**Sinclair Community College**

**Continuous Improvement Annual Update 2013-14**

**Please submit to your dean and the Provost’s Office no later than Oct. 1, 2013**

**Department:** 0230 – Music

Year of Last Program Review: FY 2012-2013

Year of Next Program Review: FY 2017-2018

**Section I: Department Trend Data, Interpretation, and Analysis**

**Degree and Certificate Completion Trend Data – OVERALL SUMMARY**

Please provide an interpretation and analysis of the Degree and Certificate Completion Trend Data (Raw Data is located in Appendix A*): i.e. What trends do you see in the above data? Are there internal or external factors that account for these trends? What are the implications for the department? What actions have the department taken that have influenced these trends? What strategies will the department implement as a result of this data?*

Music obviously is not a large program, and because it is a professional program from the very first sequence of courses required in its curriculum, it is demanding. Community colleges that have accredited music departments generally see something in the neighborhood of a 10% graduation rate--meaning that one out of ten students who enter a music program will finish. Overall, this is what Sinclair's music program experiences as well. Not reflected in the data above, however, are the students who complete their capstone project (a solo graduation recital) and have also completed their music coursework, but still have some additional gen ed work to do, and therefore have not, and may not, matriculate. The department will need to address this. Over the past two years, for instance, there have been 12-15 graduation recitals, but not the same number of students actually graduating.

**Course Success Trend Data – OVERALL SUMMARY**

Please provide an interpretation and analysis of the Course Success Trend Data (Raw Data is located in Appendix A). Looking at the success rate data provided in the Appendix for each course, please discuss trends for high enrollment courses, courses used extensively by other departments, and courses where there have been substantial changes in success.

Music has always had a fairly high course success rate, slightly higher or lower than 80%. Perhaps because our ACS is not high, and the fact that there is so much one-on-one instruction occurring in much of our curriculum--ensuring a higher degree of concern for students among instructors--this success rate is something we are proud of. Music has no high enrollment courses. Our Music Appreciation, History of Rock, and World Music courses are offered to the general student population as Arts/Humanities elective fulfillments, and are typically our largest classes. Their rate of success has been reasonably good, in the 69%-85% range. Our introductory courses, where students are just trying the waters, so to speak, to gage their own talent and interest, represent our lowest success numbers, as is typical in other community college music departments. These figures range from the mid 60s to the mid 80s. Our most academically challenging courses, Survey of Musical Styles I and II, also--expectedly--have figures in the 60s and 70s.

Please provide any additional data and analysis that illustrates what is going on in the department (examples might include accreditation data, program data, benchmark data from national exams, course sequence completion, retention, demographic data, data on placement of graduates, graduate survey data, etc.)

The department has been accredited by the National Association of Schools of Music since 1998, one of only 22 community college music departments nationwide to meet NASM standards. At the moment, the department is preparing for a re-accreditation visit, preparing a self-study and doing all the required associated work. Part of this preparation will be developing a survey of graduates. Since ours is a transfer degree, all of our graduates continue on elsewhere to finish a BM degree. We have three articulation agreements locally, and will soon have a fourth (Bowling Green). Our program places students in such diverse institutions as Wright State University, University of Dayton, Central State University, Capital University, The Ohio State University, Ohio University, Bowling Green State University, University of Akron, Baldwin Wallace University, Miami University, Wheaton University, VanderCook College of Music, Belmont University, Boston Conservatory, Berklee College of Music, Oberlin College, College-Conservatory of Music at the University of Cincinnati, Cleveland Institute of Music, and Manhattan School of Music. Our own departmental assessment data--data collected at the end of every series of courses (not every individual course)--is in line with the same 80-some percent success rate indicated in the Appendix.

