seems unsolvable.

Good news:
- The keyboard class now meets in an ample classroom (K11)
- Life keeps being breathed back into the moribund project known as the Fine Arts Complex

Technology
Music technology is one of those fields that is currently in a state of rapid changes. Where paradigm shifts would only happen ever 15-20 years, they now usually happen every 5-10. Students who come to our music program are usually well aware of what is available with regards to music merchants. We must make sure that our technology is never perceived as old our outdated, as it would directly impact our enrollment.

Considering how poor the software development has been for our Goliath audio interface, it may be a good idea to upgrade this to a more compatible piece of equipment. We can then use the Goliath in the classroom, so that students can better see the inputs and understand the recording paths we create. I would also like to replace our UA 2 channel preamp, with two Black Lion Audio 4 channel

preamps, so that we have a total of 24 preamp channels.

Much of our technology has recently been updated. Our laptops, MIDI lab and recording studio have all recently been updated to be modern and effective. However, we must regularly upgrade these materials; as recently as 2016, much of our music technology was very outdated. At this point, we could use more microphones in our mic locker, and we could use more laptops to double our offerings in recording technology. On a side note, IT really must make sure to properly format the laptops we currently have. It is an ongoing problem that needs to be resolved ASAP since we frequently begin the semester with no upgrade, maintenance, or oversight because IT couldn't get to it.

Hopefully most of our classroom issues will be resolved with our new building, but just in case, we must make sure the following things are fixed. First, the recording studio has a leak in the roof which is causing material to fall on our heads. Second, we need overhead projectors that are permanently installed in Rooms E10, 11 and 12. Third, our whiteboards should be updated to have permanent keyboards on them. Finally, we need a proper amplification system for room E12, as the speakers there are no longer functional. Some new music stands would also be nice, considering how old ours are.

Fiscal
Budget funding is in place for an accompanist in both choir and voice classes; funding is also in place for the Music Librarian. Because these are staff positions and subject to step increases and classification, our hands are tied in our ability to offer better salaries, which in all honesty, are low for what professionals should receive. Dr. Lucas is pursuing a petition for a step increase for the music librarian, Patti Lynn. Both Dr Lucas and Prof Diaz do without student workers.

IV. Program SLOs/Assessment

PSLO: Students demonstrate familiarity with language, concepts, and practice of music.

There are thirty courses in the music program. In the interest of environmental responsibility, since all of the data related to SLOs is available online, it has not been reproduced in this program review. See Assessment Section for the six-year assessment plan.
All SLOs have been assessed at least once in the 6 years since the last program review. Many classes have been assessed multiple times. The data indicates that very few of our students perform below expectation, 7.43%, whereas 26% perform at the institutional standard and 57.7% exceed the institutional standard. Many classes have a performance component, which is the most robust of all

assessment tools in a fine arts discipline. Based on the numbers there is no plan to change assessment methods.

V. Distance Learning

MUS 106 (World Music) has been offered with great success online the past three semesters as the second eight-week course offering and Wintersession 2018, taught by an accomplished and expert adjunct faculty member, David Becker. The class enrolls to capacity every time, with students on the wait list. MUS 106, although well evaluated by students in the class, has had a chronic problem with low enrollment ever since it came into the schedule of classes. Teaching it online has solved that problem, and by any measure of the increasing importance of online courses in general across all disciplines, it is clear that other courses offered online would most likely meet with similar success. MUS 104 (Roots of Pop Rock and Jazz) is DL-approved, and in the future it may be useful to help full time faculty make load by offering it as an online option.

VI. Success, Retention, and Equity

Incoming students should be interviewed to see if they played an instrument in a high school band and/or sang in the high school choir. Performance based classes should be suggested to those who are able to readily perform at the level of our ensembles, as a part of their fine arts degree requirements. ALL fields of study benefit from public performance skills, group communication, and the development of listening skills.

In addition to these measures, we should also make sure that ALL music courses count towards the general Fine Arts AA. We must make our music offerings appear as possibilities for all Hancock students to meet their fine arts requirements, in the way that they see their English and Math requirements. In addition to filling more seats, by better matching the interests and studies of students with courses that support their fields of study, we should have higher success rates and better retention.

We have procedures and activities in place to assist our students in real time, including:

- faculty works closely with LAP and regularly refers students to LAP
- music history classes have a dedicated class day visiting the library and practicing internet research methods with a librarian
- music history and music appreciation classes attend a Santa Maria Philharmonic concert each semester thanks to funds from Student Services
- faculty is aware of and refers students to Vice President Nohemy Ornelas' office for assistance and access to the Student Emergency Fund

VII. Trend Analyses/Outlook

When looking at the data sets regarding the music department, there appears to be a trend that should be exploited for maximum enrollment possibilities. While students enrolled in music classes are overall generally pleased with the quality of instruction, technology and coursework, many of them remarked that the primary reason that they enroll in a class is simply to meet a degree requirement.

If this is cross referenced with the data representing the enrollment and success rates of all music courses over the past few years, we see that only one class consistently performs within the state expectations: music appreciation. I believe that this is because it is probably the easiest music-based fine art requirement to explain to a potential student. In fact, the more a class becomes specialized for the music degree, the less enrollment it will have. The AA in music does not appear to be a popular degree path in our blue-collar working-class community. I have slowly learned that some of our most musically skilled students on this campus are not enrolled in our music department.

However, this does not mean we cannot address the problem with a different approach. A new strategy, developed with the counseling department, needs to be implemented to better meet the interests of incoming students. While music appreciation and other less specialized courses may fill a degree requirement, there are other courses that would better nurture the academic development of students planning on completing degrees in other fields. For example, we could suggest something like this:

Math and Science – Music Theory

History and PoliSci – Music History/World Music/Roots

Humanities and Social Sciences – Music Appreciation/Fundamentals/Roots

Business and Econ – Music Business

Communications and Tech – Music Technology

VIII. Long-Term Program Goals and Action Plans (Aligned With the College Educational Master Plan)

The program review for the music department at Allan Hancock College for the 2018-19 academic year is concerned with three primary aspects:

First, we must adjust our curriculum to be in line with the standards associated with other music programs throughout the state, and the rest of the country. That is, the freshman and sophomore years of music students must include both ear training/musicianship coursework, as well as private lessons on their instrument

or voice. This is not a radical demand; this is a problem which should have never happened in the first place. I personally know of several students that we lost to Cuesta, simply because they wanted a place to take private lessons. If our goals include transfers to four-year schools, along with the completion of associates degrees and certificates, we absolutely need to prioritize this major hole in our department. We should also consider including "zero-hour" recital lab on Friday afternoons. With the introduction of private lessons to our curriculum, this could be the best way to introduce our new fine arts complex to the community, and it would truly get our matriculation goals up to par with any other program in the state. This is detailed in the included spreadsheet.

Second, we must modernize our approach towards preparing music majors for real life financial independence. That is, in the past 20 years, there have been dramatic changes to the music industry and the recording studio market, so we must prepare students for the new music industry that has evolved from internet streaming technologies. The only real market for music-based jobs that we can actually track statistically is that of music educator. As the State of California does not mandate fine arts education throughout the state, we should not try to push the majority of our students towards this path unless that is their goal. Instead, we should teach music business through the lens of independent music success stories that have made use of technologies like YouTube, Soundcloud, and Snapchat/Instagram. The traditional dream of getting a record deal or being an executive at a record label has been replaced by new avenues of distribution and new means of content monetization. Just as my undergraduate music business degree did me no favors by teaching me about the past, we should not continue to make the same mistakes.

Finally, we must address the diversity of interests that fine arts students have in this modern time, and we should configure a degree plan that acts as something akin to "Professional YouTuber." Of course, we cant name a degree something like that, but something more like "Digital Online Content Creation" could be more professional and still marketable. In the case of digital art, the traditional mastering of a discipline is no longer necessary since modern technology increases agency and ability among people who are not classically trained. Just as skills like word processing and graphic design went from entire job titles, to resume bullets, to assumed capabilities, so too have the intricate skills once needed within each discipline of fine arts. Since we lose so many music students after Music Theory II, we could create a multifaceted degree that takes the first two courses of core discipline classes from various departments and overlaps them all in a meaningful way. A successful "YouTuber" does not need to be a maestro of music theory, or a master of graphic design, or a completely competent filmmaker, but they do need a basic understanding of all three in order to make good content. We should analyze those that are the most successful

(data tracking, clicks, etc.) and try to extract the specific skills we recognize with our mastery of our own individual fields. Although we may not be able to track these professions with traditional means, we can follow the careers of our students by actively watching their online fanbase grow over time.

Concerning Statistics Housed in Institutional Effectiveness and eLumen

There are thirty courses in the music program. If printed, relevant data and statistics gathered would add up to an enormous amount of paper. Program Review at Hancock College is gradually becoming more streamlined and items that are obtainable online have been approved for omission from the hard copy. In the interest of environmental responsibility, since all of the data related to student survey responses, demographics, enrollment, efficiency statistics, and articulation statistics is available online, it has not been reproduced in this program review.

Articulation statistics, in particular, have not changed since the last program review of 2013.

For easy viewing of relevant data and elimination of bulk in the hard copy, see http://www.hancockcollege.edu/institutionaleffectiveness/data.php

STUDENT DATA
SUMMARY

Positives

Students are highly satisfied in the quality of instruction in the music program, giving high ratings to some of the most important questions, such as courses meeting educational goals, content of courses in the music program, clarity of course goals and learning objectives, and contribution toward intellectual growth. Those responses mostly totaled in the 90% range.

Those same large numbers said their attitude toward music courses had improved over the semester and they would recommend taking music courses to their friends, and also that they would take additional courses in the program.

Our courses provide excellent opportunities for students to complete their general education requirements.

Negatives

The positive responses declined in opinions about the physical facilities; 25% were dissatisfied and only 33% were highly satisfied. Our physical woes are well known and well documented, and the new building can't come a minute too soon. A significant number of students were either dissatisfied or "meh" about advice received from counselors concerning music courses. It may be that counselors don't fully grasp the sequence of piano and voice classes due to confusing titles and out of sequence numbers, and although music history does indeed satisfy general education requirements, it is not as useful a class for the non-major as music appreciation is. Dr Lucas finds that many students who should really be in MUS 100 have been steered to MUS 101/102 because the time slot works, or it in some way does not conflict with a student's schedule.

Crunching numbers

In terms of providing the most student population, the courses that count for general education contribute the largest enrollment. Spring 2019, as it is poised to begin, gratifyingly sees high numbers in the keyboard classes (full to capacity) and MUS 102 (Music History Classical to Modern) (full to capacity). Band has a capacity enrollment made up of students and community education students. The intractable policy of repeatability has worked to the detriment of the choir's enrollment hence the need to pursue a community education option for the choir.

Plan of Action Pre-Validation

Music Program
Six Year

Recommendation to accommodate changes in student characteristics

Enrollment changes

Continue outreach programs such as CTEA Career Day and Bulldog Bound (ongoing)
2.2.1

Network with local high school music programs to find out the interests of their students, and also to work on outreach.

Demographic changes

We currently have a mix of ethnicity, gender, and age in our music program. We have large Hispanic and female representation in choir and the applied piano and voice classes, and strong male representation in the sound program, guitar class, and concert band. (ongoing)
2.2.5

Recommendation to improve the educational environment

There have been several instances where technology has failed or has not been properly prepared for music classes. The music laptops must be properly formatted for future students. The computer in the studio must always be accessible at any time of the day. The music classrooms need updated and permanently installed AV equipment. Students would also greatly benefit from having access to the computer lab during hours after class is finished.

Curricular changes

Schedule the keyboard classes for Fall 2019 to separate Piano 1 from the other three levels, by offering one section for Piano 1 students only, no links; the two other keyboard classes scheduled for Fall 2019 would be linked to include all four levels. The new numbering of piano, voice and guitar classes will be in place for the catalog and schedule by then. (Fall 2019)
2.2.3, 2.2.4

Explore offering more online classes for those that serve as general education: music appreciation, roots of pop rock and jazz, and world music appreciation. (ongoing)
2.2.3, 2.2.4

Explore a workable mechanism to offer choir as a community education class, for those avocational students who have run out of repeatability opportunities. (ongoing)
2.2.3, 2.2.4

Create an overhaul to the A.A. in music degree, to accommodate a student interested in a track that leads to a Bachelor of Music degree at a university, an A.A. that emphasizes sound technology and a career in the music industry, and a shorter certificate program of two semesters for a student who wishes to pursue YouTube or a self-generated career. (ongoing, likely two to three years to bring to fruition)
2.2.3

Create a new Mariachi ensemble to diversify our ensemble options, and to better meet the needs of our specific community.

Add private lessons to our offerings for music majors only. We may be able to improve our theory enrollment, simply by making theory enrollment required to be enrolled in a private lesson course. This would not only keep students on track to graduate but would also only allow a student to take 4 semesters of private lessons max during their time at Hancock.

Unlink the first- and second-year theory courses. While this was done to address enrollment issues, the huge gap in the day created by the scheduling only hurts more. If we get the private lessons and make it mandatory to take theory in order to take them, I think we should get the numbers we need to properly unlink.

Separate the Musicianship/Ear Training element from Music Theory and create two proper courses for transfer.
2.2.3

Recommendations that require additional resources

Completion of the new Fine Arts building is the single most important factor in serving our students. It is important in that all the fine arts are inter-related, and being under one roof reinforces the holistic relationship among the arts, as well as demonstrates publicly the significance of the arts in our society.
(ongoing) 2.2.3, 3.3.1, 3.4.1, 3.4.3

Other resources that must be maintained include sufficient funds for instrument repair, replacement of instruments, and maintenance of keyboards.

Staffing

It is imperative that there be continued funding for the voice class/choral accompanist, and funding for the music librarian.

The jazz band at some point should be reinvigorated with a new instructor; the challenge is to attract enough students to have viable enrollment.

It will also be important, once the Fine Arts building is complete, to have a staff person in place as manager of the concert hall. As a performance venue, professionalism demands that the players and performers themselves not be responsible for turning on the lights, making sure the heat or air conditioning is on, unlocking the room, setting up the risers and seats, handing out the programs, and in general, bearing the burden of practical logistics in putting on a performance. This could be a part time or ¾ time position, but if the College seeks to rent out the concert hall space to outside organizations, some sort of paid management will be necessary. Visiting speakers, artists, or groups will expect these details to be managed by the facility.

We are extremely pleased and grateful that the District understands the need to maintain two full time instructors in the music program, as Dr Lucas retires Spring 2019.
(ongoing) 3.3.1

Assessment Plan

Mission:

The mission of the music program is to provide our students' proficiency and core knowledge of music in theory history, and performance. Our mission includes aural and visual literacy (reading and listening to music) as well as performance experience, either individually or in groups. Our mission includes specialized instruction in sound technology and media techniques that can either be applied to composition or industry work. The student is equipped to express him or herself musically, either professionally or for personal enjoyment.

Program Outcome:

Students will demonstrate familiarity with language, concepts, and practice of music.

Course/Program Alignment

All student learning outcomes for the music courses are mapped to program and institutional learning outcomes. Assessments of courses and Course Improvement Plans can be viewed on the eLumen platform. Both professors Lucas and Diaz are Course Coordinators and provide oversight to adjunct faculty.

Assessment Cycle:

The new assessment schedule for the next six years is found in Exhibits.

Dissemination of Information:

Full time faculty confer regularly with each other (and eLumen administrator Steven Butler) on relevance and meaningfulness of SLOs, outcomes in classes, instruments of measurement, and work similarly on these issues with part time faculty.

All eLumen data is available online and has not been reproduced for this document.

EXHIBITS

Exhibit 1

Review of Prerequisites, Co-requisites, and Advisories

All prerequisites, co-requisites, and advisories were reviewed in Course Review in 2017/2018.

- The piano, voice, and guitar classes were organized by level and prerequisites were added to all the classes, except, obviously the first in the sequence. Fall of 2019 will see these changes made to both the catalog and the fall schedule.

- The advisory "audition at first class meeting" was added to the four choir classes, MUS 130, 132, 133, and 137.

- Much of the music program's Course Review is still pending with AP&P.

Exhibit 2

COURSE REVIEW VERIFICATION

Discipline:___Music_____Year:___2017-2018_____

As part of the program evaluation process, the self-study team has reviewed the course outlines supporting the discipline/program curriculum. The review process has resulted in the following recommendations:

1. The following course outlines are satisfactory as written and do not require modification (list all such courses):
    MUS: 101. 102. 104. 106. 110. 111. 112. 112. 114. 115. 116. 117. 118. 140. 143. 145. 151. 160.

2. The following courses require minor modification to ensure currency. The self study team anticipates submitting such modifications to the AP&P, FALL 20____ SPRING 20____:

3. The following courses require major modification. The self study team anticipates submitting such modifications to the AP&P committee, FALL 2017____ SPRING 2018____:
    MUS: 100. 119. 120. 121. 122. 123. 124. 126. 127. 130. 132. 133. 137

GRADUATION REQUIREMENTS: General Education (GE), Multicultural/Gender Studies (MCGS) and Health & Safety (H&W) Courses.

The following courses were reviewed as meeting an **AHC GE** requirement. The AP&P GE Criteria and Category Definitions (GE Learning Outcomes) forms were submitted to the AP&P for review on: _____
No changes to standing approvals MUS: 100. 101. 102. 104. 106.
The following courses were reviewed as meeting the **MCGS** requirement. The AP&P MCGS Criteria and Category Definitions (MCGS Learning Outcomes – To Be Developed) forms were submitted to the AP&P for review on: _____
No changes to standing approvals MUS: 104. 106.
The following courses were reviewed as meeting the **H&W** requirement. The AP&P H&W Studies Criteria (To Be Developed) and Category Definitions (H&W Learning Outcomes – To Be Developed) forms were submitted to the AP&P chair for review on: _____

Course Review Team Members:

___Ann Lucas___	_Ann Lucas (signature)_	_4-8-19_
Name	Signature	Date
___Chris Diaz___	_Chris Diaz (signature)_	_4-8-19_
Name	Signature	Date

AP&P Chair	Signature	Date
Rick Rantz (signature)	_Rick Rantz (signature)_	_4/8/19_
Academic Dean	Signature	Date

Exhibit 3

SIX YEAR ASSESSMENT OF STUDENT LEARNING OUTCOMES

Use one row for each SLO

SLO	To be assessed in semester:	Assessment collection process	Assessment method (s)	Team to review assessment results	Resources needed to conduct assessment	Individual responsible for assessment report	Date we expect to complete review
MUSIC 100 **Music Appreciation**							
1) Attend a live classical music performance and write a descriptive review using knowledge and terminology gained in the course	Fall 2018 Spring 2020	A formal essay in response to attending an instructor-approved concert of classical music	A 100 point rubric measuring content, mechanics, correct terminology	Ann Lucas TBA		Ann Lucas TBA	May 30 each semester
2) Identify historical style, composer, and title of various compositions representative of the Western tradition.	Fall 2018 Spring 2020	Oral/ written presentation on a selected work by a composer of student's choice	A 14 point rubric measuring completeness of required information in the assignment	Ann Lucas TBA		Ann Lucas TBA	December 30 each semester
MUSIC 101 **Music History Ancient to the Baroque**							
1. Identify and describe different historical styles of representative composers and works.	Fall 2019 Fall 2022	Specific section of questions on final exam	Exam question	Ann Lucas TBA		Ann Lucas TBA	June 1 each semester
2. Apply research skills in a documented	Fall 2018 Fall 2021	Formal research paper	A 145 point rubric measuring timeliness,	Ann Lucas TBA		Ann Lucas TBA	December 30 each semester

format.			content, mechanics, formatting				

MUSIC 102
Music History Classical to Twentieth Century

1. Identify and describe different historical styles of representative composers and works.	Spring 2020 Spring 2023	Specific section of questions on final exam	Exam question	Ann Lucas TBA		Ann Lucas	June 1 each semester
2. Apply research skills in a documented format.	Spring 2021 Spring 2024	Formal research paper	A 145 point rubric measuring timeliness, content, mechanics, formatting	Ann Lucas TBA		Ann Lucas	June 1 each semester

MUSIC 104
Roots of Pop, Rock, and Jazz

1. Identify representative pieces and artists from various genres of American popular music.	Fall 2020 Spring 2022	Specific listening questions on Exam #2	Exam questions	Ann Lucas		Ann Lucas	June 1 each semester
2. Examine, write, and speak confidently on an artist of choice	Fall 2019 Fall 2023	Oral/ written presentation on a selected artist of student's choice	A 100 point rubric measuring content, mechanics, smoothness of delivery	Ann Lucas		Ann Lucas	December 30

MUSIC 106
World Music Appreciation

31 Differentiate and identify regions of musical influence.	Fall 2022 Fall 2024	Specific section of questions on final exam	Exam questions	Dave Becker TBA		TBA	December 30 each semester
2. Examine, write,	Spring 2021	Oral/ written	A 100 point rubric	TBA		TBA	June 1 each

and speak confidently on a musical culture of choice.	Spring 2023	presentation on a selected musical culture of student's choice	measuring content, mechanics, smoothness of delivery				semester

MUSIC 110
Music Fundamentals

1. Identify and notate basic musical constructs such as notes, rhythms,,major/ minor scales and key signatures.	Fall TBA	Specific questions on the chapter exams	A rubric measuring correctness of identification	Karen Foreman		Karen Foreman	December 30
2. Perform simple melodies on soprano recorder with accurate notes/rhythm.	SpringTBA	Individual performance of selected tunes	A rubric measuring accuracy of pitches and rhythms	Karen Foreman,		Karen Foreman	June 1

MUSIC 111
Music Theory 1

1. Analyze and notate rhythms, intervals, chords, modes, scales & diatonic 4-part progressions.	Fall 2019 Fall 2021	Specific questions on the chapter exams	Exam questions	Christopher Diaz		Diaz	December 30
2. Dictation of simple melodies and rhythms.	Fall 2021 Fall 2024	Student dictation	A rubric measuring accuracy of pitches and rhythms	Christopher Diaz		Diaz	December 30

MUSIC 112
Music Theory 2

1. Analyze and	Spring 2023	Specific questions on	A rubric	Christopher Diaz		Diaz	June 1

notate four-part chord progressions that include secondary dominants and modulations to closely related keys.	Spring 2024	the chapter exams	measuring the accuracy of notation, analysis and demonstration of theoretical principles				
2. Dictation of intermediate level melodies and rhythms.	Spring 2021 Spring 2023	Student dictation	A rubric measuring accuracy of pitches and rhythms	Christopher Diaz		Diaz	June 1

MUSIC 113
Music Theory III

1. Analyze and notate four-part chord progressions that include advanced chromatic harmony and modulations.	Fall 2021 Fall 2022	Specific questions on the chapter exams	A rubric measuring the accuracy of notation, analysis and demonstration of theoretical principles	C Diaz		Diaz	December 30
2. Dictation of advanced level melodies and rhythms.	Fall 2023 Fall 2024	Student dictation	A rubric measuring accuracy of pitches and rhythms	C Diaz		Diaz	December 30

MUSIC 114
Music Theory IV

1. Analyze and notate various styles of 20th Century tonal and atonal music.	Spring 2020 Spring 2022	Specific questions on the chapter exams	A rubric measuring the accuracy of notation, analysis and demonstration of theoretical principles	C Diaz		Diaz	June 1
2. Dictation of complex melodies and rhythms.	Spring 2014 Spring 2016	Student dictation	A rubric measuring accuracy of pitches	C Diaz		Diaz	June 1

				and rhythms				

MUSIC 115/Film 120
Introduction to Sound Recording

1. Utilize and describe the operating principles behind mixing consoles, analog/digital audio recorders, signal effects processors, microphones and microphone placement techniques	Fall 2013 Fall 2015	Specific questions on the chapter exams Recorded Projects	A rubric measuring the ability to describe basic principles A rubric measuring various aspects of the finished recording	C Diaz		Diaz	December 30

MUSIC 116/Film121
Sound Production

1. Utilize and describe the operating principles behind computer-based nonlinear digital audio recording and editing techniques.	Spring 2019 Spring 2021	Specific questions on the chapter exams Recorded Projects	Exam questions A rubric measuring various aspects of the finished recording	C Diaz		Diaz	June 1
2. Utilize and describe the operating principles behind computer-based signal effects processors.	Spring 2022 Spring 2023	Specific questions on the chapter exams Recorded Projects	Exam questions A rubric measuring various aspects of the finished recording	C Diaz		Diaz	June 1
3. Utilize and describe the operating principles behind the use of digital audio recording for both music and audio for video.	Spring 2023 Spring 2024	Specific questions on the chapter exams Recorded Projects	Exam questions A rubric measuring various aspects of the finished recording	C Diaz		Diaz	June 1

MUSIC 117
MIDI Technology

1. Utilize and describe the operating principles behind the software and hardware components of MIDI.	Spring 2021 Spring 2023	Specific questions on the chapter exams Recorded Projects	A rubric measuring the ability to describe basic principles A rubric measuring various aspects of the finished recording	C Diaz		Diaz	June 1
2. Utilize and describe the operating principles behind a MIDI sequencer.	Spring 2022 Spring 20124	Specific questions on the chapter exams Recorded Projects	A rubric measuring the ability to describe basic principles A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	June 1
3. Utilize and describe the operating principles behind editing MIDI data.	Spring 2022 Spring 2024	Specific questions on the chapter exams Recorded Projects	A rubric measuring the ability to describe basic principles A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	June 1

MUSIC 118
Introduction to Electronic Music

1. Describe different historical movements in electronic music.	Fall 2019 Fall 2021	Specific questions on the chapter exams Recorded Projects	Exam questions A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	December 30
2. Utilize and describe the operating principles behind nonlinear	Fall 2019 Fall 2021	Specific questions on the chapter exams	Exam questions A rubric measuring various aspects of the	C Diaz		C Diaz	December 30

editing techniques to design new sounds from recorded digital audio.		Recorded Projects	finished recording				
3. Utilize and describe the operating principles behind different types of synthesis techniques.	Fall 2021 Fall 2023	Specific questions on the chapter exams Recorded Projects	Exam questions A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	December 30

MUSIC 119
Electronic Music Studio Techniques

1. Describe different historical movements in electronic music.	Spring 2019 Spring 2021	Specific questions on the chapter exams Recorded Projects	A rubric measuring the ability to describe basic principles A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	June 1
2. Utilize various synthesis techniques to design new sounds.	Spring 2020 Spring 2021	Recorded Projects	A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	June 1
3. Utilize a combination of electronic music techniques.	Spring 2021 Spring 2022	Recorded Projects	A rubric measuring various aspects of the finished recording	C Diaz		C Diaz	June 1

MUSIC 120
Beginning Piano

1. Play simple pieces with two hands in treble and bass clefs, with correct notes and	Fall 2019	Perform for instructor	Rubric measuring accuracy, musicality, and completion of assignments	Karen Foreman		Karen Foreman	December 30

rhythms.							
2. Perform a recital piece at the end of the semester.	Spring 2019	Perform in recital for classmates	Rubric measuring satisfactory completion of assigned material	Karen Foreman,		Karen Foreman	June 1

MUSIC 121
Intermediate Piano

1. Learn 4 intermediate pieces from each era of music history, clefs, with correct notes and rhythms.	Fall 2021	Perform for instructor	Rubric measuring accuracy, musicality, and completion of assignments	Karen Foreman,		Karen Foreman	December 30
2. Perform a recital piece at the end of the semester.	Spring 2022	Perform in recital for classmates	Rubric measuring satisfactory completion of assigned material	Karen Foreman,		Karen Foreman	June 1

MUSIC 122
Piano Repertoire

1. Learn 4 intermediate/early advanced pieces from each era of music history, clefs, with correct notes and rhythms.	Fall 2024	Perform for instructor	Rubric measuring accuracy, musicality, and completion of assignments	Karen Foreman,		Karen Foreman	December 30
2. Perform a recital piece at the end of the semester.	Spring 2024	Perform in recital for classmates	Rubric measuring satisfactory completion of assigned material	Karen Foreman, Ann Lucas		Karen Foreman	June 1

MUSIC 123
Vocal Technique

1. Demonstrate beneficial warm-up and vocalization technique.	Fall 2020	Demonstrate for instructor	A rubric assessing correct application and results	Chad Ruyle		Ruyle	December 30

2. Perform elementary repertoire in class and public performance.	Spring 2021	Scheduled public performance	A rubric assessing accomplishment and progress	Chad Ruyle		Chad Ruyle	June 1

MUSIC 124
Intermediate Vocal Techniques

1. Evaluate and self-correct intonation vocal production and pronunciation.	Fall 2023	Demonstrate for instructor	A rubric assessing correct application and results	Chad Ruyle		Chad Ruyle	December 30
2. Perform intermediate repertoire in class and public performance.	Spring 2024	Scheduled public performance	A rubric assessing accomplishment and progress	Chad Ruyle		Chad Ruyle	June 1

MUSIC 125
Beginning Guitar

1. Name and install strings and tune a guitar.	Fall 2023	Demonstrate for instructor	A rubric measuring correctness of task	Jerry Coelho,		Jerry Coelho	December 30
2. Perform simple pieces in several styles.	Fall 2024	Perform for classmates	A rubric measuring accuracy, musicality, and completion of assignment	Jerry Coelho,		Jerry Coelho	December 30

MUSIC 126
Intermediate Guitar

1. Play major and minor scales and chords with correct fingering	Spring 2020	Demonstrate for instructor	A rubric measuring correctness fingering and accuracy of notes	Jerry Coelho,		Jerry Coelho	December 30
2. Perform intermediate pieces	Spring 2022	Perform for classmates	A rubric measuring	Jerry Coelho,		Jerry Coelho	December 30

in several styles.			accuracy, musicality, and completion of assignment				

MUSIC 127
Vocal Repertoire

1. Demonstrate warm-up and breathing technique appropriate to skill level.	Spring 2014	Demonstrate for instructor	A rubric measuring accuracy, musicality	Chad Ruyle		Chad Ruyle	June 1
2. Evaluate and correct technique for self (and others, if asked) at appropriate skill level.	Fall 2015	Demonstrate for instructor	A rubric measuring accuracy, musicality	Chad Ruyle		Chad Ruyle	December 30
3. Perform songs in selected repertoire with correct pronunciation and communication of meaning in class and public performance.	Fall 2015	Scheduled performance	A rubric measuring accuracy, musicality	Chad Ruyle		Chad Ruyle	December 30

MUSIC 130
Mixed Ensemble

1. Perform a variety of choral works in several public venues during the course.	Fall 2018	Scheduled public concert	A 10 point rubric measuring preparation and professionalism	Ann Lucas		Lucas	June 1 each semester
2. Investigate literary and musical meaning of works studied during the course.	Spring 2019	Research and write a program note for the semester concert	A 5 point rubric measuring correctness and completeness of information	Ann Lucas		Ann Lucas	December 30 each semester

MUSIC 133
Chamber Voices

1 Perform a variety of choral works in several public venues during the course.	Fall 2018	Scheduled public concert	A 10 point rubric measuring preparation and professionalism	Ann Lucas		Ann Lucas	June 1 each semester
2. Investigate literary and musical meaning of works studied during the course.	Spring 2019	Research and write a program note for the semester concert	A 5 point rubric measuring correctness and completeness of information	Ann Lucas		Ann Lucas	December 20 each semester

MUSIC 137
Concert Chorale

1. Perform a variety of choral works in several public venues during the course.	Fall 2018	Scheduled public concert	A 10 point rubric measuring preparation and professionalism	Ann Lucas	Ann Lucas	Ann Lucas	June 1 each semester
2. Investigate literary and musical meaning of works studied during the course.	Spring 2019	Research and write a program note for the semester concert	A 5 point rubric measuring correctness and completeness of information	Ann Lucas	Ann Lucas	Ann Lucas	December 20 each semester

MUSIC 140
Symphonic Band

1. Perform a mid-semester concert	Fall 2019	Scheduled public concert	A five-point rubric measuring quality of performance and attendance	Garson Olivieri		Garson Olivieri	December 20
2. .Perform an end of semester concert.	Spring 2021	Scheduled public concert	A five-point rubric measuring quality of performance and attendance	Garson Olivieri		Garson Olivieri	June 1

MUSIC 143
Jazz Band

1. Perform parts correctly.	TBA	Play individually for instructor in rehearsal	A rubric measuring correctness of assigned part	TBA			December 1
2. Perform an end of semester concert.	TBA	Scheduled public concert	A five-point rubric measuring quality of performance and attendance				June 1

MUSIC 145
Big Band Jazz

1. Perform parts correctly.	TBA	Play individually for instructor in rehearsal	A rubric measuring correctness of assigned part				December 1
2. Perform in a Big Band/Swing band in a semester performance.	TBA	Scheduled public concert	A five-point rubric measuring quality of performance and attendance				June 1

MUSIC 151
Concert Band

1. Perform a mid-semester concert.	Fall 2019	Scheduled public concert	A five-point rubric measuring quality of performance and attendance	Garson Olivieri		Garson Olivieri	December 30
2. Perform an end of semester concert.	Spring 2024	Scheduled public concert	A five-point rubric measuring quality of performance and attendance	Garson Olivieri		Garson Olivieri	June 1

MUSIC 160
Music Business

1. Describe the role of copyright in the music industry. (Exams 1-4)	TBA	Specific questions on the chapter exams					June 1

Exhibit 4

COURSE OUTLINES OF RECORD

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 100

Catalog Course Title: Music Appreciation

Banner Course Title: Music Appreciation

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	3.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An overview of the music of Western (European) civilization including analysis of its common forms, examination of its basic elements, survey of its development, and discussion of its relationship to the other arts and to general cultural history. Designed for the general student; music majors should enroll in Music 101 and 102.

Course Content

Lecture

1. Humanities overview to the 20th century
2. Minimalism and its composers
3. Serialism and its composers
4. Stravinsky, Bartok, Copland
5. Humanities overview to Romanticism
6. Richard Wagner and *The Ring of the Nibelung*
7. Brahms
8. Robert Schumann, Clara Schumann
9. Frederic Chopin and Liszt
10. Program music and Hector Berlioz' *Symphonie fantastique*
11. Humanities overview to the Classical period
12. The Big Four: symphony, string quartet, concerto, sonata
13. The Viennese school
14. Humanities overview to the Baroque period
15. Baroque musical forms
16. George Frederic Handel: opera and oratorio
17. Johann Sebastian Bach
18. Antonio Vivaldi and the beginning of the virtuoso violin

Course Objectives

At the end of the course, the student will be able to:

1. conduct themselves in an appropriate manner at concerts of classical music.
2. identify music and composers from different historical periods.
3. explain basic elements of musical form and style.
4. associate the composer, and his time, with a musical composition.
5. hear and identify musical compositions from various composers and style periods.