**Section II: Progress Since the Most Recent Review**

Below are the goals from Section IV part E of your last Program Review Self-Study. Describe progress or changes made toward meeting each goal over the last year.

|  |  |  |
| --- | --- | --- |
| **GOALS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| Long-term goals for the department in terms of student learning will be to expand online offerings. | In progress [x] Completed [ ] No longer applicable [ ]  | The department will be offering for the first time this spring semester an online World Music course, a course specifically developed to be offered online only. Next year, we expect to add a Jazz Appreciation online course. |
| Add an Introduction to Music Education course to the music major curriculum. | In progress [ ] Completed [x] No longer applicable [ ]  | This course will be offered for the first time in spring 2014. |
| Initiate an orchestral ensemble. | In progress [ ] Completed [ ] No longer applicable [x]  | Although this has been a long term goal for many years, the department finally has given up attempting to do this. Space issues and personnel challenges, as well as too many competing community orchestras, while not insurmountable obstacles, are nevertheless challenges that we cannot meet at the moment. It is not impossible that this issue may be revisited at some point in the future.  |
| Offer applied lessons at the satellite sites.  | In progress [x] Completed [ ] No longer applicable [ ]  | We offer applied music lessons at Courseview, and are willing to do so at Huber and Englewood, providing a room with a piano is present.  |

Below are the Recommendations for Action made by the review team. Describe the progress or changes made toward meeting each recommendation over the last year.