Methods of Instruction

- **Discussion**
- **Lecture**

Assignments

- **Outside Assignments**
    1) Attend live classical concert
    2) concert observation paper

Methods of Evaluation

- **Exams/Tests**
- **Papers**
- **Oral Presentation**
- **Other**
    1. Tests.
    2. Concert observation paper.
    3. Composer snapshot: short oral presentation on composer and work of choice.

Sample test questions:
1. Define a symphony both as a composition and an ensemble.
2. List the three components that appeared in 20th Century music neoclassicism.

Texts and Other Instructional Materials

Adopted Textbook

1. Kamien, McGraw Hill *Music: An Appreciation* Edition: 9 2017

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS100 SLO1 - Attend a live classical music performance and write a descriptive review using knowledge and terminology gained in the course.
2. MUS100 SLO2 - Identify historical style, composer, and title of various compositions representative of the Western tradition.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 3.000

Contact Types

1. Chat room
2. Discussion Board
3. Email Communcation (group and/or individual communications)

Adjustments to Assignments
The students will continue to have reading, listening and writing assignments.

Adjustments to Evaluation Tools
None. The student swill continue to have essay assignments, multiple-choice tests and listening exams.

Strategies to Make Course Accessible to Disabled Students
Provide text alternates to images, make meaning independent of color, identify language changes, make pages style-sheet independent, use client-side image maps when possible, associate all data cells with header cells, title all frames, provide an option to skip repetitive links.

Inform Students
This will be part of the welcome page set up by the instructor.

Additional Comments
None

Board Approval:
PCA Established:
DL Conversion:
Date Reviewed: Spring 2012
Catalog Year: -

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 101

Catalog Course Title: Music History Ancient-Baroque

Banner Course Title: Music History Ancient-Baroque

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	3.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
ENGL 101 Freshman Composition: Exposition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 101 - Freshman Composition: Exposition

- learn to read critically and to perceive the significance and meaning between structure and content in texts of varying lengths
- think critically about their own ideas, beliefs, and assumptions as they examine and compare those of different writers.
- improve writing skills and techniques.
- effectively interact and communicate with varied audiences from a rhetorical and thematic perspective.
- conduct research effectively including investigation, collection, evaluation, and documentation, and present

the findings in acceptable written form.
o access and use information ethically and effectively.
o identify both discipline specific and other information technology resources.

Catalog Description

A study of the development of the music of Western civilizations from the ancient Greeks and early Christian periods through music of the eighteenth-century Baroque period. Recommended course for the music major.

Course Content

Lecture

1. Music in the Ancient World

2. The Medieval Period

3. The Gothic Period

4. The Ars Nova

5. The Renaissance

6. The Baroque period - Europe, America

Course Objectives

At the end of the course, the student will be able to:

1. identify by title and sound compositions from the various musical periods.
2. compare characteristics of style and historical facts of each style period.
3. list the influences present during each style period.
4. provide examples of the important composers and their works for the various style periods studied in the course.

Methods of Instruction

- **Lecture**

Assignments

- **Other Assignments**
    1. Attend live classical concert.
    2. Concert observation paper.
    3. Research paper.
    4. Text readings.
    5. Listen to assigned scores.
    Sample Assignment: The student will write a term paper based on research concerning a semester topic chosen by the student and approved by the instructor.

Methods of Evaluation

1. Quizzes.
2. Exams.
3. Research paper.
Sample Question: Compare and contrast stylistic elements found in the music of the Renaissance and the Baroque. Give specific examples.

Texts and Other Instructional Materials

Adopted Textbook

1. Bonds, Pearson *A History of Music in Western Culture* Edition: 3rd 2009

Supplemental Texts

1. Stolba, McGraw Hill. The Development of Western Music, 3rd edition, 1998.
2. Accompanying two volume set of compact discs.

Instructional Materials
None

Student Learning Outcomes

1. MUS101 SLO1 - Identify and describe different historical styles of representative composers and works.
2. MUS101 SLO2 - Apply research skills in documented format.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 102

Catalog Course Title: Music History Classical-Modern

Banner Course Title: Music History Classical-Modern

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	3.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
ENGL 101 Freshman Composition: Exposition

Advisories
MUS 101 Music History Ancient-Baroque

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 101 - Freshman Composition: Exposition

- learn to read critically and to perceive the significance and meaning between structure and content in texts of varying lengths
- think critically about their own ideas, beliefs, and assumptions as they examine and compare those of different writers.

- improve writing skills and techniques.
- effectively interact and communicate with varied audiences from a rhetorical and thematic perspective.
- conduct research effectively including investigation, collection, evaluation, and documentation, and present the findings in acceptable written form.
- access and use information ethically and effectively.
- identify both discipline specific and other information technology resources.

MUS 101 - Music History Ancient-Baroque

- identify by title and sound compositions from the various musical periods.
- compare characteristics of style and historical facts of each style period.
- list the influences present during each style period.
- provide examples of the important composers and their works for the various style periods studied in the course.

Catalog Description

A study of the development of music from the Classic and Romantic periods through the contemporary period. Recommended course for the music major.

Course Content

Lecture

1. The Classical Style

2. The 19th Century Romantic period

3. Post-romanticism

4. The Impressionistic period

5. The 20th Century Modern period

    a. the Avant-Garde

    b. music after World War II

    c. today's electronic influence on musical style

Course Objectives

At the end of the course, the student will be able to:

1. identify by title and sound, compositions from the various musical periods.
2. compare characteristics of style and historical facts of each style period.
3. list the influences present during each style period.
4. provide examples of the important composers and their works for the various style periods studied in the course.

Methods of Instruction

- **Lecture**

Assignments

- **Other Assignments**
  1. Attend live classical concert.
  2. Concert observation paper.
  3. Research paper.
  4. Text readings.
  5. Listen to assigned scores.
  Sample Assignment: The student will write a term paper based on research concerning a semester topic chosen by the student and approved by the instructor.

Methods of Evaluation

1. Quizzes.
2. Exams.
3. Research paper.
Sample Question: Discuss the forces present in 19th Century Western art music which would eventually lead to the destruction of tonality in the music of the 20th Century.

Texts and Other Instructional Materials

Adopted Textbook

1. Bonds, Pearson *A History of Music in Western Culture* Edition: 3rd 2009

Supplemental Texts

1. Stolba, McGraw Hill. The Development of Western Music, 3rd edition, 1998.
2. Accompanying two volume set of compact discs.

Instructional Materials
None

Student Learning Outcomes

1. MUS102 SLO1 - Identify and describe different historical styles of representative composers and works.
2. MUS102 SLO2 - Apply research skills in a documented format.

Distance Learning

This course is not Distance Learning.

Board Approval:
PCA Established:
DL Conversion:
Date Reviewed: Spring 2012
Catalog Year: -

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 104

Catalog Course Title: Roots of Pop, Rock, Jazz

Banner Course Title: Roots of Pop, Rock, Jazz

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	3.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A general survey course tracing the roots and special idiosyncrasies of the American popular music tradition from medieval Europe and Africa to the commercial and non-commercial world of today.

Course Content

Lecture

1. Perspectives on popular music and elements of popular music

2. Sources of popular music and birth of American popular music

3. Popular usic after the Civil War: musical comedy, vaudeville, and revue

4. Tin Pan Alley

5. Ragtime

6. Blues and Jazz up to 1935

7. Song and dance; crooners and popular song

8. Jazz 1935. Big Band and Swing, bebop

9. Bebop, cool jazz

10. Broadway

11. Folk roots of country music

12. Roots of rock and roll

13. Pop and rock of the 1950s

14. Rock esthetic and technology

15. Dominant artsts of the 1960s; Rock in the 70s; Soul and Motown

16. Oral presentations

17. Oral presentations continue

Course Objectives

At the end of the course, the student will be able to:

1. identify various styles of popular music, jazz, and rock.
2. trace the development of popular music, jazz and rock from its origins to the present commercial music scene.
3. recognize the various musical influences on contemporary popular music.
4. compare popular music, rock and jazz with other more traditional (serious) forms of music.

Methods of Instruction

- **Lecture**

Assignments

- **Other Assignments**
  1. Text readings.

2. Listen to assigned score.
3. In class presentation.
Sample Assignment: The student will choose one artist or act in a popular, jazz or rock style and write an essay and give an oral presentation discussing the work's stylistic traits as well as instances of influences of other types of music.

Methods of Evaluation

1. Exams.
2. Presentation on artist and style of choice.
3. Movie review.
Sample Question: Trace the development of American Jazz from its European and African roots. Include in your discussion, earlier American styles which were part of the beginnings of Jazz.

Texts and Other Instructional Materials

Adopted Textbook

1. Appell and Hemphill, Wadsworth *American Popular Music: A Multicultural History* 2007

Supplemental Texts

1. Garofolo, Pearson. Rockin' Out: Popular Music in the U.S.A., 2008

Instructional Materials
None

Student Learning Outcomes

1. MUS104 SLO1 - Identify representative pieces and artists from various genres of American popular music.
2. MUS104 SLO2 - Examine, write, and speak confidently on an artist of choice.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 106

Catalog Course Title: World Music Appreciation

Banner Course Title: World Music Appreciation

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	3.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A study of the music of many cultures around the world. Includes an overview of the cultures and social situations that gave rise to these varied musical forms of expression.

Course Content

Lecture

1. Introduction to Ethnomusicology
    a. Music in culture
2. Elements of Music
    a. Basic musical concepts and terminology
3. The Folk Music of Eastern Europe
    a. Influences on concert music composers such as Liszt, Brahms, and Bartok
4. The Music of Bosnia & the Middle East
    a. Cultural and musical Connections
5. Afro-American Musical Traditions
    a. Ghana: the Ewe
    b. The Dagbamba
    c. TheForest People of Central African Repulic
6. Musical Traditions of South India
7. The Music of Indonesia
    a. Javanese Gamelan
    b. Singing and Puppetry
    c. Bali and Sumatra
8. Native American Music, Overview
    a. Culture Areas
9. Native American Music of the Navajo, the Southern Plains, Pueblos and the Pacific Northwest tribes
    a. Native American Popular Music and Musicians
10. Latin and South America

Course Objectives

At the end of the course, the student will be able to:

1. recognize the music of different cultures when they are heard.
2. explain the historical and societal reasons that led to the appearance of different forms of music.
3. discuss the differences and similarities between the musical forms of expression of different cultures.
4. discuss the effect of Western popular music on the many ethnic music traditions of the world.
5. identify musical techniques in a specific piece of music that are typical of the music of that culture.
6. discuss how various ethnic musical styles have been incorporated in Western art music.
7. explain fundamental differences and similarities between the cultures discussed during the semester.

Methods of Instruction

- **Discussion**
- **Lecture**

Assignments

- **Outside Assignments**
    1. Written findings on final project.
    Sample Assignment: Research and write short paper on ethnic music group of choice, from student's own background if desired.
- **Outside Assignments**
    Attend a concert.
- **Sample Assignment(s)**
    Attend a concert and write an essay about the performance and the music.
- **Other Assignments**
    1. In class presentation

Methods of Evaluation

- **Exams/Tests**
- **Oral Presentation**
- **Projects**
- **Class Participation**
- **Writing Requirements**

Texts and Other Instructional Materials

Adopted Textbook

1. Titon, Schirmer *World of Music* Edition: 5th 2009
2. Bakan, M. *World Music: Traditions and Transformations* 2016

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS106 SLO1 - Differentiate and identify regions of musical influence.
2. MUS106 SLO2 - Examine, write, and speak confidently on a musical culture of choice.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 3.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Chat room
3. Other (please specify)
   Discussion board

Adjustments to Assignments
The students will continue to have reading, listening and writing assignments. Assignments will be similar, although the submissions will be different. Students will generally use an assignments feature, available through Canvas. Making use of the assignments feature in the LMS allows for advanced feedback. This allows the instructor to provide specific feedback which allows for improved instructor initiated contact. In an emergency situation such as CANVAS is not operating, students may submit assignments through email. We may also make use of discussions that are available in Canvas. This also allows for student to student contact. Canvas, our new LMS, has a peer-review feature that we may also take advantage of.

Adjustments to Evaluation Tools
The students will continue to have essay assignments, multiple-choice tests and listening exams. DE courses allow for multiple evaluation tools with their technology. Courses will be able to use interactive rubrics, quizzes which allow for automated assessment performance for certain question types, and in the future the use of the mastery gradebook. The mastery gradebook in Canvas allows instructors to provide evaluation on a scale that could be use for SLOs. Canvas also allows for integration with eLumin. The distance education specialist said

that in the future instructors may be able to export their outcomes from Canvas directly into eLumen. With the assignments feature, quizzes, and discussions, there are many different tools that can be utilized to evaluate the students progress toward the objectives of the course.

Strategies to Make Course Accessible to Disabled Students
Provide text alternates to images, make meaning independent of color, identify language changes, make pages style-sheet independent, use client-side image maps when possible, associate all data cells with header cells, title all frames, provide an option to skip repetitive links.

Inform Students
This will be part of the welcome page set up by the instructor.

Additional Comments
n/a

Generated on: 3/27/2019 11:22:00 AM

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 110

Catalog Course Title: Music Fundamentals

Banner Course Title: Music Fundamentals

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	2.0	32.0 - 36.0	2.0
Total Contact Hours	2.0	32.0 - 36.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A basic and elementary approach to reading music, writing musical notation, and singing simple songs.
Designed for the non-music major and the Elementary Teaching Credential candidate.

Course Content

Lecture

1. Pitch Notation

    a. the staff

    b. clefs, ledger lines

    c. pitch letter names

    d. accidentals

2. Temporal Notation

    a. durational values

    b. rest values

    c. meter - simple and compound

3. Intervals & Scales

    a. intervals - quality & type

    b. scales - major & minor

4. Key Signatures, Major & Minor

5. Triads

6. Seventh Chords

7. Application of Music Theory to Practical Performance Situations

    a. simple songs

    b. rhythm patterns

Course Objectives

At the end of the course, the student will be able to:

1. read and write traditional Western musical notation.
2. identify the key in which a simple song is written.
3. identify rhythm and beat patterns from given meter signatures.
4. perform simple rhythm patterns.
5. sing simple melodies.

Methods of Instruction

- **Lecture**

Assignments

- **Other Assignments**
  Sample Assignment:
  Using the given pitch as the root, construct root position triads with the indicated qualities.

Methods of Evaluation

1. regular homework assignments - music theory practice.
2. 3 unit tests.
3. Final examination.
Sample Essay Question: You are given two chord progressions. Which of these progressions would be an appropriate harmonization for the following melody? Explain your answer.

Texts and Other Instructional Materials

Adopted Textbook

1. Ottman, Robert and Frank Mainous *Rudiments of Music* 2004

Supplemental Texts

1. Piston, Harmony

Instructional Materials
None

Student Learning Outcomes

1. MUS110 SLO1 - Identify and notate basic musical constructs such as notes, rhythms, major/minor scales and key signatures.
2. MUS110 SLO2 - Perform simple melodies on soprano recorder with accurate notes/rhythm.

Distance Learning

Delivery Methods

- Internet
- Other Method (explain)

Instructor Initiated Contact Hours Per Week: 2.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Chat room
3. Discussion Board
4. Telephone Contacts
5. Other (please specify)
   Practice on line

Adjustments to Assignments
None

Adjustments to Evaluation Tools

Evaluation of this course will be the same as for the real-time course except it will be accomplished via the internet. This will include on-line testing using standard quizzes and exams.

Strategies to Make Course Accessible to Disabled Students
Yes. The curriculum is housed on a third party's website. I have communicated with them the need for accessibility for our disabled students. I have also had the Adaptive Technology/Internet Access Specialist look at the curriculum to assure its accessibility.

Inform Students
We will inform students about on-line services on the welcome page set up by the instructor.

Additional Comments
None

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 111
Catalog Course Title: Music Theory 1
Banner Course Title: Music Theory 1

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	4.000	64.0 - 72.0	4.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	8.000	128.0 - 144.0	
Total Student Learning Hours	12.0	192.0 - 216.0	4.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
0

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
MUS 110 Music Fundamentals
or

Advisories
The ability to read music.

Entrance Skills

Upon entering this course, the student should be able to:

MUS 110 - Music Fundamentals

- read and write traditional Western musical notation.
- identify the key in which a simple song is written.
- identify rhythm and beat patterns from given meter signatures.

- perform simple rhythm patterns.
- sing simple melodies.

Catalog Description

A comprehensive course dealing with the fundamentals of traditional music theory and its applications in classical, commercial and global music. Course concepts include rhythm, meter, basic properties of sound, intervals, scales, modes, triads, seventh chords, 4-part voice leading, phrase structure, cadential formulas, figured-bass and non harmonic tones. These topics will be studied through guided composition and analysis as well as ear training, sight singing, aural analysis and dictation.