|  |  |  |
| --- | --- | --- |
| **RECOMMENDATIONS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| The department should find new ways to promote their performances – since additional advertising dollars specifically for the department are not likely to be forthcoming in the foreseeable future, the review team recommends that the department explore other means of increasing the visibility of upcoming performances. There may be opportunities to collaborate with instructors of Marketing courses to use students to develop new approaches for marketing the department’s performances. An expanded social media presence could be considered, or there may be other new ways of marketing programs. It is recommended that any efforts in this regard be primarily done by students rather than faculty, to provide students a learning opportunity regarding the promotion of musical events. Someone in the department should be given the responsibility for pursuing these efforts - if no one is responsible for it, it is less likely to get done. | In progress [x] Completed [ ] No longer applicable [ ]  | The department recently met with the Marketing staff to address the general goal of making the music department's presence more widely known. We have secured quotations and photos of successful music alumni to feature in brochures, which should be printed this semester. As part of our re-accreditation effort, we are in the process of expanding our departmental website, which already includes information about our program season. Separately linked information on the site--concerning auditions, scholarships, transfer, our performance ensembles, and every other aspect of our music department--will be valuable and informative information for students as well as community members--or whoever searches for us online. As with other comments by our reviewers about our program, however, a certain amount of naivete exists. The "someone" in the department who can do these marketing/PR things is the department chair--as it would be in any community college music department--and the chair is already overburdened. Our feeling in the department is that Marketing itself should be proactive with each department, particularly those like Music which for many people in the community, serves as a window--a first acquaintance--with the school in general. While engaging students who are current Marketing students to do the work sounds like a good idea, if the idea of promoting concerts to the community in a professional way is the goal, then our own Marketing professionals--we feel--would do the job in the most impressive manner. Our connection with those folks, we are hoping, will now pay impressive dividends.  |
| The department may want to consider hosting a Fine Arts Night or Fine Arts Showcase or some other activity similar to the Wright State University Arts Gala as a means of increasing the visibility of the program. | In progress [ ] Completed [ ] No longer applicable [x]  |  The galas put on by Wright State and U.D. require budgets that Sinclair's music department does not have. Marketing for Wright State's gala requires months of preparation and publicity--by non-music department personnel--and tickets for the event itself sell for $150. Even if these challenges were not obstacles, Sinclair's music department does not have the breadth of offerings necessary to pull off an entire evening of entertainment, done by students, to create an impressive, open-to-the community arts funding event at the Schuster or some similar venue.  |
| While charging admission for the department’s performances would likely decrease attendance, the department may want to consider allowing donations at performances as a revenue source to help fund student activities in the program. | In progress [ ] Completed [ ] No longer applicable [x]  |  Donations at collegiate concert events are simply not done--or at least they are something no one in the music department has ever seen. Forgetting the tax-deductibility of donations that patrons would want to document--and forgetting the fact that, technically, donations to the department should occur through Advancement--the small amounts of money that would be donated--say, in a donation box or something similar--would be miniscule in relation to the kind of funds that the department needs. WSU and UD do not charge admission for their concerts or faculty recitals, as these are considered reaching-out, good-PR events. |
| Since a substantial number of the full-time faculty are facing retirement in the coming years, succession planning and resource planning should be a priority. The department emphasized the decades of experience senior faculty members have, which is a plus, but which also means that inevitably there are retirements on the horizon. Steps should be taken to ensure that much of their knowledge is documented and communicated to subsequent faculty hires so it is not lost to the institution as they retire. In addition, there are new federal laws that will affect the employment of adjunct faculty nationwide that will require the department to consider resource planning in regards to part-time instructors. | In progress [x] Completed [ ] No longer applicable [ ]  |  Everyone in the music department is aware of what is likely to occur regarding fulltime personnel in the next five years. Assuming good health on the part of the five fulltime faculty, the current department chair will retire in the next two years, and two senior-most faculty members will retire in the next five to ten years after that. When the current chair retires, there is abundant talent among the remaining faculty to fill the chair's position and conduct a search for a new faculty member.The 11-hour cap on adjunct hours is a completely separate issue, and the department is meeting this challenge. It has meant finding and adding some additional adjunct instructors while cutting back on the hours (and usefulness to the department) of a number of senior adjunct instructors.  |
| . While the quality of the faculty in the department is outstanding, there are currently no female full-time faculty members. The department is strongly encouraged to consider gender diversity when it comes time to fill openings created by retiring faculty in years to come. | In progress [x] Completed [ ] No longer applicable [ ]  | What can we say about this? We will, of course--out of desire and common sense--seek to fill any new position we are offered with a female instructor. Our current FT/PT ratio is something like 35%/65%. The department lost af FT line when Bruce Jordan retired five years ago, and this ratio has been problematic ever since. We would love to have the opportunity to address the issue by hiring a fulltime female musician/instructor. |
| The department has developed a limited number of online music history and appreciation courses for non-music majors – it is recommended that the department explore development of more of these courses, with the caveat that any courses developed should be Transfer Assurance Guideline (TAG) courses or part of the Ohio Transfer Module (OTM). | In progress [x] Completed [ ] No longer applicable [ ]  | This suggestion seems to reflect a lack of understanding about the current curricular process at Sinclair. The slogan that used to characterize the institution--finding the need, etc--has largely been replaced, for understandable reasons, with a need to produce graduates and establish course success rates. Adding courses that might generate student interest and involvement--whether they are online offerings or not--is no longer part of our departmental or institutional philosophy unless such courses are part of a degree or certificate.The department would love to offer many online offerings, and we will try our best to do so. Getting World Music offered this coming spring--which is not a required course in our or any curriculum--was a long, uphill struggle because such courses are not currently seen as being necessary. The same thing may happen with Jazz Appreciation, which we hope we will be allowed to offer some time next year. These courses WILL, per the reviewer's suggestion, be OTM compatible, and that, for the present time, seems to be the only avenue through which the department can offer new and interesting courses.  The chair of the music department is Sinclair's representative to the OBR TAG group for Music. TAG courses in Music are required, core curriculum courses, not peripheral, personal-interest courses that might also serve as OMT electives. Personal interest courses are, by definition, not TAG courses.  |
| Better tracking of students who leave the Music department is recommended whether students graduate or simply move on from the program. Information on whether these students enroll in other institutions can be obtained from Research, Analytics, and Reporting, as can data regarding employment statewide. The department may want to consider partnering with RAR to do a comprehensive analysis of outcomes for Music majors, both those who graduate from their programs and those who don’t. | In progress [x] Completed [ ] No longer applicable [ ]  | This is truly an area the department needs to become efficient and proficient in. It may take the involvement of RAR, or some combination of RAR and department-initiated surveying, but we will definitely benefit by attempting to track our grads as well as those who transfer (or just leave). The Choral Music Association, a department-sponsored club, has a web presence on Facebook. Part of our plans involve utilizing Facebook (and social media in general) to connect with alumni. Nolan Long, faculty advisor to the CMA, will be taking the responsibility for overseeing this. |
| Many review team members noted that there wasn’t a great deal of data presented in the self-study. It is important that the department track data at a high level and monitor trends across years. There may be additional data that the department wants to track that may be available from RAR. A recommendation in the previous Program Review was that the department seek support from RAR in tracking retention and graduation, and that recommendation is echoed here. In some cases the department collects data, but it is not well documented – improvements in how data is maintained and reported may allow the department to provide a more detailed picture of the movement of students through their programs and the eventual outcomes in the next Program Review. | In progress [x] Completed [ ] No longer applicable [ ]  | Because our enrollment is relatively small, it has not been problematic for us to observe our own retention and graduation rates. Our graduation rate, as already mentioned, is something like 10%. The department initiated a mandatory, two-tiered advising system some ten years ago, and as a result, has a very high level of retention from first year to second year among music majors. Generally speaking, the department has about 100 music majors at any given time, which indicates to us that we are retaining students continually over the long term. While we do not formally collect data, we have a reasonably accurate idea. The department is certainly not averse to "data" as a generality, nor is the chairperson--the individual who would be responsible for all data collection--averse to adding this to his list of responsibilities, particularly if it benefitted the department and ultimately, music students. This suggestion might have been more useful, however, if the missing "data" had been specified--what data would have been halpful to see, etc. This suggestion seems to have been more about form (data) than content. Nevertheless, the department will be gathering more data about itself than it has in the past, from RAR and DAWN, in this school year and in years to follow.  |