Course Content

Lecture

1. Handwritten notation of pitch and rhythm - Begin clapping and recognizing rhythm patterns

2. Meter - simple, compound and irregular - Begin clapping and recognizing meters

3. Basic properties of sound

4. Intervals - Begin singing and recognizing intervals up to the octave

5. International Modes and Scales, key signatures - Begin singing and dictating simple melodies in major and minor keys

6. Triads and seventh chords - Begin singing and recognizing triads and V^7 chords

7. Roman numeral analysis - Practice common melodic patterns

8. Chord progressions, basic cadential formulas and phrase structure - Emphasize hearing of tendency tones in a harmonic context

9. Figured bass - Practice common and international rhythmic patterns

10. Non-harmonic tones - Practice melodic patterns using non-harmonic tones

11. Four-Part Voice Leading - Perform and sight-read rhythmic patterns using division of the beat

12. Four-Part Harmonic Analysis - Take dictation in two parts

Course Objectives

At the end of the course, the student will be able to:

1. write and identify all major and minor scales with key signatures correctly placed on the music.
2. transpose a given melody to any specified key.
3. construct any interval up to an octave above and below a given note.
4. visually identify all intervals up to an octave.
5. write and identify any triad in root position and inversion.
6. identify simple and compound meters.
7. identify cadence types, including perfect authentic, imperfect authentic, half, plagal and deceptive cadences.

8. conduct harmonic analysis of diatonic chord progressions.
9. write four-part diatonic harmony.
10. take dictation of melodies featuring leaps within primary triads.
11. take dictation of rhythms with divided beats in a variety of meter signatures and tempos.
12. aurally identify all intervals up to the octave-ascending, descending and harmonic.
13. aurally identify qualities, inversion and soprano notes of triads.
14. aurally identify dominant seventh chords.
15. perform rhythms with divided beats in a variety of meter signatures and tempos.
16. sight sing melodies featuring leaps within the primary triads.

Methods of Instruction

- **Demonstration**
  Students learn in this class by both seeing the notation on the board, and hearing the notation played at the keyboard
- **Lecture**
  The details about why the musical function we are learning about works from a theoretical/philosophical perspective.

Assignments

- **Other Assignments**
  The student will provide a complete harmonic analysis for a chorale fragment which uses traditional four-part voice leading techniques. The analysis will be based on the Roman numeral and figured bass analysis techniques discussed in class. Cadences and non-harmonic tones should be indicated and labeled.

Methods of Evaluation

- **Exams/Tests**
- **Quizzes**
- **Home Work**
- **Class Performance**
- **Other**
  The student will be evaluated on his ability to use traditional Western music notation, particularly with respect to writing and analyzing music. There will also be performance and dictation quizzes.

  Sample Test Exercise: Correctly notate a G melodic minor scale including both the ascending and descending versions. Be sure to include the correct key signature.

Texts and Other Instructional Materials

Adopted Textbook

1. Kostka, S. *Tonal Harmony (Workbook)* Edition: 8 2017
2. Kostka, S. *Tonal Harmony* Edition: 8 2017

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS 111 SLO 1 - Analyze simple diatonic harmony.
2. MUS 111 SLO 2 - Take dictation of intervals.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 112

Catalog Course Title: Music Theory 2

Banner Course Title: Music Theory 2

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	4.000	64.0 - 72.0	4.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	8.000	128.0 - 144.0	
Total Student Learning Hours	12.0	192.0 - 216.0	4.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
0

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 111 Music Theory 1

Entrance Skills

Upon entering this course, the student should be able to:

MUS 111 - Music Theory 1

- write and identify all major and minor scales with key signatures correctly placed on the music.
- transpose a given melody to any specified key.
- construct any interval up to an octave above and below a given note.
- visually identify all intervals up to an octave.
- write and identify any triad in root position and inversion.
- identify simple and compound meters.
- identify cadence types, including perfect authentic, imperfect authentic, half, plagal and deceptive

cadences.
- o conduct harmonic analysis of diatonic chord progressions.
- o write four-part diatonic harmony.
- o take dictation of melodies featuring leaps within primary triads.
- o take dictation of rhythms with divided beats in a variety of meter signatures and tempos.
- o aurally identify all intervals up to the octave-ascending, descending and harmonic.
- o aurally identify qualities, inversion and soprano notes of triads.
- o aurally identify dominant seventh chords.
- o perform rhythms with divided beats in a variety of meter signatures and tempos.
- o sight sing melodies featuring leaps within the primary triads.

Catalog Description

A continuation of Comprehensive Music Theory 1. In addition, through guided composition and analysis, the course will include: an introduction to two-part counterpoint; voice leading involving four-part chorale writing; diatonic harmony; and an introduction to secondary chords and modulation. These rhythmic, melodic and harmonic materials will be applied and developed through ear training, sight singing and dictation.

Course Content

Lecture

1. Introduction - Review and Practice Four-Part Voice Leading Techniques Covered in Music 111. Preparation, sight singing and transposition of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

    a. voice motion

    a. doubling and spacing

    b. harmonic progression

    c. roman numeral analysis

    d. figured bass

2. Secondary Dominants and Secondary Sevenths. Musicianship exercises with common melodic patterns and common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones.

    a. analysis

    b. construction

    c. use in progressions

    d. tonicization

3. Modulation - Musicianship exercises including analysis of melodies for tendency tones, arpeggiation of triads, harmonic context, nonharmonic tones and phrase structure.

    a. common chord modulation

      b. analysis

      c. construction of common chord modulatory progression

4. Melodic Construction - Melodic dictation in one and two parts in a variety of major and minor keys, tempos, and meter signatures featuring leaps from the I, IV, V and V7 chords.

      a. motivic structure

      b. phrase structure

5. Sequence - Harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.

      a. melodic

      b. harmonic

6. Binary, Rounded Binary and Ternary Forms - Analysis - Exercises with common rhythmic patterns with subdivided beats in simple and compound meters at various tempos.

7. Piano Figuration Techniques - Dictation of rhythms with subdivided beats in simple and compound meters at various tempos.

Course Objectives

At the end of the course, the student will be able to:

1. write and identify any 7th chord in root position and inversion.
2. use non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass; harmonize a given melody.
3. conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms.
4. compose music using musical elements included in course content.
5. take dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.
6. take dictation of rhythms with subdivided beats in simple and compound meters.
7. take harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.
8. sight read and perform rhythms with subdivided beats in simple and compound meters.
9. sight sing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

Methods of Instruction

- **Demonstration**
  Musical concepts are displayed in notation form on the board and played on the piano.
- **Lecture**
  Lecture explains the philosophical reasoning behind why the musical concept being presented works.

Assignments

- **Other Assignments**
  The final project for the course is a composition in rounded binary form. It should be performable on the piano and at least 16 bars long. It must incorporate secondary dominant and secondary seventh chords, appropriate modulations for the form and proper phrase and period construction. A complete harmonic and figured bass analysis should be provided for the piece as well as an analysis of all non-harmonic tones and cadences.

Methods of Evaluation

- **Exams/Tests**
- **Quizzes**
- **Projects**
- **Home Work**
- **Class Performance**
- **Other**
  The student will be evaluated on his ability to use traditional Western music notation, particularly with respect to writing and analyzing music. The evaluations will be in the form of assignments, unit tests and a final examination.
  Students will also be expected to create/compose short four-voice compositions.

Texts and Other Instructional Materials

Adopted Textbook

1. Kostka, S *Tonal Harmony (Workbook)* Edition: 8 2017
2. Kostka, S *Tonal Harmony* Edition: 8 2017

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS 112 SLO 1 - Identify all types of non-chord tones
2. MUS 112 SLO 2 - Take dictation of simple rhythms and melodies

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 113
Catalog Course Title: Music Theory 3
Banner Course Title: Music Theory 3

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	4.000	64.0 - 72.0	4.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	8.000	128.0 - 144.0	
Total Student Learning Hours	12.0	192.0 - 216.0	4.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 112 Music Theory 2

Entrance Skills

Upon entering this course, the student should be able to:

MUS 112 - Music Theory 2

- Write and identify any 7th chord in root position and inversion.
- Use non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass; harmonize a given melody.
- Conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms.
- Compose music using musical elements included in course content.
- Take dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

- ○ Take dictation of rhythms with subdivided beats in simple and compound meters.
- ○ Take harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.
- ○ Sight read and perform rhythms with subdivided beats in simple and compound meters.
- ○ Sight sing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

Catalog Description

A continuation of Comprehensive Music Theory, dealing with sight singing, ear training, one and two-part melodic dictation, advanced materials of musicianship and rhythmic notation, advanced modulation techniques, tertian extensions of the triad including 9th, 11th and 13th chords, augmented sixth chords, Neapolitan sixth chords, advanced four-part harmonic writing, and analysis.

Course Content

Lecture

1. Introduction-Tertian Extensions of the Triad - 9th, 11th, and 13th Chords - Performance and dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.

2. Augmented Sixth Chords - Preparation, sightsinging and transposition of melodis with chromatic alterations and modulation to closely related keys.

3. Neapolitan Sixth Chords - Melodic dictation in a variety of major and minor keys, tempos and meter signatures with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

4. Advanced Modulation Techniques - Melodic dictation in two parts.

    a. common chord modulation (review)

    b. chromatic modulation

    c. enharmonic modulation

    d. common tone modulation

5. Sonata Form - Harmonic dictation with secondary chords and modulation to closely related keys.

    a. analysis

    b. recognition of formal structure by ear

6. Wagnerian Harmony - Tristan und Isolde - Sight singing and performance of music in multiple parts.

7. Harmony of Hugo Wolf - Performance of rhythm and sight singing exercises while conducting - Exercises to detect errores in rhythm, pitch and/or harmony.

Course Objectives

At the end of the course, the student will be able to:

1. write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
2. write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.
3. using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
4. conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.
5. conduct formal analysis of music which uses binary,ternary and sonata forms
6. analyze chromatic chords and progressions involving tertian extensions of the triad, chromatically altered chords and advanced modulations.
7. compose music using musical elements included in the course content.
8. take dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.
9. take dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
10. aurally identify and transcribe 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
11. sight read and perform rhythms with triplets/duplets and syncopation in simple and compound meters.
12. prepare and sight sing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

Methods of Instruction

- **Demonstration**
  The piano and staff on the board are used to demonstrate aural and visual demonstrations, respectively.
- **Lecture**
  The lecture portion provides the philosophical reasoning behind why or how the demonstration material works, based on harmonic theory.

Assignments

- **Other Assignments**
  Sample Assignment:
  The student will analyze the Prelude to Wagner's Tristan und Isolde using the Roman numeral and figured bass analysis techniques as well as circling and labeling all non-harmonic tones and indicating key areas and modulatory passages.

Methods of Evaluation

- **Exams/Tests**
- **Quizzes**
- **Projects**
- **Home Work**
- **Class Performance**
- **Other**
  The student will be evaluated on his ability to use traditional Western music notation, particularly with respect to writing and analyzing music. The evaluation will be presented in the form of assignments, unit tests and a final examination.
  Sample Exam: Analyze the included piece of music. Provide pop chord symbols, roman numerals, label all NCTs, identify all cadences, and identify any modulations.

Texts and Other Instructional Materials

Adopted Textbook

1. Kostka, S *Tonal Harmony (Workbook)* Edition: 8 2017
2. Kostka, S *Tonal Harmony* Edition: 8 2017

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. SLO 1 - Identify and analyze all types of chromatic chords
2. SLO 2 - Take dictation of intermediate rhythms and melodies

Distance Learning

This course is not Distance Learning.

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Board Approval: 02/19/1980
PCA Established: 05/25/2012
DL Conversion:
Date Reviewed: Spring 2019
Catalog Year: 2020 - 2021

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 114

Catalog Course Title: Music Theory 4

Banner Course Title: Music Theory 4

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	4.000	64.0 - 72.0	4.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	8.000	128.0 - 144.0	
Total Student Learning Hours	12.0	192.0 - 216.0	4.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 113 Music Theory 3

Entrance Skills

Upon entering this course, the student should be able to:

MUS 113 - Music Theory 3

- write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
- write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.
- using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
- conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic

and modulating sequences.

- conduct formal analysis of music which uses binary,ternary and sonata forms
- analyze chromatic chords and progressions involving tertian extensions of the triad, chromatically altered chords and advanced modulations.
- compose music using musical elements included in the course content.
- take dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.
- take dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
- aurally identify and transcribe 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
- sight read and perform rhythms with triplets/duplets and syncopation in simple and compound meters.
- prepare and sight sing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

Catalog Description

A continuation of Comprehensive Music Theory 3 dealing with sight singing, ear training, melodic dictation, complex rhythmic notation, and materials of musicianship, Post-Romantic harmony, quartal and quintal harmony, Impressionist harmonic procedures, Jazz, Atonality, the 12-tone method, integral serialism, aleatorism, Post-Serialism and minimalism.

Course Content

Lecture

1. Late Tonality - Analysis, singing and dictation of advanced chromatic melodies including modulations to distantly-related keys - Harmonic dictation including secondary chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and and altered chords and modulations to distantly-related keys.

   a. post-romanticism - Mahler, Strauss

   b. chromaticism

   c. extended key relations

2. Impressionism - Debussy, Ravel - Aural identification and singing of the diatonic modes - Aural identification and singing of non-diatonic and synthetic scales - Sight singing performance and dictaion of melodies in the diatonic moes and other scales.

   a. modality

   b. whole tone scale

   c. planning

   d. non-functional 7th chords

3. Jazz - Analysis and dictation of chord progressions in diatonic modes.

   a. pitch materials - blue notes - pentatonic scales

   b. rhythm - cross rhythms - syncopation

    c. harmony - non-functional use of tertian harmony

    d. improvization

4. Atonality - Second Viennese school - Analysis, performance and dictaion of ptich sets, tone rows and post-tonal melodies - Performance of melodies featuring irregular beat divisions and polyrhythms in asymmetrical or mixed meters.

    a. quartal & quintal harmony

    b. avoidance of tonality

    c. alternate harmonic structures

5. 12-Tone Method - Second Viennese School - Theory - Sight singing and performance of music in multiple parts.

6. Integral Serialism - Boulez, Stockhausen - Theory - Performance of rhythm and sight singing exercises while conducting

7. Aleatorism - Cage - Exercises to detect errors in rhythm, pitch and harmony.

    a. chance

    b. eastern influences

8. Post-Serialism - Integration of Various 20th Century Compositional Techniques

9. Minimalism - Riley, Reich, Glass

Course Objectives

At the end of the course, the student will be able to:

1. write and identify in context borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.
2. write and recognize examples of enharmonic modulation.
3. define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.
4. compose music using musical elements included in course content.
5. aurally identify and sing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian).
6. take dictation of chromatic, modulating, modal, and post-tonal melodies
7. take dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
8. aurally identify and transcribe harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys.
9. sight read and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
10. prepare and sight sing chromatic, modulating, modal, and post-tonal melodies.

Methods of Instruction

- **Demonstration**
  Musical concepts are both displayed on the staff on the board and played on the piano in the room.
- **Lecture**
  Lecture details the philosophical reasoning behind the theoretical concept being learned for the lesson.

Assignments

- **Other Assignments**
  Sample Assignment:
  The student will compose a 12-tone work based on an original 12-tone row which will include each of the four basic forms of the row, the Original, the Inversion, the Retrograde and the Retrograde Inversion as well as several transpositions of the basic forms.

Methods of Evaluation

- **Exams/Tests**
- **Quizzes**
- **Projects**
- **Home Work**
- **Class Performance**
- **Other**
  The student will be evaluated on his ability to use Western music notation particularly with respect to writing and analyzing music. The evaluations will be in the form of assignments, unit tests and a final examination.
  Sample Exam: Complete this tone row grid with all of the implied inversions and retrogrades.

Texts and Other Instructional Materials

Adopted Textbook

1. Kostka, S *Tonal Harmony (Workbook)* Edition: 8 2017
2. Kostka, S *Tonal Harmony* Edition: 8 2017

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS 114 SLO 1 - Identify and analyze sonata form
2. MUS 114 SLO 2 - Take dictation of harmonic progressions

Distance Learning

This course is not Distance Learning.

Board Approval: 05/15/2001
PCA Established:
DL Conversion:
Date Reviewed: Fall 2017
Catalog Year: 2018 - 2019

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required) Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 115

Catalog Course Title: Intro Sound Record & Mix

Banner Course Title: Intro Sound Record & Mix

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	5.0	80.0 - 90.0	3.0
Total Contact Hours	5.0	80.0 - 90.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

Upon entering this course, the student should be able to:

Entrance Skills Other (Legacy)
Basic understanding of Mac OS computer system.

Catalog Description

An introduction to the equipment, terminology and procedures of sound engineering. Combines lectures and demonstrations with hands-on use of equipment. Students will have the opportunity to use professional sound recording and processing equipment in various recording and mix-down situations. This course is not open to

students who are enrolled in or have received credit for Film 120.

Course Content

Lecture

1. Section I – Mixdowns from Pre-recorded Materials

    a. Lecture Topics

        i. Acoustics

        ii. Mixing Consoles

            A. Effects Loops

            B. In-line effects

            C. Signal Routing

            D. Panning

            E. Microphone and Line Inputs

        iii. Signal Effects Processors

            A. Filters/Equalizers

            B. Compressors/Expanders

            C. Noise Gates

            D. Reverbation/Echo/Delay

            E. Flanging/Chorus/Phase Shifter

            F. Aural Exciter

    b. Lab: Students will use the mixing console and signal effects processors to mix multi-track recordings to stereo.

2. Section II – Recording Session I

    a. Lecture Topics:

        i. Microphones

            A. Dynamic – Ribbon and Moving Coil

            B. Condenser – Electret and PZM Phantom Power

         C. Directional Response

         D. Impedance

         E. Balanced and Unbalanced Lines

         F. Microphone Placement Techniques

      b. Lab: Multi – Track recordings sessions and mix to stereo.

3. Section III – Recording Session II

      a. Lecture Topics:

         i. Analog Recording

         ii. Digital Recording

      b. Lab: Multi – Track recording sessions and mix second project to stereo.

Course Objectives

At the end of the course, the student will be able to:

1. prepare a block diagram of a sound recording chain.
2. use correct microphone and acoustic barrier placement techniques.
3. correctly use the various microphones, digital audio recorders, and sound processors found in the recording studio.
4. plan and supervise a multi-track recording session.
5. mix-down the multi-track to a stereo master.

Methods of Instruction

- **Demonstration**
  Show students how to use equipment, setup microphones, and actively record
- **Lab**
  Show students how to edit, mix and master recordings
- **Lecture**
  Explain the history and philosophy behind the use of digital and electronic components

Assignments

- **Sample Assignment(s)**
  Create sound effects and foley effects for a short piece of film.

Methods of Evaluation

- **Projects**
- **Other**

  Students will create a completely new soundtrack for a short film. This process is comprised of 4 elements:

  1. Dialog
  2. Foley/Sound Effects
  3. Music
  4. The mixing and mastering of all three into a final stereo track for use as a master

Texts and Other Instructional Materials

Adopted Textbook

1. Nahmani, D *Logic Pro X - Professional Music Production* 2016

Supplemental Texts
None

Instructional Materials

1. USB drive for saving and backing up assignments done in Logic Pro X.

Student Learning Outcomes

1. SLO 1 - Learn proper placement of microphones for various instruments and sound sources
2. SLO 2 - Create an original soundtrack for a film

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required) Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 116

Catalog Course Title: Sound Production Techniques

Banner Course Title: Sound Production Techniques

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	5.0	80.0 - 90.0	3.0
Total Contact Hours	5.0	80.0 - 90.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 115 Intro Sound Record & Mix

Entrance Skills

None

Catalog Description

Explores the digital audio software for recording music and computer-based multi-track sound recording for producing audio for video/music projects, as well as the use of digital signal processors for mixing and mastering recordings. This course is not open to students who have received credit for or who are currently enrolled in FILM 121.

Course Content

Lecture

1. Section I – Hard Disk Multi-track Recording

    a. Lecture Topics:

        i. Digital Recording

        ii. Non-linear Editing

        iii. Computer-based Signal Effects Processors

    b. Lab: Computer-based multi-track recording and mix-down sessions

2. Section II – Audio for Video

    a. Lecture Topics

        i. Foley Effects

        ii. Time Code

        iii. LTC and SMPTE

        iv. Synchronizers

        v. Jam Sync

        vi. Genlocked Time Code

    b. Lab: Multi-track recording of audio for section of video.

3. Section III – Final Audio for Video Project

    a. Lecture Topics

        i. Loudspeakers

            A. Air Suspension and Bass reflex Cabinets

            B. Passive and Active Cross Overs

            C. Nearfield Monitors

            D. Spectrum Analyzer

        ii. Mastering Recordings

Course Objectives

At the end of the course, the student will be able to:

1. recognize and use basic audio terminology.
2. employ digital audio recording in multi-track recording sessions.
3. utilize nonlinear digital audio techniques to edit sound recordings.
4. use digital signal processors to modify recorded sounds.
5. conduct multi-track recording sessions for both music and audio for video.

Methods of Instruction

- **Demonstration**
  Record live musicians in the studio.
- **Lab**
  Edit, mix and master the recorded material created in the demonstration
- **Lecture**
  Explain the principles behind the procedures learned in lab

Assignments

- **Sample Assignment(s)**
  Create a final mix and master of an original recording made in class

Methods of Evaluation

- **Portfolios**
- **Projects**
- **Other**
  Sample:
  1. Tape editing assignment.
  2. One written test which includes objective and essay questions and will require demonstration of the student's ability to draw block diagrams.
  3. A group recording project which will include the following:
  A. a project paper which describes the material to be recorded and precisely how the students plan to organize their recording and mix-down sessions.
  B. the multi-track recording session.
  C. the mix-down session to a stereo recording.
  D. final recording.

Texts and Other Instructional Materials

Adopted Textbook

1. Dvorin, D *Logic Pro X Advanced Audio Production - Composing and Producing Professional Audio* 2016

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. SLO 1 - Learn how to use effects processors during the mixdown process
2. SLO 2 - Create final master recordings ready for online/professional distribution

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 117

Catalog Course Title: Electronic Music MIDI Recording

Banner Course Title: Electronic Mus. MIDI Recording

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	4.000	64.0 - 72.0	
Total Student Learning Hours	9.0	144.0 - 162.0	3.0
Total Contact Hours	5.0	80.0 - 90.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

Entrance Skills Other (Legacy)
Basic understanding of Macintosh computers.

Catalog Description

An introduction to the use of Musical Instrument Digital Interface (MIDI). Includes working with synthesizers, sequencing and music notation in a MIDI-controlled environment. This course is intended for music majors and non-majors.

Course Content

Lecture

1. The MIDI Standard

2. Synthesizers and other MIDI Controllable Devices

3. MIDI Sequencers

4. Editing MIDI Sequence Data

5. Sequencers with Digital Recording Capabilities

6. Music Notation using MIDI

Course Objectives

At the end of the course, the student will be able to:

1. use a MIDI sequencing program to produce a new composition.
2. use a music notation program to produce a score of the piece.
3. edit MIDI data using a MIDI sequencer.
4. route MIDI data to control synthesizers or other MIDI devices.

Methods of Instruction

- **Demonstration**
  All material presented in lab is demonstrated by the instructor on a computer running the same program.
- **Lab**
  Where we learn how to use DAW software to complete MIDI projects.
- **Lecture**
  An explanation behind the functionality of MIDI equipment with references to iconic music.

Assignments

- **Outside Assignments**
  From an original melody, produce a canon using the shift, transpose, inversion and retrograde commands.
- **Sample Assignment(s)**
  Sample Essay: Describe the various MIDI editing commands and how they might be employed in realizing a work of electronic music.

Methods of Evaluation

- **Portfolios**
- **Portfolios**
- **Portfolios**
- **Projects**
- **Lab Activities**
- **Other**
  1. Daily completion of lab practical activities
  2. Successful completion of small projects
  a. MIDI editing

b. Digital recording
c. Computer Music Notation
3. Large final project: Composition produced using MIDI sequencer controlling a synthesizer and employing the various MIDI techniques discussed in class.

Texts and Other Instructional Materials

Adopted Textbook

1. Nahmani, D *Logic Pro X - Professional Music Production* 2016

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS 117 SLO 1 - Learn basic functionality of modern DAW software
2. MUS 117 SLO 2 - Create an original digital composition

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 118

Catalog Course Title: 20th Century Techniques

Banner Course Title: 20th Century Techniques

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	4.000	64.0 - 72.0	
Total Student Learning Hours	9.0	144.0 - 162.0	3.0
Total Contact Hours	5.0	80.0 - 90.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to the various areas of electronic music, including the history of electronic music, sound synthesis techniques, recording technology, and the use of digital and analog synthesizers in a recording studio. Designed for both music majors and non-majors.

Course Content

Lecture

1. Early Electronic Instruments

    a. Musique Concrete

2. American Tape Music

    a. Classical Electronic Music

3. Voltage-Controlled Synthesis

    a. Tape/Life Electronic Music

4. Digital Synthesis

5. Basic Acoustics

    a. Measurement Devices

6. Digital Audio Recording

7. Mixers

8. Sound Modification Devices

9. Recording Techniques

10. Analog Synthesis

11. Digital Synthesis

Course Objectives

At the end of the course, the student will be able to:

1. describe and aurally recognize various styles of electronic music.
2. apply various synthesis techniques.
3. manipulate the controls of the synthesizer to design new sounds.
4. utilize the recording and sound modification equipment in the recording studio to produce professional quality recordings.
5. use digital editng skills.
6. produce a work of electronic music using multi-track recording techniques.

Methods of Instruction

- **Demonstration**
  All lab assignments are shown by the professor on his computer using the same software
- **Lab**
  Students learn how to create musical effects using modern DAW software

- **Lecture**
  The history of electronic music is described through the lens of modern technology and its impact on current software applications

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Assignments

- **In-Class Assignments**
  Using your headphones and microphone, recreate the effect of Alvin Lucier's "I Am Sitting in a Room" by recording a single take of your voice, and then re recording it through the headphones held up to the microphone on a subsequent track. Use the next iteration of each recording to continually distort and downgrade the quality of the voice until it is unrecognizable.

Methods of Evaluation

- **Exams/Tests**
- **Quizzes**
- **Lab Activities**
- **Other**
  1. Four written tests, multiple choice and objective
  2. Small projects
  3. Lab assignments
  A. digital audio editing assignments
  B. timbre programming assignments
  i. Analog
  ii. Digital
  4. Large final project: Sound collage or synthesis project

Texts and Other Instructional Materials

Adopted Textbook

1. Holmes, T *Electronic and Experimental Music: Technology, Music and Culture* Edition: 5th 2015

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. SLO 1 - Demonstrate cultural knowledge of early experiments in the composition of electronic music
2. SLO 2 - Use DAW software to recreate historical electronic music effects

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Distance Learning

This course is not Distance Learning.

<div align="right">
Board Approval:
PCA Established:
DL Conversion:
Date Reviewed: Spring 2012
Catalog Year: -
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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 119

Catalog Course Title: Electronic Music - Independent Study

Banner Course Title: Electronic Music - Independent Study

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 118 Intro to Electronic Music

Entrance Skills

Upon entering this course, the student should be able to:

MUS 118 - Intro to Electronic Music

- describe and aurally recognize various styles of electronic music.
- apply various synthesis techniques.
- manipulate the controls of the synthesizer to design new sounds.
- utilize the recording and sound modification equipment in the recording studio to produce professional quality recordings.
- use digital editng skills.
- produce a work of electronic music using multi-track recording techniques.

Catalog Description

Provides the opportunity for the student to apply and refine the sound synthesis skills introduced in Music 118 through the completion of a personal music, sound, or audio project of their choice. Example projects have included film scores, piano compositions, and EP/LP production.

Course Content

Lecture

1. Advanced Recording Techniques

2. Combing MIDI and digital audio

3. Digital Audio Editing

4. Multi-Track Recording

5. Microphone Techniques

6. Sound Placement

7. Surround Sound Placement

8. Advanced Synthesis Techniques

9. Advanced Sound Processing Devices

10. Recording Projects

Course Objectives

At the end of the course, the student will be able to:

1. describe and aurally recognize various styles of electronic music.
2. demonstrate various synthesis techniques.
3. manipulate the controls of the synthesizer to design new sounds.
4. utilize the recording and sound modification equipment in the recording studio to produce professional quality recordings.
5. apply digital editing skills.
6. produce a work of electronic music using multi-track recording techniques.

Methods of Instruction

- **Lab**
  Students work on their projects in the music lab under the guidance of their professor
- **Methods of Instruction Description:**
  Instructor guided demonstrations of equipment and techniques in a lab setting.

Assignments

- **Outside Assignments**
  None, as this is a lab only class.
- **In-Class Assignments**
  Produce the tracks/beats needed for an EP/LP project

Methods of Evaluation

- **Portfolios**
- **Projects**
- **Other**
  1. Small Projects:
  A. tape editing assignments
  B. timbre programming assignment
  C. sound placement assignment.
  2. Large Final Project
  One or more digital compositions using multi-track recording techniques and MIDI sequencing

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. SLO 1 - Complete a personal project of original creation using lab computers and software

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 120
Catalog Course Title: Piano 2
Banner Course Title: Piano 2

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	1.500	24.0 - 27.0	0.5
Outside-of-Class Hours	1.000	16.0 - 18.0	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	2.0	32.0 - 36.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 128 Piano 1

Entrance Skills

Upon entering this course, the student should be able to:

MUS 128 - Piano 1

- demonstrate the fundamentals of hand position and fingering in beginning piano playing.
- read and play simple pieces with the right hand, and with the left hand.

Catalog Description

A basic piano course covering music reading, playing scales and arpeggios, simple chords, sight reading, and two handed elementary level pieces. Recommended for perspective elementary classroom teachers and music majors who have had little or no piano training.

Course Content

Lecture

1. Learn grand staff notation and symbols, times signatures and meters, continue study of the circle of fifths. Perform simple melodies with chords as assigned in textbook or supplementary material.

2. Major and minor five-finger patterns and play triads in block chordal sequence, in keys of C,G,F,D,A, and E. Recognize thirds and fifths aurally. Emphasize sight reading skills. Scales and arpeggios on the white keys.

3. Expand five finger patterns and chords to black keys and complete study of the circle of fifths. Introduce simple duets and chordal accompaniments. Individual coaching.

4. Add to repertoire and technical advancement as is appropriate for each student. Review of all material to prepare for written final and performance exam.

Course Objectives

At the end of the course, the student will be able to:

1. perform elementary level piano music with ninety percent degree of accuracy.
2. explain and identify musical signs and symbols.
3. analyze and count rhythms in simple signatures.

Methods of Instruction

- **Methods of Instruction Description:**
  Group instruction and individualized instruction by instructor.

Assignments

- **Outside Assignments**
  Practice outside the classroom meetings.
  Studying scores for written exam.

Methods of Evaluation

- **Class Work**
- **Class Performance**
- **Other**
  Students will be evaluated on classroom performance, recital performance, and a written final exam on musical symbols and rhythms.

Texts and Other Instructional Materials

Adopted Textbook

1. Bastien, J. *Bastien Piano for Adults 2000* Edition: current 2013

Supplemental Texts

1. Pieces selected by instructor and student.

Instructional Materials
None

Student Learning Outcomes

1. MUS120 SLO1 - Play elementary pieces with two hands in treble and bass clefs, with correct notes and rhythms.
2. MUS120 SLO2 - Perform a recital piece at the end of the semester.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 121

Catalog Course Title: Piano 3

Banner Course Title: Piano 3

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	1.500	24.0 - 27.0	0.5
Outside-of-Class Hours	1.000	16.0 - 18.0	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	2.0	32.0 - 36.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 120 Piano 2

Entrance Skills

Upon entering this course, the student should be able to:

MUS 120 - Piano 2

- perform elementary level piano music with ninety percent degree of accuracy.
- explain and identify musical signs and symbols.
- analyze and count rhythms in simple signatures.

Catalog Description

A continuation of Music 120, covering technical problems, scales, arpeggios, chording, sight reading, fundamentals of technique, and the interpretation of piano literature within the ability of each student. Recommended for prospective elementary classroom teachers and music majors who have had an introduction to piano playing.

Course Content

Lecture

1. Analysis of Each Student's Progress and Ability Level
   a. present major and relative minor scales, primary and secondary triads in the following keys: Ca, Ce, Db, Fd
   b. assign appropriate repertoire to fit each student's needs
   c. emphasize phrasing, articulation, tone, and dynamic
2. Present the following keys for scales and triads: Bb, g, Eb, c, Ab, f, Db, bb
   a. continue with assigned repertoire, to encourage memorization of two pieces for final exam
   b. pair students to play duets with familiar melodies and improvised accompaniments
   c. provide listening experiences for musical form, such as Baroque binary and Romantic ternary compositions
3. Complete scales and primary and secondary triads for remaining keys in circle of fifths
   a. review all concepts learned
   b. recite and experience simple and complex meters
   c. continue selecting, and coaching music to be performed for final exam

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate level piano music with a ninety percent degree of accuracy.
2. compare and analyze note values in complex meter signatures.
3. identify visually and aurally intervals of fourths, sixths, sevenths.
4. experience major and minor scales in rhythms through two octaves.
5. identify and demonstrate primary and secondary triads in a given scale, learning terminology (tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone).
6. listen to taped or live performances for musical style, form, and interpretation.

Methods of Instruction

- **Lab**
- **Lecture**
  Group instruction and coaching by instructor.

Assignments

- **Outside Assignments**
  Sample Assignments:
  1. Practice weekly assignments at keyboard, minimum three to four hours preparation.
  2. Writing assignments of scales, triad chords, leger line notes.
  3. Write a short critique of taped or live performance, including the form, style, interpretive qualities.

Methods of Evaluation

- **Class Performance**
- **Writing Requirements**
- **Other**
  Students will be evaluated on classroom performance, and a written and final exam.