**Section III: Assessment of General Education & Degree Program Outcomes**

The Program Outcomes for the degrees are listed below. **All program outcomes must be assessed at least once during the 5 year Program Review cycle, and assessment of program outcomes must occur each year**.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **General Education Outcomes** | To which degree(s) is this program outcome related? | Year assessed or to be assessed. | Assessment MethodsUsed | What were the assessment results? (Please provide brief summary data) |
| Critical Thinking/Problem Solving | All programs | **2012-2013** | Locally developed exams: organizing observable data into useful formats; using appropriate problem-solving methods. | The performance of music, which involves the reading of symbols and translating them into movements which in turn produce sounds, is an example of critical thinking and problem solving at a very high level. Each series of MUSIC courses concludes with an assessment of whether a student has acquired basic expertise in the critical thinking and problem solving areas—these seven assessment tests, given each spring, indicate that we are succeeding well in developing these aptitudes in our students. An overall success rate between 80 and 85% is a yearly expectation we count on. |
| Values/Citizenship/Community | All programs | **2013-2014** |  |  |
| Computer Literacy | All programs | **2014-2015** |  |  |
| Information Literacy | All programs | **2015-2016** |  |  |
| Oral Communication | All programs | **2016-2017** |  |  |
| Written Communication | All programs | **2016-2017** |  |  |
|  |  |  |  |  |
| **Program Outcomes** | To which course(s) is this program outcome related? | Year assessed or to be assessed. | Assessment MethodsUsed | What were the assessment results? (Please provide brief summary data) |
| Articulate the historical style characteristics of Western European music as they changed from medieval to modern times. | MUS 2217, 2218                                 |  |       |       |
| Identify and describe aural, analytical and compositional techniques used by composers from 900 AD to present time; demonstrate computer literacy with interactive music theory software. | MUS 1110, 1111, 1112, 1113, 1114, 2111, 2112, 2113, 2114  |  |       |       |
| Perform standard level solo and ensemble repertoire | MUS 1119, 1131, 1133, 1135, 1137, 1141, 1143, 1145, 1147, 1149, 1153, 2251, 2261, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521,2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2600  |  |       |       |
| Sight-read (on piano), harmonize, perform in ensembles, improvise and demonstrate piano technique equivalent to established sophomore levels. | MUS 1115, 1116, 2115, 2116 | **2012-2013** | Locally developed exams. | Piano for Music Majors IV students are given end-of-year proficiency exams that cover eight skill areas, acquired over the course of two years. Students are given 45-minute individual one-on-one exams in: scales, chord, arpeggios, transposition, harmonization, sight-reading, vertical score reading, and memorization. The spring 2013 exams scored a collective average of 85% pass.       |

**General Education Outcomes**

1. Are changes planned as a result of the assessment of general education outcomes? If so, what are those changes?

At present, no change is planned.

1. How will you determine whether those changes had an impact?

n/a

**Program Outcomes**

1. Are changes planned as a result of the assessment of program outcomes? If so, what are those changes?

No changes—no additional program outcomes are planned.

1. How will you determine whether those changes had an impact?

n/a

**Improvement Efforts**

1. What were the results of changes that were planned in the last Annual Update? Are further changes needed based on these results?