Texts and Other Instructional Materials

Adopted Textbook

1. Bastien, James *Bastien Piano for Adults Book 2* 2000

Supplemental Texts

1. Pieces selected by instructor and student.

Instructional Materials
None

Student Learning Outcomes

1. MUS121 SLO1 - Learn 4 intermediate pieces from each era of music history, clefs, with correct notes and rhythms.
2. MUS121 SLO2 - Perform a recital piece at the end of the semester.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 122

Catalog Course Title: Piano 4

Banner Course Title: Piano 4

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	1.500	24.0 - 27.0	0.5
Outside-of-Class Hours	1.000	16.0 - 18.0	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	2.0	32.0 - 36.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 121 Piano 3

Entrance Skills

Upon entering this course, the student should be able to:

MUS 121 - Piano 3

- compare and analyze note values in complex meter signatures.
- identify visually and aurally intervals of fourths, sixths, sevenths.
- experience major and minor scales in rhythms through two octaves.
- identify and demonstrate primary and secondary triads in a given scale, learning terminology (tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone).
- listen to taped or live performances for musical style, form, and interpretation.

Catalog Description

A study of standard piano repertoire from style periods ranging from the Baroque period to modern works. Students will continue the study of scales, arpeggios, and correct performance practices.

Course Content

Lecture

1. Review major and minor scales and other exercises
2. Review major and minor arpeggios
3. Introduce chromatic scale
4. Select and learn appropriate repertoire for performance
5. Add more advanced exercises
6. Preparation for the end of the semester performance

Course Objectives

At the end of the course, the student will be able to:

1. perform scales and arpeggios to develop performance technique
2. perform advanced piano compositions
3. perform with correct phrasing, dynamics and articulation
4. perform using correct performance practices for the musical style

Methods of Instruction

- **Lab**
- **Lecture**
- **Methods of Instruction Description:**
  Group instruction and private coaching by instructor.

Assignments

- **Outside Assignments**
  1. Regular practice of assigned exercises.
  2. Preparation of recital program.
  3. Research and preparation of program notes.
- **Sample Assignment(s)**
  Attend a professional solo piano recital and both write a critique of the piano technique that you observed in the performer and discuss the repertoire choices on the pianist's program.

Methods of Evaluation

- **Exams/Tests**
- **Class Performance**
- **Writing Requirements**
- **Other**
  Students will be evaluated on classroom performance, recital performance, and a written final exam.

Texts and Other Instructional Materials

Adopted Textbook

1. Lancaster & Renfrow *Alfred's Group Piano for Adults* 2004

Supplemental Texts

1. Individual pieces from the standard repertoire

Instructional Materials
None

Student Learning Outcomes

1. MUS122 SLO1 - Learn 4 intermediate/early advanced pieces from each era of music history, clefs, with correct notes and rhythms.
2. MUS122 SLO2 - Perform a recital piece at the end of the semester.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 123
Catalog Course Title: Voice 2
Banner Course Title: Voice 2

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	2.000	32.0 - 36.0	
Total Student Learning Hours	6.0	96.0 - 108.0	2.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 129 Voice 1

Entrance Skills

Upon entering this course, the student should be able to:

MUS 129 - Voice 1

- understand the fundamentals of basic, healthy vocal production.
- demonstrate skill in beginning vocal performance.

Catalog Description

An introduction to the fundamental techniques of vocal performance. Topics include warm-up techniques, proper breathing, phrasing, vocal production diction, as well as an introduction to the vocal repertoire and associated performance practices.

Course Content

Lecture

1. Review and practice of vocal exercises and vocalizes
2. Introduction to intermediate vocal exercise, theory and practice
3. Analysis and development of the useable vocal range
4. Choosing and learning appropriate repertoire for performance
5. Individual singing of intermediate vocal works form the repertoire
6. Introduction to vocal literature in Italian
7. Intermediate exercises to extend range and improve technical skill
8. Group singing of intermediate musical material
9. Individual singing of intermediate vocal works from the repertoire
10. Preparation/practice, including with the accompanist, for performance of skills learned

Course Objectives

At the end of the course, the student will be able to:

1. create a solid foundation for further music and vocal techniques.
2. appreciate and understand different music styles.

Methods of Instruction

- **Demonstration**
- **Lab**
- **Lecture**
  Lecture and instructor-led group and individual singing and repertoire preparation

Assignments

- **Outside Assignments**
  Outside assignments will include: attendance at an Allan Hancock College choral concert, participation in class performances and in field trips to musical theatre or other performances.

Methods of Evaluation

- **Exams/Tests**
- **Class Participation**
- **Class Performance**
- **Writing Requirements**
- **Other**
  Students will be evaluated on: midterm and final performance exams, a concert review, quizzes, and attendance.

Texts and Other Instructional Materials

Adopted Textbook

1. Dayme and Vaughn *The Singing Book* 2014

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS123 SLO1 - Manipulate breathing and diaphragm for proper vocal production
2. MUS123 SLO2 - Perform repertoire in class and public performance.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 124
Catalog Course Title: Voice 3
Banner Course Title: Voice 3

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	2.000	32.0 - 36.0	
Total Student Learning Hours	6.0	96.0 - 108.0	2.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
0

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 123 Voice 2

Entrance Skills

Upon entering this course, the student should be able to:

MUS 123 - Voice 2

- create a solid foundation for further music and vocal techniques.
- appreciate and understand different music styles.

Catalog Description

A continuation of the development of vocal performance techniques introduced in MUS 123. Topics include exercises for the extension of the vocal range and improvement of diction and tone, as well as the study and performance of more difficult works from the vocal repertoire.

Course Content

Lecture

1. Review and practice of vocal exercises and vocalises
2. Intermediate vocal exercise in theory and practice
3. Exercises to develop and extend vocal range
4. Choosing and learning appropriate repertoire for performance
5. Individual singing of intermediate vocal works from the repertoire
6. Continued study of vocal literature in German
7. More advanced exercises to extend the vocal range
8. The German lied and the operatic aria
9. Preparation/practice, including with the accompanist, for performance of skills learned

Course Objectives

At the end of the course, the student will be able to:

1. perform healthy vocalization.
2. perform vocal warm-ups correctly and with developed facility.
3. perform proper breathing and phrasing.
4. perform correct vocal production while singing.
5. perform intermediate vocal works in several styles.

Methods of Instruction

- **Lab**
- **Lecture**

Assignments

- **Outside Assignments**
  Outside assignments will include: attendance at an Allan Hancock College choral concert, participation in class performances and in field trips to musical theatre or other performances.
- **Sample Assignment(s)**
  Write a critique of the vocal technique that you observed in the vocal recital presented by this class.

Methods of Evaluation

- **Exams/Tests**
- **Class Participation**
- **Class Performance**
- **Writing Requirements**
- **Other**
  Students will be evaluated on: midterm and final performance exams, a concert review, quizzes, and attendance.

Texts and Other Instructional Materials

Adopted Textbook

1. Dayme and Vaughn *The Singing Book* 2014

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS124 SLO1 - Evaluate and self-correct intonation vocal production and pronunciation.
2. MUS124 SLO2 - Perform intermediate repertoire in class and public performance.

Distance Learning

This course is not Distance Learning.

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Board Approval: 01/10/2000
PCA Established:
DL Conversion:
Date Reviewed: Fall 2017
Catalog Year: 2018 - 2019

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 125
Catalog Course Title: Beginning Guitar
Banner Course Title: Beginning Guitar

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	2.500	40.0 - 45.0	0.5
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
0

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to the techniques of guitar performance including reading music and performing scales, chord patterns and beginning level pieces. The course is intended for music majors and non-majors. Students must provide his/her own acoustic guitar.

Course Content

Lecture

1. Basic elements of music notation, hand position and fingering
2. Introduce four major scales and short beginning level pieces
3. Four new scales and more difficult repertoire
4. Complete the major scales and final pieces for performance at the end of the semester

Course Objectives

At the end of the course, the student will be able to:

1. recognize notated pitches and rhythms and perform them on the guitar.
2. perform simple scales and chords with correct fingering.
3. perform elementary guitar pieces in several musical styles.

Methods of Instruction

- **Lab**
- **Lecture**

Assignments

- **Other Assignments**
  Students will perform an arrangement of a work by J. S. Bach for group performance and a Spanish work for individual performance.
- **Outside Assignments**
  Individual practice.

Methods of Evaluation

- **Class Participation**
- **Class Performance**
- **Other**
  For performance exams, grading criteria will include: playing the correct pitches and rhythms, phrasing and using appropriate performance practices for the style.

Texts and Other Instructional Materials

Adopted Textbook

1. Noad, F. *Solo Guitar Playing* Edition: 4th 2008

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS125 SLO1 - Name and install strings and tune a guitar.
2. MUS125 SLO2 - Perform simple pieces in several styles.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 126
Catalog Course Title: Intermediate Guitar
Banner Course Title: Intermediate Guitar

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	2.500	40.0 - 45.0	0.5
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
0

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
MUS 125 Beginning Guitar

Entrance Skills

Upon entering this course, the student should be able to:

MUS 125 - Beginning Guitar

- recognize notated pitches and rhythms and perform them on the guitar.
- perform simple scales and chords with correct fingering.
- perform elementary guitar pieces in several musical styles.

Catalog Description

A continuation of Music 125 covering technical problems, scales, chording, sight reading, fundamentals of technique, and the interpretation of guitar literature within the ability of each student.

Course Content

Lecture

- Fingering and Major Scales
- Minor Scales
- Assign Repertoire
- Articulation and Interpretation
- Complete the Circle of Fifths
- Final Performance at the End of the Semester

Course Objectives

At the end of the course, the student will be able to:

1. recognize and perform complex pitch and rhythm patterns.
2. perform major and minor scales.
3. perform complex chord patterns with correct fingering.
4. perform intermediate guitar pieces in several musical styles.

Methods of Instruction

- **Lab**
- **Lecture**
- **Methods of Instruction Description:**
  Group instruction and individual coaching by instructor.

Assignments

- **Outside Assignments**
  Students will perform an arrangement of a work by J. S. Bach for group performance and a Spanish work for individual performance.
- **Outside Assignments**
  Individual practice.

Methods of Evaluation

- **Class Participation**
- **Class Performance**
- **Other**
  For performance exams, grading criteria will include: playing the correct pitches and rhythms, phrasing and using appropriate performance practices for the style.

Texts and Other Instructional Materials

Adopted Textbook

1. Noad, F. *Solo Guitar Playing* Edition: Current 2008

Supplemental Texts
None

Instructional Materials
None

Student Learning Outcomes

1. MUS126 SLO1 - Play major and minor scales and chords with correct fingering.
2. MUS126 SLO2 - Perform intermediate pieces in several styles.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 127

Catalog Course Title: Vocal Repertoire

Banner Course Title: Vocal Repertoire

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	4.0	64.0 - 72.0	2.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
1

Grading Method
Letter Grade Only

Requisites

Advisories
MUS 124 Intermediate Vocal Techniques

Limitations on Enrollment
Audition

Entrance Skills

Upon entering this course, the student should be able to:

MUS 124 - Intermediate Vocal Techniques

- perform healthy vocalization.
- perform vocal warm-ups correctly and with developed facility.
- perform proper breathing and phrasing.
- perform correct vocal production while singing.

     o perform intermediate vocal works in several styles.

Catalog Description

A study of standard vocal repertoire with an emphasis on solo and small ensemble literature. Students practice correct tone production, diction, stage presence, and style interpretation.

Course Content

Lecture

SECTION A:

1. Review and practice of vocal exercises and vocalises

2. Intermediate vocal exercise in theory and practice

3. Exercises to develop and extend vocal range, group and individual

4. Choosing and learning appropriate repertoire for performance

5. Individual singing of intermediate vocal works from the repertoire

6. Continued study of vocal literature in German

7. The English language art song and the Italian Baroque aria

8. More advanced exercises to extend the vocal range

9. The German lied and the operatic aria

10. Individual singing of more advanced vocal works in various styles, including practice time with an accompanist

11. Preparation and practice of public presentation of skills learned

SECTION B:

1. Review and practice of vocal exercises and vocalises

2. Intermediate vocal exercise in theory and practice

3. Exercises to develop and extend vocal range, group and individual

4. Choosing and learning appropriate repertoire for performance

5. Individual singing of intermediate vocal works from the repertoire

6. Continued study of vocal literature in French and Spanish

7. The bel canto operatic tradition - developing individual repertoire

8. More advanced exercises to extend the vocal range

9. Comparison of bel canto and contemporary vocal styles

10. Individual singing of more advanced vocal works in various styles, including practice time with an accompanist

11. Preparation and practice of public presentation of skills learned

Students who enroll in the B section of the course are expected to show substantial skills development beyond their previous section outcomes. B Section: Students will perform art songs in two languages other than English, operatic literature from the Italian, German, French, Spanish and English traditions, prepare and perform a solo recital either alone or in partnership with other music performance students.

Course Objectives

At the end of the course, the student will be able to:

1. perform healthy vocalization to develop appropriate skill levels
2. perform vocal warm-ups correctly and improve proficiency
3. perform proper breathing and phrasing
4. perform correct vocal production while singing
5. perform more advanced vocal works in several styles

Methods of Instruction

- **Lab**
- **Lecture**

Assignments

- **Other Assignments**
    1. Assigned reading from text.
    2. Writing assignment.
    3. Preparation of recital program.
    4. Research and preparation of program notes.
    Sample writing assignment: Attend a professional solo vocal recital and write a critique of both the vocal technique that you observed in the singer and discuss the repertoire choices on the singer's program.

Methods of Evaluation

1. The student will prepare a recital program including art songs, operatic arias and/or contemporary vocal repertoire for individual performance. The student will research and prepare program notes appropriate to the material being performed.
2. For performance exams grading criteria will include the singing of the correct pitches and text, intonation, diction, phrasing, and the use of appropriate performance practices for the style.
3. Written assignment.
4. Written final examination.
Sample essay question: Discuss the formation of an individual vocalist's performance repertoire. Justify the

presentation of traditional Baroque and Classical repertoire programmed together with other repertoire from an eclectic mix of vocal traditions, i.e., jazz, blues, musical theatre, or even pop.

Texts and Other Instructional Materials

Adopted Textbook

1. Ware, Clifton *Adventures in Singing* Edition: 3rd 2004

Supplemental Texts

1. "Twenty-Four Italian Arias of the Seventeenth and Eighteenth Centuries" Schirmer edition
2. "Gateway to German Lieder: Anthology of German Song and Interpretation", John Glenn Paton, Alfred Publishing, 2000 edition
3. "Opera Anthology", arias Soprano, G. Schirmer
4. "Opera Anthology", arias Mezzo, G. Schirmer
5. "Opera Anthology", arias Tenor, G. Schirmer
6. "Opera Anthology", arias Bass, G. Schirmer
7. Lamperti, Giovanni Battista. Vocal Wisdom
8. Miller, Philip L. The Ring of Words (An Anthology of Song Texts)

Instructional Materials
None

Student Learning Outcomes

1. MUS127 SLO1 - Demonstrate warm-up and breathing technique appropriate to skill level.
2. MUS127 SLO2 - Evaluate and correct technique for self (and others, if asked) at appropriate skill level.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 130
Catalog Course Title: Mixed Ensemble
Banner Course Title: Mixed Ensemble

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	4.0	64.0 - 72.0	2.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
3

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Designed to give singers with varying degrees of musical experience the opportunity to rehearse and perform standard choral literature in a broad range of styles, including a cappella and instrumentally accompanied works. Public appearances are scheduled throughout the semester with an emphasis on community outreach.

Course Content

Lecture

1. Musical Fundamentals
    a. Eurhythmic exercise
    b. Introduction to sight reading
2. Basics of Vocalism
    a. Breathing techniques
    b. Vocal exercises
    c. Diction for singers
3. Learning notes and individual parts
4. Memorizing parts
5. Preparation for performance: staging, etc.
6. Scheduled performances
7. Performance evaluation

Students who repeat this course (B, C, or D sections of the course) are expected to show substantial skills development beyond their previous section outcomes.Students can sight read and perform solo melodic patterns in major and minor.

B. Students can sight read and perform solo melodic patterns in major and minor.

C. Students can sight read and perform individual vocal parts in a 4-part score, including Renaissance and early Baroque a cappella works.

D. Students can sight read and perform complex harmonic patterns, including vocal jazz and world music styles, both a cappella and with instrumental accompaniment.

Course Objectives

At the end of the course, the student will be able to:

1. evaluate individual singing skills within the context of a vocal ensemble.
2. evaluate individual musicianship skills within the context of a vocal ensemble.
3. compare and evaluate singing diction in various styles of vocal music.
4. identify and perform complex rhythmic and harmonic patterns in vocal music.
5. perform vocal ensemble music in public.

Methods of Instruction

- **Lab**
- **Lecture**

Assignments

- **Outside Assignments**
    1. Individual study of voice parts.
    2. Prepare to sing alone and in sections.
    3. Selected memorization of music to be performed.
    4. Concert performances.
- **Sample Assignment(s)**
    Research and write a program note on a selected work to be published in the concert program.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.

B. Evidence of mastery of the material by the ensemble as a whole.

2. Audio Feedback: The class will review recorded playback of performances.

Sample Evaluation: The performances are the evaluations.

Texts and Other Instructional Materials

Adopted Textbook

None

Supplemental Texts

1. Music published for choral organizations.

Instructional Materials

None

Student Learning Outcomes

1. MUS130 SLO1 - Perform a variety of choral works in several public venues during the course.
2. MUS130 SLO2 - Investigate literary and musical meaning of works studied during the course.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 133

Catalog Course Title: Chamber Voices

Banner Course Title: Chamber Voices

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	4.0	64.0 - 72.0	2.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated

3

Grading Method

Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Provides the opportunity to study and perform standard choral literature of the Baroque and Classical periods. A cappella performance is emphasized. Public concert appearances will include repertoire in a wide range of styles, including accompanied works. Audition at first class meeting.

Course Content

Lecture

1. Review vocal production and singing diction
   a. vocal production
   b. vowel and consonant sounds
   c. choral blend
2. Language and pronunciation: as required by repertoire of study, and including
   a. English
   b. Latin
   c. Italian, German, French, Spanish
3. Learning notes and individual parts
4. Memorizing parts
5. Preparation for performance: staging, etc.
6. Scheduled performances
7. Performance evaluation

Students who repeat this course are expected to show substantial skills development beyond their previous section outcomes.

Students can sight read and perform solo melodic patterns in major and minor.
Students can sight read and perform individual vocal parts in a 4-part score.
Students can sight read and perform complex rhythmic patterns including mixed meter and changes of tempo within the context of a larger choral work.

Course Objectives

At the end of the course, the student will be able to:

1. evaluate individual singing skills within the context of a vocal ensemble.
2. evaluate individual musicianship skills within the context of a vocal ensemble.
3. compare diverse performance languages other than, and including, English.
4. identify and perform complex rhythmic and harmonic patterns in vocal music.
5. perform vocal ensemble music in public.

Methods of Instruction

- **Lab**
- **Lecture**

Assignments

- **Outside Assignments**
  1. Individual study of voice parts.
  2. Prepare to sing alone and in sections.
  3. Selected memorization of music to be performed.
  4. Concert performances.
  5. Written evaluation of semester performances.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.
B. Evidence of mastery of the material by the ensemble as a whole.
2. Audio Feedback: the performances are the evaluation.

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts

1. Music published for choral organizations.

Instructional Materials
None

Student Learning Outcomes

1. MUS133 SLO1 - Perform a variety of choral works in several public venues during the course.
2. MUS133 SLO2 - Investigate literary and musical meaning of works studied during the course.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 137
Catalog Course Title: Concert Chorale
Banner Course Title: Concert Chorale

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	4.0	64.0 - 72.0	2.0
Total Contact Hours	4.0	64.0 - 72.0	

Number of Times Course may be Repeated
3

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Designed to give singers the opportunity to rehearse and perform standard choral literature with emphasis on large choral works.

Course Content

Lecture

1. Review vocal production, vowel and consonant

    a. vocal production

    b. vowel and consonant sounds

    c. choral blend

2. Language and Pronunciation: According to Music to be Studied

    a. Latin

    b. Spanish

    c. German

3. Learning Notes and Individual Parts

4. Memorizing Parts

5. Preparation for Performance: Staging, etc.

6. Scheduled Performances

7. Performance Evaluation

Course Objectives

At the end of the course, the student will be able to:

1. perform in languages other than English.
2. compare and analyze compositions of different composers.
3. identify and solve the technical problems of voice production, tonal blend, and complex rhythmic and harmonic patterns.
4. determine the styles of musical interpretation that are appropriate to various periods.
5. perform public concerts.

Methods of Instruction

- **Lab**
- **Lecture**

Assignments

- **Outside Assignments**
    1. Individual study of voice parts.
    2. Prepare to sing alone and in sections.
    3. Memorization of music to be performed.
    4. Concert performances.
- **Sample Assignment(s)**

Research and write a program note on a selected work to be published in the concert program.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.
B. Evidence of mastery of the material by the ensemble as a whole.
2. Audio Feedback: Students will review audio tapes of performances.
Sample Evaluation: The performances are the evaluations.

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts

1. Music published for choral organizations.

Instructional Materials
None

Student Learning Outcomes

1. MUS137 SLO1 - Perform a variety of choral works in several public venues during the course.
2. MUS137 SLO2 - Investigate literary and musical meaning of works studied during the course.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 140

Catalog Course Title: Symphonic Band

Banner Course Title: Symphonic Band

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
3

Grading Method
Letter Grade or Pass/No Pass

Requisites

Limitations on Enrollment
Audition.

Entrance Skills

None

Catalog Description

The study of band literature, techniques of ensemble playing, and concert performance. Numerous public performances.

Course Content

Lecture

1. Preparation for Concert #1
   a. initial readings to familiarize the players with new repertoire
   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation
   c. discussions of performance practice based on stylistic considerations
   d. directions for the actual performance including performance etiquette
   e. public performance
2. Preparation for Concert #2 (As before)
3. Preparation for Concert #3 (As before)
4. Preparation for Concert #4 (As before)
5. Preparation for Concert #5 (As before)

Discussions will be held following each concert for the purpose of performance evaluation.

Original compositions and transcriptions are selected from the Baroque, Classical, Romantic and Modern Periods. The period and difficulty of the music selected is based on the performance ability of the students.

Students who repeat this course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. play their individual parts correctly.
2. perform and participate in correct rehearsal and public performance techniques.
3. evaluate theirs and others' performances.
4. improve their ability to perform as a member of an ensemble.

Methods of Instruction

- **Lab**

Assignments

- **Outside Assignments**
  1. Learn individual parts.
  2. Concert performances.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.
B. Evidence of mastery of the material by the ensemble as a whole.

2. Audio Feedback: The class will review recorded playback of performances.
Sample Evaluation: The performances are the evaluations.

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts

1. Musical parts will be supplied by the school.

Instructional Materials
None

Student Learning Outcomes

1. MUS140 SLO1 - Perform a mid-semester concert.
2. MUS140 SLO2 - Perform an end of semester concert.

Distance Learning

This course is not Distance Learning.

Board Approval:
PCA Established:
DL Conversion:
Date Reviewed: Spring 2012
Catalog Year: -

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 143
Catalog Course Title: Jazz Band
Banner Course Title: Jazz Band

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
3

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Designed for members of the Allan Hancock College Jazz Band, which will perform a variety of traditional and contemporary jazz works. The band will make several appearances during the semester.

Course Content

Lecture

1. Preparation for Concert #1

   a. initial readings to familiarize the players with new repertoire

   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation

   c. discussions of performance practice based on stylistic considerations

   d. directions for the actual performance

   e. public performance

2. Preparation for Concert #2

   a. initial readings to familiarize the players with new repertoire

   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation

   c. discussions of performance practice based on stylistic considerations

   d. directions for the actual performance

   e. public performance

3. Preparation for Concert No. 3

   a. initial readings to familiarize the players with new repertoire

   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation

   c. discussions of performance practice based on stylistic considerations

   d. directions for the actual performance

   e. public performance

Course Objectives

At the end of the course, the student will be able to:

1. play his/her individual part correctly.
2. perform and participate in correct rehearsal and performance techniques.
3. evaluate his/her own performance and the performances of others.
4. improve his/her ability to perform as a member of a modern Jazz ensemble.
5. improvise in a Jazz style.

Methods of Instruction

- **Lab**
- **Methods of Instruction Description:**

  Discussions will be held following each concert for the purpose of performance evaluation. If possible, recordings of the concert can be reviewed for evaluation purposes.

  For each of the possible repetitions of the class, players will be advanced to more difficult parts in the new music for the semester.

  Students who enroll in B, C, or D sections of the course are expected to show substantial skills development beyond their previous section outcomes.

Assignments

- **Other Assignments**
    1. Learn individual parts.
    2. Concert performances.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.
B. Evidence of mastery of the material by the ensemble as a whole.
2. Audio Feedback: The class will review recorded playback of performances.
Sample Evaluation: The performances are the evaluations.

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts

1. Instrumental parts will be supplied by the school.
2. Gridley, Mark. Jazz Styles. 2008

Instructional Materials
None

Student Learning Outcomes

1. MUS143 SLO1 - Perform parts correctly.
2. MUS143 SLO2 - Perform an end of semester concert.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 145

Catalog Course Title: Big Band Jazz

Banner Course Title: Big Band Jazz

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated

3

Grading Method

Letter Grade or Pass/No Pass

Requisites

Prerequisite

Ability to play an appropriate instrument and read music

Entrance Skills

None

Catalog Description

A performance ensemble that specializes in the Big Band and Swing Music of the 1930s and 1940s. The ensemble will have several performances each semester.

Course Content

Lecture

1. Preparation for Concert #1

   a. initial readings to familiarize the players with new repertoire

   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation

   c. discussions of performance practice based on stylistic considerations

   d. directions for the actual performance

   e. public performance

2. Preparation for Concert #2

   a. initial readings to familiarize the players with new repertoire

   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation

   c. discussions of performance practice based on stylistic considerations

   d. directions for the actual performance

   e. public performance

3. Preparation for Concert No. 3

   a. initial readings to familiarize the players with new repertoire

   b. clarification of details concerning musical dynamics, phrasing, rhythm and articulation

   c. discussions of performance practice based on stylistic considerations

   d. directions for the actual performance

   e. public performance

Discussions will be held following each concert for the purpose of performance evaluation. If possible, recordings of the concert can be reviewed for evaluation purposes.

For each of the possible repetitions of the class, players will be advanced to more difficult parts in the new music for the semester.

Students who repeat this course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. play his/her individual part correctly.
2. perform and participate in correct rehearsal and Big Band/Swing performance techniques.
3. evaluate his/her own performance and the performances of others.
4. improve his/her ability to perform as a member of an ensemble.
5. improvise in a Big Band/Swing style.

Methods of Instruction

- **Lab**

Assignments

- **Other Assignments**
    1. Learn individual parts.
    2. Concert performances.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.
B. Evidence of mastery of the material by the ensemble as a whole.
2. Audio Feedback: The class will review recorded playback of performances.
Sample Evaluation: The performances are the evaluations.

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts

1. Instrumental parts will be supplied by the school.
2. Gridley, Mark. Jazz Styles, Prentice Hall, 2008
3. Coker, Jerry. Improvising Jazz, Simon and Schuster, 1987

Instructional Materials
None

Student Learning Outcomes

1. MUS145 SLO1 - Perform parts correctly.
2. MUS145 SLO2 - Perform in a Big Band/Swing band in a semester concert.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)
Department: Fine Arts
Prefix and Number: MUS 151
Catalog Course Title: Concert Band
Banner Course Title: Concert Band

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	3.000	48.0 - 54.0	1.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	3.0	48.0 - 54.0	1.0
Total Contact Hours	3.0	48.0 - 54.0	

Number of Times Course may be Repeated
3

Grading Method
Letter Grade or Pass/No Pass

Requisites

Limitations on Enrollment
Audition

Entrance Skills

None

Catalog Description

The study of concert band literature, with an emphasis on works and transcriptions from the Renaissance and Baroque period techniques of ensemble performance and rehearsal techniques. There will be several public performances.

Course Content

Lecture

Lab

1. Preparation for Concert #1
   a. Initial readings to familiarize the players with new repertoire.
   b. Clarification of details concerning musical dynamics, phrasing, rhythm and
   c. articulation.
   d. Discussions of performance practice based on stylistic considerations.
   e. Directions for the actual performance including performance etiquette.
   f. Public performance.
2. Preparation for Concert #1
3. Students who repeat this course are expected to show substantial skills development beyond their previous section outcomes.
4. Sight-read their parts more accurately.
5. Perform their parts with increased accuracy relative to musical dynamic, rhythm and articulation.
6. Continue to improve sight-reading skills.
7. Perform their parts with increased accuracy relative to musical dynamic, rhythm and articulation.
8. Perform more difficult parts in the section.
9. Perform the most difficult parts in the section.
10. Act as a section leader, helping other section members with their parts.

Discussions will be held following each concert for the purpose of performance evaluation.

Course Objectives

At the end of the course, the student will be able to:

1. play their individual parts correctly.
2. perform and participate in correct rehearsal and public performance techniques.
3. evaluate their own performance as well as those of others.
4. improve their ability to perform as a member of an ensemble.

Methods of Instruction

- **Lab**

Assignments

- **Outside Assignments**
  1. Learn individual parts.
  2. Concert performances.

Methods of Evaluation

1. Instructor assessment:
A. Evidence of individual practice and study.
B. Evidence of mastery of the material by the ensemble as a whole.

2. Audio Feedback: The class will review recorded playback of performances.
Sample Evaluation: The performances are the evaluation.

Texts and Other Instructional Materials

Adopted Textbook
None

Supplemental Texts

1. Instrumental parts will be supplied by the college.

Instructional Materials
None

Student Learning Outcomes

1. MUS151 SLO1 - Perform in a mid-semester concert.
2. MUS151 SLO2 - Perform an end of semester concert.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Music (Masters Required)

Department: Fine Arts

Prefix and Number: MUS 160

Catalog Course Title: Music Business

Banner Course Title: Music Business

Units and Hours

	Hours per Week	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	0.000	0.0 - 0.0	0.0
Outside-of-Class Hours	-	-	
Total Student Learning Hours	2.0	32.0 - 36.0	2.0
Total Contact Hours	2.0	32.0 - 36.0	

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An overview of business concerns that affect musicians and composers in the fields of live performance and sound recording. Topics include copyright; royalties; the roles of managers, agents, and attorneys; as well as Internet issues.

Course Content

Lecture

1. The Role of Managers, Attorneys and Agents in the Music Industry

2. The Music Recording Industry

    a. Advances, royalties, producers, distribution deals etc.

3. Songwriting and Music Publishing

    a. Copyright, publishing companies, synchronization, transcription licenses, songwriting royalties

4. Advanced Copyright Issues

    a. Copyright ownership, duration, termination, extension rights, digital samples, sound recording, group provisions.

5. Live Performance & Touring

6. Classical Music Concerns

7. Internet Issues

8. Music for Motion Pictures

9. Performer issues, film songwriting, composer agreements, licensing existing recordings and soundtrack album deals.

Course Objectives

At the end of the course, the student will be able to:

1. describe the steps necessary to gain copyright clearance for works an individual wishes to perform.
2. calculate the amount of royalties payable for the performance rights to a composition.
3. identify circumstances that would require the services of a manager, agent or attorneys in the development of their career.
4. list common copyright and royalty issues associated with the use of music in television, motion pictures or on the Internet.

Methods of Instruction

- **Lecture**

Assignments

- **Other Assignments**
    1. Written research papers.
    2. Assigned readings.
    Sample assignments:
    1. Research the rights of the original artist when their music is digitally sampled and used as part of

another performer's song. Prepare a three-page description of your findings. Be sure to document your sources.

2. Read the material in your textbook concerning the role of a manager in a musician's career and write a two-page synopsis.

Methods of Evaluation

1. Research papers.
2. Writing assignments.
2. Written tests.
Sample test essay question:
Compare and contrast the business aspects of a composer or performer working in a traditional sound recording studio with a composer or performer working in the motion picture industry.

Texts and Other Instructional Materials

Adopted Textbook

1. Passman, Donald *All You Need to Know About the Music Business* 2012

Supplemental Texts

1. Fink, Michael. Inside the Music Industry.

Instructional Materials
None

Student Learning Outcomes

1. MUS160 SLO1 - Describe the role of copyright in the music industry.
2. MUS160 SLO2 - Describe the role of performance rights in the music industry.
3. MUS160 SLO3 - Describe the functions of different occupations in the music industry.
4. MUS160 SLO4 - Discuss the legal issues concerned with the use of music in television, motion pictures and the Internet.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Program Outline

Title: MUSIC
Award Type: Associate in Arts

The music major fulfills lower-division requirements for students planning to transfer to a four-year college or university culminating in employment in the areas of music teaching, music performance and many other related fields of the music industry. In addition, the associate in arts degree will benefit those students seeking employment in the commercial music industry (e.g. merchandising, club-date performance, recording, church music positions, public recreation departments, private teaching). All music majors are required to take one performance class each semester.

The graduate of the Associate in Arts in MUSIC will:

- Analyze and notate music using traditional Western music notation, theory and harmony.
- Perform as a member of an instrumental or vocal ensemble.
- Recognize and describe the key figures and the breadth of achievement in Western music history.

Program Requirements

Units: 24

A major of 32 units is required for the associate in arts degree.

Required core courses (24 units):

MUS101	Music History Ancient-Baroque	3
MUS102	Music History Classical-Modern	3
MUS111	Music Theory 1	4
MUS112	Music Theory 2	4
MUS113	Music Theory 3	4
MUS114	Music Theory 4	4
MUS120	Beginning Piano +	1
MUS121	Intermediate Piano +	1

Plus a minimum of 4 units selected from the following performance ensembles (students may repeat those courses designated as repeatable for degree credit):

Units: 4

MUS130	Mixed Ensemble	2
MUS132	Masterworks Chorale	2
MUS133	Chamber Voices	2
MUS137	Concert Chorale	2
MUS140	Symphonic Band	1
MUS143	Jazz Band	1
MUS144	Jazz Improvisation	1
MUS145	Big Band Jazz	1

| MUS150 | Instrumental Ensemble | 1 |
| MUS151 | Concert Band | 1 |

Plus a minimum of 4 units selected from the following: **Units: 4**

MUS100	Music Appreciation	3
MUS104	Roots of Pop, Rock, Jazz	3
MUS105	The American Musical-Stage & S	3
MUS106	World Music Appreciation	3
MUS115	Intro Sound Record & Mix	3
MUS116	Sound Production Techniques	3
MUS117	Electronic Music MIDI Recording	3
MUS118	Intro to Electronic Music	3
MUS119	Electronic Music Studio Technique	1
MUS123	Class Vocal Techniques	2
MUS124	Intermediate Vocal Techniques	2
MUS125	Beginning Guitar	1
MUS126	Intermediate Guitar	1
MUS127	Vocal Repertoire	2
MUS160	Music Business	2

+: May be waived by examination.