No update was offered in 2012-13, as the department had its 5-year review during that school year. In the 2011-12 review, a number of things were planned:

* Finding rehearsal and storage space – still in progress, no success yet.
* Revising Music Student Handbook – completed.
* Creating recruitment brochures – in progress, completion Fall 2013.
* Revamp web presence – ongoing, completion Fall 2013.
* Commence recital-attendance program – abandoned idea.
* Add Intro to Music Ed and World Music courses – completed.
* Revise instrument replacement plan – to be completed by Spring 2014.
* Revise all routine music-student forms – completed.
* Establish process through which alumni can be contacted in order to assess program effectiveness—to be completed by Spring 2014.
1. Are there any other improvement efforts that have not been discussed in this Annual Update submission?

This update has been very thorough. Because it is occurring concurrently with the writing of a re-accreditation self-study, every facet of the department—or so it seems, anyway--has been considered.

**APPENDIX – PROGRAM COMPLETION AND SUCCESS RATE DATA**

**Degree and Certificate Completion**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Division | Department | Department Name | Program | FY 07-08 | FY 08-09 | FY 09-10 | FY 10-11 | FY 11-12 | FY 12-13 |
| LCS | 0230 | Music | CM.CRT | 1 | . | . | . | . | . |
| LCS | 0230 | Music | MUS.AA | 9 | 7 | 12 | 3 | 10 | 5 |
| LCS | 0230 | Music | MUS.S.AA | . | . | . | . | . | 1 |

**Course Success Rates**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Department** | **Department Name** | **Course** | **FY 07-08** | **FY 08-09** | **FY 09-10** | **FY 10-11** | **FY 11-12** | **FY 12-13** |
| 0230 | Music | MUS-105 | 66.0% | 75.2% | 69.1% | 65.0% | 65.5% | 37.5% |
| 0230 | Music | MUS-106 | 100.0% | 85.7% | 83.3% | 100.0% | 100.0% | . |
| 0230 | Music | MUS-107 | 88.9% | 100.0% | 88.9% | 90.9% | 94.1% | . |
| 0230 | Music | MUS-108 | 100.0% | 100.0% | 85.7% | 100.0% | 80.0% | . |
| 0230 | Music | MUS-1101 | . | . | . | . | . | 62.0% |
| 0230 | Music | MUS-1102 | . | . | . | . | . | 69.2% |
| 0230 | Music | MUS-1103 | . | . | . | . | . | 66.7% |
| 0230 | Music | MUS-111 | 81.1% | 77.8% | 73.0% | 72.1% | 71.7% | . |
| 0230 | Music | MUS-1110 | . | . | . | . | . | 67.3% |
| 0230 | Music | MUS-1111 | . | . | . | . | . | 90.0% |
| 0230 | Music | MUS-1112 | . | . | . | . | . | 82.1% |
| 0230 | Music | MUS-1113 | . | . | . | . | . | 78.9% |
| 0230 | Music | MUS-1114 | . | . | . | . | . | 73.7% |
| 0230 | Music | MUS-1115 | . | . | . | . | . | 78.3% |
| 0230 | Music | MUS-1116 | . | . | . | . | . | 76.5% |
| 0230 | Music | MUS-1117 | . | . | . | . | . | 81.8% |
| 0230 | Music | MUS-1118 | . | . | . | . | . | 75.0% |
| 0230 | Music | MUS-1119 | . | . | . | . | . | 80.0% |
| 0230 | Music | MUS-112 | 80.8% | 80.0% | 96.2% | 96.7% | 93.9% | . |
| 0230 | Music | MUS-1121 | . | . | . | . | . | 70.0% |
| 0230 | Music | MUS-1122 | . | . | . | . | . | 69.6% |
| 0230 | Music | MUS-113 | 90.9% | 93.3% | 100.0% | 93.1% | 93.1% | . |
| 0230 | Music | MUS-1131 | . | . | . | . | . | 88.5% |
| 0230 | Music | MUS-1132 | . | . | . | . | . | 64.0% |
| 0230 | Music | MUS-1133 | . | . | . | . | . | 83.3% |
| 0230 | Music | MUS-1134 | . | . | . | . | . | 81.8% |
| 0230 | Music | MUS-1135 | . | . | . | . | . | 87.5% |
| 0230 | Music | MUS-1136 | . | . | . | . | . | 84.6% |
| 0230 | Music | MUS-1137 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1138 | . | . | . | . | . | 83.3% |
| 0230 | Music | MUS-1139 | . | . | . | . | . | 90.9% |
| 0230 | Music | MUS-114 | 91.7% | 88.5% | 83.3% | 94.4% | . | . |
| 0230 | Music | MUS-1140 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1141 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1142 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1143 | . | . | . | . | . | 87.5% |
| 0230 | Music | MUS-1144 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1145 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1146 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1149 | . | . | . | . | . | 75.0% |
| 0230 | Music | MUS-115 | 72.8% | 73.0% | 66.4% | 70.6% | 69.5% | 74.2% |
| 0230 | Music | MUS-1150 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1151 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1152 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-116 | 86.4% | 79.2% | 87.0% | 80.8% | 83.9% | . |
| 0230 | Music | MUS-117 | 87.5% | 94.1% | 100.0% | 66.7% | 88.5% | . |
| 0230 | Music | MUS-1171 | . | . | . | . | . | 59.2% |
| 0230 | Music | MUS-1172 | . | . | . | . | . | 72.7% |
| 0230 | Music | MUS-1173 | . | . | . | . | . | 64.3% |
| 0230 | Music | MUS-1174 | . | . | . | . | . | 83.3% |
| 0230 | Music | MUS-118 | 58.8% | 87.5% | 92.9% | 68.2% | 86.4% | . |
| 0230 | Music | MUS-119 | 86.2% | 90.0% | 96.4% | 82.1% | . | . |
| 0230 | Music | MUS-120 | 95.2% | 97.0% | 93.5% | 78.3% | . | . |
| 0230 | Music | MUS-121 | 69.1% | 74.5% | 61.1% | 67.6% | 67.0% | 87.5% |
| 0230 | Music | MUS-124 | 100.0% | . | . | . | . | . |
| 0230 | Music | MUS-125 | 74.5% | 57.9% | . | 76.2% | 72.0% | 85.2% |
| 0230 | Music | MUS-126 | 84.0% | 72.4% | 73.5% | 74.1% | 72.9% | 75.0% |
| 0230 | Music | MUS-127 | 89.3% | 88.0% | 95.2% | 97.4% | . | . |
| 0230 | Music | MUS-131 | 85.7% | 82.4% | 65.5% | 57.1% | 77.8% | . |