Total Program Units   **32**

Allan Hancock College
Program Outline

Title: SOUND TECHNOLOGY
Award Type: Certificate of Achievement

The sound technology certificate is intended to prepare students for careers in sound recording and sound reinforcement in live and studio performance situations, as well as in the film industry, television, radio and other areas where sound recording and electronic music play an increasingly vital role. The certificate program can also be a valuable preparation for enrolling in an advanced commercial music school.

The graduate of the Certificate of Achievement in SOUND TECHNOLOGY will:

- recognize and define the basic terminology associated with acoustics.
- recognize and define the basic terminology associated with sound recording and electronic music.
- participate in sound recording and mix-down sessions.
- produce and record works of electronic music.

Program Requirements

A total of 19 units is required for the certificate.

		Units: 12
Required core courses (12 units):		
MUS115 or	Intro Sound Record & Mix	3
FILM120	Introduction to Sound Recording and Mixing	3
MUS116 or	Sound Production Techniques	3
FILM121	Sound Production Techniques	3
MUS117	Electronic Music MIDI Recording	3
MUS118	Intro to Electronic Music	3
Plus a minimum of 7 units selected from the following:		**Units: 7**
EL118	Fundamentals of DC and AC Circuits Analysis	3
EL119	Fundamentals of DC and AC Circuits Analysis Laboratory	2
FILM110	Introduction to Motion Picture and Video Production	4
MUS104	Roots of Pop, Rock, Jazz	3
MUS111	Music Theory 1	4
MUS112	Music Theory 2	4
MUS119	Electronic Music Studio Technique	1
MUS143	Jazz Band [+]	1

Program Sequence

Year 1 Fall Semester 6 units

Year 1 Spring Semester 7 units

Year 2 Fall Semester 6 units

+: May be repeated for credit

Total Program Units   19

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Exhibit 5

PROPOSED CHANGES TO THE MUSIC DEGREE

PROPOSED MUSIC CURRICULUM

Instructor Schedules

DIAZ
Days	Time	Course	Units	Room
MW	930-1050	Theory I/II	3	E12
MW	1100-1220	Theory III/IV	3	E12
MW	300-350	Mariachi Band	1	E12
TR	1100-1220	Electronic/MIDI	3	E10
TR	1245-315	Audio I/II	3	E10/12

*mariachi needs approval as course

LUCAS
Days	Time	Course	Units	Room
MW	930-1050	Roots (World)	3	E11
MW	1100-1220	Appreciation	3	E11
TR	1100-1220	History I/II	3	E11
TR	1245-250	Choir	2	E11

*roots currently repeats every semester

FOREMAN
Days	Time	Course	Units	Room
MW	830-920	Fundamentals	2	E11
MW	1100-1150	Piano I/II	1	Building K
TR	830-920	Musicianship I/II	1	E10
TR	1000-1050	Musicianship III/IV	1	E10
TR	1100-1150	Piano III/IV	1	Building K

Coelho
Days	Time	Course	Room
TR	930-1050	Guitar I/II	E12

Ruyle
Days	Time	Course	Room
MW	1245-250	Vocal Technique I/II/III/IV	E11

Olivieri
Days	Time	Course	Room
M	600-900	Symphonic Band	E12

Osborne
Days	Time	Course	Room
R	615-920	Jazz Band	E12

Commercial Music Degree

1st year — Fall I
Course	Schedule
MUS 131	MW - 930-1050 - Theory I
MUS 111	MW - 1100-1150 - Piano I
3	*English/Math/Core
MUS 113	TR - 830-920 - Musicianship I
3	TR - 930-1050 - English/Math/Core
MUS 137	TR - 1100-1220 - Electronic Music
MUS 01x	*Ensemble
15/15	

1st year — Spring I
Course	Schedule
MUS 132	MW - 930-1050 - Theory II
MUS 112	MW - 1100-1150 - Piano II
3	*English/Math/Core
MUS 114	TR - 830-920 - Musicianship II
3	TR - 930-1050 - English/Math/Core
MUS 138	TR - 1100-1220 - MIDI
MUS 01x	*Ensemble

2nd year — Fall II
Course	Schedule
MUS 231	MW - 1100-1220 - Theory III
3	*English/Math/Core
3	*English/Math/Core
MUS 213	TR - 1000-1050 - Musicianship III (or Guitar I)
MUS 211	TR - 1100-1150 - Piano III
MUS 237	TR - 1245-315 - Audio I
MUS 01x	*Ensemble
15/15	

2nd year — Spring II
Course	Schedule
MUS 232	MW - 1100-1220 - Theory IV
3	*English/Math/Core
3	*English/Math/Core
MUS 214	TR - 1000-1050 - Musicianship IV (or Guitar II)
MUS 212	TR - 1100-1150 - Piano IV
MUS 238	TR - 1245-315 - Audio II
MUS 01x	*Ensemble
60	

Traditional Vocal/Music Degree

1st year — Fall I
Course	Schedule
MUS 131	MW - 930-1050 - Theory I
MUS 111	MW - 1100-1150 - Piano I
MUS 025	MW - 1245-250 - Vocal Technique I
MUS 113	TR - 830-920 - Musicianship I
3	TR - 930-1050 - English/Math/Core
MUS 133	TR - 1100-1220 - History I
MUS 02x	TR - 1245-250 - Choir
15/15	

1st year — Spring I
Course	Schedule
MUS 132	MW - 930-1050 - Theory II
MUS 112	MW - 1100-1150 - Piano II
MUS 026	MW - 1245-250 - Vocal Technique II
MUS 114	TR - 830-920 - Musicianship II
3	TR - 930-1050 - English/Math/Core
MUS 134	TR - 1100-1220 - History II
MUS 02x	TR - 1245-250 - Choir

2nd year — Fall II
Course	Schedule
MUS 233	MW - 930-1050 - Roots (American)
MUS 231	MW - 1100-1220 - Theory III
MUS 027	MW - 1245-250 - Vocal Technique III
3	TR - 800-920 - English/Math/Core
MUS 213	TR - 1000-1050 - Musicianship III
MUS 211	TR - 1100-1150 - Piano III
MUS 02x	TR - 1245-250 - Choir
15/15	

2nd year — Spring II
Course	Schedule
MUS 234	MW - 930-1050 - World Music
MUS 232	MW - 1100-1220 - Theory IV
MUS 028	MW - 1245-250 - Vocal Technique IV
3	TR - 800-920 - English/Math/Core
MUS 214	TR - 1000-1050 - Musicianship IV
MUS 212	TR - 1100-1150 - Piano IV
MUS 02x	TR - 1245-250 - Choir
60	

Course Naming Format

Unified Numbering System	1st Digit = Ensemble/Freshman/Sophomore	
	2nd Digit = Course Units	
	3rd Digit = Specific Course	

Piano I	MUS 111	Piano III	MUS 211
Piano II	MUS 112	Piano IV	MUS 212
ET I	MUS 113	ET III	MUS 213
ET II	MUS 114	ET IV	MUS 214
Fund.	MUS 121	Music Business	MUS 221
Theory I	MUS 131	Theory III	MUS 231
Theory II	MUS 132	Theory IV	MUS 232
History I	MUS 133	Roots	MUS 233
History II	MUS 134	World	MUS 234
Electronic	MUS 137	Audio I	MUS 237
MIDI	MUS 138	Audio II	MUS 238

ENSEMBLES & LESSONS BOTH YEARS	Mariachi	MUS 011
	Symphony	MUS 012
	Jazz	MUS 013
	Guitar I	MUS 014
	Guitar II	MUS 015
	Choir (s)	MUS 021
		MUS 022
		MUS 023
		MUS 024
	Vocal Class (es)	MUS 025
		MUS 026
		MUS 027
		MUS 028

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2 Year Commercial Music Certificate

1st year — Fall I
Course	Schedule
MUS 131	MW - 930-1050 - Theory I
MUS 111	MW - 1100-1150 - Piano I
MUS 137	TR - 1100-1220 - Electronic Music
7	

Spring I
Course	Schedule
MUS 132	MW - 930-1050 - Theory II
MUS 112	MW - 1100-1150 - Piano II
MUS 138	TR - 1100-1220 - MIDI
7	

2nd year — Fall II
Course	Schedule
MUS 231	MW - 1100-1220 - Theory III
MUS 211	TR - 1100-1150 - Piano III (or Guitar I)
MUS 237	TR - 1245-315 - Audio I
7	

Spring II
Course	Schedule
MUS 232	MW - 1100-1220 - Theory IV
MUS 212	TR - 1100-1150 - Piano IV (or Guitar II)
MUS 238	TR - 1245-315 - Audio II
7	
28	

2 Year Traditional Music Certificate

1st year — Fall I
Course	Schedule
MUS 131	MW - 930-1050 - Theory I
MUS 111	MW - 1100-1150 - Piano I
MUS 133	TR - 1100-1220 - History I
7	

Spring I
Course	Schedule
MUS 132	MW - 930-1050 - Theory II
MUS 112	MW - 1100-1150 - Piano II
MUS 134	TR - 1100-1220 - History II
7	

2nd year — Fall II
Course	Schedule
MUS 233	MW - 930-1050 - Roots (American)
MUS 231	MW - 1100-1220 - Theory III
MUS 211	TR - 1100-1150 - Piano III
7	

Spring II
Course	Schedule
MUS 234	MW - 930-1050 - World
MUS 232	MW - 1100-1220 - Theory IV
MUS 212	TR - 1100-1150 - Piano IV
7	
28	

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1 Year Commercial Music Certificate

1st year — Fall I
Course	Schedule
MUS 131	MW - 930-1050 - Theory I
MUS 111	MW - 1100-1150 - Piano I (or Guitar I)
MUS 025	MW - 1245-250 - Vocal Technique I
MUS 137	TR - 1100-1220 - Electronic Music
9	

Spring I
Course	Schedule
MUS 132	MW - 930-1050 - Theory II
MUS 112	MW - 1100-1150 - Piano II (or Guitar II)
MUS 026	MW - 1245-250 - Vocal Technique II
MUS 138	TR - 1100-1220 - MIDI
9	
18	

1 Year Traditional Music Certificate

1st year — Fall I
Course	Schedule
MUS 131	MW - 930-1050 - Theory I
MUS 111	MW - 1100-1150 - Piano I
MUS 133	TR - 1100-1220 - History I
MUS 02x	TR - 1245-250 - Choir
9	

Spring I
Course	Schedule
MUS 132	MW - 930-1050 - Theory II
MUS 112	MW - 1100-1150 - Piano II
MUS 134	TR - 1100-1220 - History II
MUS 02x	TR - 1245-250 - Choir
9	
18	

VALIDATION

PROGRAM REVIEW -- VALIDATION TEAM MEMBERS

TO: Academic Dean – Rick Rantz   Date: 12/11/2018

From: Ann Lucas and Chris Diaz

We recommend the following persons for consideration for the validation team:

DEPARTMENT   Fine Arts   PROGRAM Music

Board Policy <u>requires</u> that the validation team be comprised of the dean of the area, one
faculty member from a related discipline/program, and two faculty members from
unrelated disciplines.

John Hood	ART
(Name)	(Related Discipline/Program)
Susannah Kopecky	Library
(Name)	(Unrelated Discipline/Program)
Sean Gottlieb	Chemistry
(Name)	(Unrelated Discipline/Program)

At the option of the self-study team, the validation team <u>may</u> also include one or more of the following: a. someone from a four-year
institution in the same discipline; someone from another community college in the same discipline; a high school instructor in the same
discipline; a member of an advisory committee for the program. Please complete the following as relevant to your program review.

Sean Gottlieb *(signature)*   Asst. Professor
(Name)   (Title)

Affiliation: AHC   L & PS   Telephone Contact Number: (925) 323 4591

Address_____ (Mailing)City/State/Zip_____ email Sean.gottlieb@ ahc ...

John Hood *(signature)*   Assoc Professor
(Name)   (Title)

Affiliation: AHC   Telephone Contact Number:_____

Address_____
(Mailing)   City/State/Zip   email address

N/A Susannah Kopecky *(signature)*   Assoc. Prof./Librarian
(Name)   (Title)

Affiliation: AHC Library   Telephone Contact Number: X 3453

Address_____
_____ (Mailing)   City/State/Zip   email address Susannah.Kopecky @ hancockcollege.e!

APPROVED: Rick Rantz   3/27/19
           Academic Dean   Date

VALIDATION TEAM
MUSIC PROGRAM REVIEW

Recommendations

1. As a "vocational" TOP coded program, the Sound Technology (Certificate of Achievement) program within the music program is out of compliance with four important mandates: 1) California Code of Regulations; 2) California Education Code; 3) ACCJC Accreditation; and 4) AHC Board Policy. As such, the Validation Team recommends that the Sound Technology program immediately address this issue by forming and meeting with an advisory committee in accordance with the attached documents. This should happened before the end of the spring 2019 semester.
2. Create an itemized list of equipment and other required resources needed to support the music programs and attach cost estimates.
3. Attach new restructuring plan for music degree/certificates and begin drafting and submitting the necessary course modifications and/or new courses for approval.
4. Continue to examine ways to offer and integrate private lessons into the music program.
5. Form relationships with area high school music programs and develop a structured plan to attract students within these programs to the music programs at Allan Hancock College.
6. Serve the greater community by developing noncredit music programs.
7. Work closely with the Counseling Department and Public Affairs to promote music programs to students.
8. Substantially increase the number of students earning degrees and certificates in music.

VALIDATION TEAM SIGNATURE PAGE

Rick Rank
_____

_____

_____

Susin Kapay
_____

_____

_____

PLAN OF ACTION-POST VALIDATION

Recommendation: Bring the Sound Technology (Certificate of Achievement) into compliance with the California Code of Regulations, the Education Code, ACCJC Accreditation, and AHC Board policy by forming an advisory committee.

Action: An advisory committee will be formed by the end of the Spring 2019 semester.

Recommendation: attach a new restructuring plan for the music degree and certificates and begin drafting the necessary modifications and creation of new courses.

Action: the restructuring plan is included in this present Program Review. Creating and modifying courses will be an ongoing process that will begin meaningfully in the 2019-2020 school year, when the new full time faculty member replacing Dr. Lucas is hired.

Recommendation: explore offering and integrating applied music (private lessons in voice or instrument) as part of the music program.

Action: this is fully part of the recommendation to restructure the music degree and certificates; applied lessons are new courses that have to be written. Ongoing beginning Fall 2019.

Recommendation: form relationships with area high schools and attract students to the music program at AHC.

Action: With the new hire potentially being the jazz band instructor, recruitment to that program will be part of the job. A new choir director will also be necessary, and forging those ties will be important for that faculty member to undertake as well. The Sound Technology and Recording program already reaches out to the community and will continue to do so.

Recommendation: develop noncredit music programs.

Action: the most pressing need is for the choral program to have the community education opportunity, just as the band does. Community education status would also be useful for jazz band. This is one of Dr Lucas' last actions of Spring 2019, to get the process started.

Recommendation: work with Counseling and Public Affairs to promote music programs to students.

Action: This is ongoing work already, and there is a need for those two departments to be a bit more up to speed. It will be music faculty's responsibility to continue the dialogue and maintain the music program's visibility to those colleagues.

Recommendation: increase the number of students earning degrees and certificates.

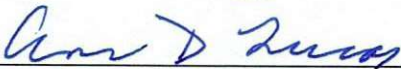Action: if the preceding recommendations and actions are taken, this recommendation will naturally follow.

PLAN OF ACTION – Post-Validation

Review and Approval

Plan Prepared By

Christopher L. Diaz _____ Date: 4-8-19

Ann D. Lucas _____ Date: 4-8-19

_____ Date:_____

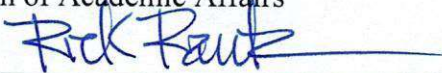_____ Date:_____

_____ Date:_____

Reviewed:

Department Chair*

_____ Date: 4/9/19

*Signature of Department Chair indicates approval by department of Plan of Action.

Reviewed:

Dean of Academic Affairs

Rick Rantz _____ Date:_____

Vice President, Academic Affairs

_____ Date: Feb 1, 2022

Robert Curry (Feb 1, 2022 09:50 PST)

Post Validation for Music 2018-19 6-year PR

Final Audit Report   2022-02-01

Created:	2022-02-01
By:	Lisa Gutierrez (lisa.gutierrez@hancockcollege.edu)
Status:	Signed
Transaction ID:	CBJCHBCAABAAi5u9xFVXf0cfSHrtra1JPUWRIwdPMnjC

"Post Validation for Music 2018-19 6-year PR" History

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2022-02-01 - 5:47:22 PM GMT- IP address: 209.129.94.61

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