| 0230 | Music | MUS-132 | 90.0% | 82.4% | 84.2% | 77.8% | 92.9% | . |
| 0230 | Music | MUS-133 | 54.5% | 85.7% | 78.9% | 75.0% | 78.6% | . |
| 0230 | Music | MUS-139 | 79.2% | 50.0% | 69.8% | 75.6% | 62.9% | . |
| 0230 | Music | MUS-141 | 82.9% | 75.0% | 68.6% | 75.6% | 70.7% | . |
| 0230 | Music | MUS-142 | 80.0% | 80.0% | 85.0% | 83.3% | 74.2% | . |
| 0230 | Music | MUS-143 | 90.0% | 100.0% | 84.6% | 92.6% | 92.3% | . |
| 0230 | Music | MUS-145 | 62.5% | 84.6% | 69.2% | 81.8% | . | . |
| 0230 | Music | MUS-148 | 100.0% | . | . | . | . | . |
| 0230 | Music | MUS-149 | 100.0% | . | . | . | . | . |
| 0230 | Music | MUS-150 | 100.0% | . | . | . | . | . |
| 0230 | Music | MUS-1500 | . | . | . | . | . | 95.1% |
| 0230 | Music | MUS-1501 | . | . | . | . | . | 87.5% |
| 0230 | Music | MUS-1502 | . | . | . | . | . | 88.9% |
| 0230 | Music | MUS-1503 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1508 | . | . | . | . | . | . |
| 0230 | Music | MUS-1509 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-151 | 69.5% | 70.4% | 70.2% | 72.5% | 69.7% | 83.3% |
| 0230 | Music | MUS-1510 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1512 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1513 | . | . | . | . | . | 66.7% |
| 0230 | Music | MUS-1515 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1516 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1517 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-1519 | . | . | . | . | . | 50.0% |
| 0230 | Music | MUS-152 | 16.7% | 83.3% | 70.0% | 58.3% | 70.0% | . |
| 0230 | Music | MUS-1520 | . | . | . | . | . | 50.0% |
| 0230 | Music | MUS-1521 | . | . | . | . | . | 83.3% |
| 0230 | Music | MUS-1523 | . | . | . | . | . | 66.7% |
| 0230 | Music | MUS-154 | 100.0% | 72.7% | 100.0% | 100.0% | . | . |
| 0230 | Music | MUS-155 | 88.9% | 100.0% | 97.0% | 100.0% | . | . |
| 0230 | Music | MUS-158 | 100.0% | 100.0% | 100.0% | . | . | . |
| 0230 | Music | MUS-162 | 66.7% | 100.0% | . | . | 100.0% | . |
| 0230 | Music | MUS-166 | 87.9% | 85.4% | 88.6% | 90.4% | . | . |
| 0230 | Music | MUS-167 | . | . | 100.0% | 88.9% | . | . |
| 0230 | Music | MUS-169 | . | 100.0% | 100.0% | 80.0% | . | . |
| 0230 | Music | MUS-170 | 87.5% | 90.5% | 88.3% | 85.6% | 86.4% | . |
| 0230 | Music | MUS-171 | 92.6% | 92.4% | 92.6% | 94.9% | 90.5% | . |
| 0230 | Music | MUS-172 | 92.3% | 96.7% | 96.4% | 84.4% | 100.0% | . |
| 0230 | Music | MUS-173 | . | . | 87.5% | 100.0% | 100.0% | . |
| 0230 | Music | MUS-176 | 100.0% | 100.0% | 100.0% | 87.5% | 100.0% | . |
| 0230 | Music | MUS-177 | 85.7% | 83.3% | 91.7% | 90.9% | 100.0% | . |
| 0230 | Music | MUS-178 | . | 83.3% | 75.0% | 66.7% | . | . |
| 0230 | Music | MUS-179 | 100.0% | 100.0% | 100.0% | 66.7% | . | . |
| 0230 | Music | MUS-182 | 69.2% | 100.0% | 100.0% | . | . | . |
| 0230 | Music | MUS-183 | 100.0% | . | 100.0% | 100.0% | 100.0% | . |
| 0230 | Music | MUS-184 | 100.0% | 100.0% | 100.0% | 100.0% | . | . |
| 0230 | Music | MUS-185 | 75.0% | 100.0% | 100.0% | 100.0% | 100.0% | . |
| 0230 | Music | MUS-186 | 100.0% | 100.0% | 100.0% | . | . | . |
| 0230 | Music | MUS-187 | 89.5% | 97.8% | 88.6% | 85.3% | 50.0% | . |
| 0230 | Music | MUS-188 | 71.4% | 93.3% | 80.0% | 90.0% | 100.0% | . |
| 0230 | Music | MUS-189 | 90.0% | 90.9% | 100.0% | 100.0% | . | . |
| 0230 | Music | MUS-190 | 85.0% | 81.0% | 87.5% | 89.2% | 100.0% | . |
| 0230 | Music | MUS-194 | 100.0% | 90.9% | 100.0% | 100.0% | . | . |
| 0230 | Music | MUS-195 | 97.3% | 99.3% | 95.2% | 99.1% | . | . |
| 0230 | Music | MUS-198 | . | . | . | . | 89.8% | . |
| 0230 | Music | MUS-199 | . | . | . | . | 90.0% | . |
| 0230 | Music | MUS-200 | . | . | . | . | 88.7% | 100.0% |
| 0230 | Music | MUS-211 | 85.7% | 93.3% | 83.3% | 100.0% | 86.4% | . |
| 0230 | Music | MUS-2111 | . | . | . | . | . | 87.0% |
| 0230 | Music | MUS-2112 | . | . | . | . | . | 90.5% |
| 0230 | Music | MUS-2113 | . | . | . | . | . | 83.3% |
| 0230 | Music | MUS-2114 | . | . | . | . | . | 82.4% |
| 0230 | Music | MUS-2115 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2116 | . | . | . | . | . | 77.8% |
| 0230 | Music | MUS-2117 | . | . | . | . | . | 68.8% |
| 0230 | Music | MUS-2118 | . | . | . | . | . | 63.6% |
| 0230 | Music | MUS-212 | 94.1% | 100.0% | 100.0% | 91.7% | 100.0% | . |
| 0230 | Music | MUS-213 | 87.5% | 100.0% | 88.9% | 75.0% | 94.7% | . |
| 0230 | Music | MUS-216 | 93.8% | 90.0% | 93.3% | 88.9% | 77.8% | . |
| 0230 | Music | MUS-217 | 100.0% | 100.0% | 80.0% | 85.7% | 87.5% | . |
| 0230 | Music | MUS-218 | 100.0% | 90.0% | 88.9% | 100.0% | 90.9% | . |
| 0230 | Music | MUS-221 | 100.0% | . | 100.0% | 85.7% | 100.0% | . |
| 0230 | Music | MUS-2210 | . | . | . | . | . | 58.3% |
| 0230 | Music | MUS-225 | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | . |
| 0230 | Music | MUS-2251 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2252 | . | . | . | . | . | 93.3% |
| 0230 | Music | MUS-2261 | . | . | . | . | . | 80.0% |
| 0230 | Music | MUS-229 | 100.0% | . | 100.0% | 100.0% | 81.8% | . |
| 0230 | Music | MUS-241 | 80.0% | 92.9% | 77.8% | 90.9% | 90.5% | . |
| 0230 | Music | MUS-242 | 93.3% | 92.3% | 100.0% | 80.0% | 94.4% | . |
| 0230 | Music | MUS-243 | 100.0% | 92.9% | 88.9% | 100.0% | 93.8% | . |
| 0230 | Music | MUS-248 | . | . | . | . | 95.2% | . |
| 0230 | Music | MUS-249 | . | . | . | . | 94.6% | . |
| 0230 | Music | MUS-250 | . | . | . | . | 91.4% | 100.0% |
| 0230 | Music | MUS-2500 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2501 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2502 | . | . | . | . | . | 85.0% |
| 0230 | Music | MUS-2503 | . | . | . | . | . | 85.7% |
| 0230 | Music | MUS-2504 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2505 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2507 | . | . | . | . | . | 80.0% |
| 0230 | Music | MUS-2516 | . | . | . | . | . | . |
| 0230 | Music | MUS-2517 | . | . | . | . | . | . |
| 0230 | Music | MUS-2518 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2524 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2525 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2526 | . | . | . | . | . | . |
| 0230 | Music | MUS-2530 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2534 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-2536 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-258 | . | . | . | . | 100.0% | . |
| 0230 | Music | MUS-260 | . | . | . | . | 100.0% | . |
| 0230 | Music | MUS-2600 | . | . | . | . | . | 100.0% |
| 0230 | Music | MUS-261 | . | . | . | . | 94.4% | . |
| 0230 | Music | MUS-262 | . | . | . | . | 89.7% | . |
| 0230 | Music | MUS-263 | . | . | . | . | 85.2% | . |
| 0230 | Music | MUS-264 | . | . | . | . | 100.0% | . |
| 0230 | Music | MUS-265 | . | . | . | . | 91.7% | . |
| 0230 | Music | MUS-266 | . | . | . | . | 87.5% | . |
| 0230 | Music | MUS-270 | . | . | 100.0% | . | . | . |
| 0230 | Music | MUS-280 | . | . | . | . | 91.3% | . |
| 0230 | Music | MUS-281 | . | . | . | . | 96.4% | . |
| 0230 | Music | MUS-282 | . | . | . | . | 95.3% | 100.0% |
| 0230 | Music | MUS-285 | . | . | . | . | 100.0% | . |
| 0230 | Music | MUS-286 | . | . | . | . | 100.0% | . |
| 0230 | Music | MUS-287 | . | . | . | . | 90.0% | . |
| 0230 | Music | MUS-288 | . | . | . | . | 78.6% | . |
| 0230 | Music | MUS-289 | . | . | . | . | 93.8% | . |
| 0230 | Music | MUS-290 | . | . | . | . | 93.3% | 100.0% |
| 0230 | Music | MUS-296 | 87.5% | 100.0% | 93.1% | 88.2% | 100.0% | . |
| 0230 | Music | MUS-298 | 78.9% | 90.5% | 94.1% | 96.0% | 100.0% | . |
| 0230 | Music | MUS-299 | 97.9% | 93.0% | 96.3% | 92.5% | 94.4% | . |