

Comprehensive Program Review Report



Program Review - Music

Program Summary

2021-2022

Prepared by: Michael Tackett, John Sorber, Chaumonde Porterfield-Pyatt, Brian Johnson, Robert Hinds

What are the strengths of your area?: COS Music Dept. offers a comprehensive music program including AA in Music and AAT in Music (TMC) with an emphasis in three areas: Instrumental, Voice, and Keyboard. We also offer a certificate program in Commercial Music. The degree includes courses in Music Theory, Applied Music and Ensemble Performance. We also offer a full range of GE transfer courses: Music Appreciation, History of Jazz, History of Rock and Roll, Music of the World, and Music Fundamentals.

PERFORMANCE ENSEMBLES:

During 2020-2021 our bands and choirs produced a variety of virtual performances. We even collaborated with the drama department to produce a musical. With the exception of last year (due to Covid) our Major Performing Ensembles maintain a high visibility in the community and throughout the states of California and Nevada, performing concerts and at collegiate music festivals; including recruitment tours of the local high schools and Faculty Recitals. Each year the department reaches out to approximately 3000 high school students during recruitment tours/performances/festivals. Public performances represent the culminating experience of these ensembles. The performance ensembles are filled with both music majors and non-majors. These performances are integral to the development of the students, as they prepare for transfer or degree completion. The performances are of the highest standards, are well-attended, and are perceived by the community at large as a valuable part of the cultural and social fabric.

APPLIED MUSIC:

Our Applied Music Program allows students to study privately (voice, instrumental, piano) with the highest caliber professional musicians in the area. This jury program has enabled our students to transfer into University music programs with great success. The students perform in weekly Master Classes and multiple student recitals each semester. The Applied Music Program is open solely to music majors who are concurrently enrolled in or have successfully completed Music Theory and Major Performance Ensembles. The Applied Music Classes have a Multi-Year success rate of 85.4% for each statistically significant Race/Ethnicity group for the last 3 years.

INSTRUMENTAL DEPT:

With the exception of last year (due to Covid) the instrumental ensembles have continued the tradition of excellence in their local concerts and perform at numerous festivals in California and Nevada. The Pep Band performs at the majority of the sporting events throughout the year and at pep rally's held in the student courtyard. A Community Band has been revived and allows members of our community to be active on the COS campus. The program includes a Symphonic Band, Jazz Band, Symphony Orchestra, Pep Band, and Musical Theater Orchestra. All five groups combined perform approximately 25 concerts throughout the academic year with an average of 250 attendees at each performance. The Symphonic Band goes on tour to local high schools to perform and recruit students. The multi-year success rate for the three instrumental ensembles ranges from 83.5% to 94.3%. This is including a large drop in the success rate of MUS 74AD (69%) in 2020-2021 due to Covid and moving online. Overall, the success rates are high and show students understanding of content.

CHORAL MUSIC:

General Summary for Choral Department - The COS Choral Program is known throughout the state for its long history of outstanding musicianship and superior performances. With the exception of last year (due to Covid) our Concert Choir and Chamber Singers have been consistently invited to perform at prestigious Invitational Choral Festivals at San Jose State

University, CSU Long Beach, CSU Fullerton and University of Southern California. The choral department has maintained its numbers over the past three years and the Concert Choir had approximately 65 students enrolled in Spring 2020. This is a large number of students and quite a bit larger than most community college choral Programs. A Community Chorus also continues to thrive to allow members of the community to be active on campus and has performed major works with the Sequoia Symphonic Orchestra and local professional musicians. The Multi-year success rates for the choral performing groups are very strong in each statistically significant race/ethnicity group. MUS 34AD (Concert Choir) has a total multi-year success rate of 86.1%. Mus 36-39 range from 87%-96% This numbers suggest a strong student investment and understanding of the material.

2020-2021 shows a success rate decline of approximately 14%. This is entirely due to COVID 19 and the switch to fully online learning for the year. Every effort was made to engage the students in a synchronous live format, but true ensemble singing is not possible with the current technological confines. Zoom classes were a short term requirement but are not suggested for future learning if at all possible. Professor Sorber's hypothesis is that the success rate will jump back up now that we have returned to face-to-face instruction. Class sizes are still significantly smaller and we will need to be committed to aggressive recruiting to rebuild the program.

VOICE:

The COS voice classes offer an opportunity for beginning/Intermediate singers to establish healthy and effective habits for vocal production and build quality technique that is transferable to all musical genres. MUS 30 and 31 are struggling and require attention and focus to build for the future. Enrolment has been steadily declining and we have been forced to offer fewer sections as a result. The multi-year success rates are also low at 63.2%. Professor Sorber consistently receives positive feedback from the students that complete the course but the drop rate seems to be part of the problem. Professor Sorber is exploring recruitment efforts and teaching strategies to find and retain more students. We are currently planning performances in the Visalia Campus quad for the spring.

PIANO:

We support and foster an environment conducive to the professional and artistic growth of students. We provide the opportunity and support for all music majors through enrollment in piano classes until the required transfer skills are acquired in order to pass a four-year institution departmental "piano proficiency examination/audition." In addition to their regular class work, music major students receive three packets of instruction, which are individually designed to meet the requirements of the specific state institutions to which they are likely to transfer. The packets cover the test criteria that is typical on an exam/audition from the majority of university music departments including scales, arpeggios, chords, chord progressions, transposition and modulation, sight-reading, harmonization, accompaniment, repertoire, score-reading, movable clefs, transposing concert pitch Instruments, and improvisation. All testing through the semester is given at their appropriate levels to both the non-music major and the music majors.

Pianos represent the foundation of the musical learning process. They are viewed as the "basic" musical instrument. Most areas of musical instruction require the use of the piano, whether for conducting, vocal coaching, ear training, or actual piano performance. The quality of pianos and their condition is of great importance and effective institutional piano maintenance benefits faculty and students in all musical disciplines. The challenge of piano service in the institutional setting lies in maintaining the excellence of these inventories in order to meet the artistic demands of faculty and students.

MUSIC THEORY: The most distinctive strength of the music theory department is its ability to bring students with little or no music reading background to a music major level of proficiency by the end of the theory sequence. Students who would not be admitted to a four year program due to a lack of experience are able to reach transferable levels within two years. Every effort is made to give students a generous amount of time to build essential skills. This is done by allowing as much testing opportunity as each student is willing to pursue. Students are allowed multiple attempts of every written exam and performance without penalty as long as they meet with the instructor following an unsatisfactory exam. These meetings include individual assessment of deficiencies and additional instruction before re-testing. Music theory courses can now be offered for synchronous online, asynchronous online or face-to-face instruction due to recent technological changes in instruction.

COMMERCIAL MUSIC:

Within our area, we offer more commercial music classes than any other college. This is a huge strength! Beyond that, in the past two years, we have successfully upgraded our certificate from a local "skill" certificate to the state-wide "certificate of achievement"! As a result, multiple employers contact me on a regular basis for COS students to become potential employees, including concert promoters, churches, theaters, and the Visalia Convention Center.

MUSIC APPRECIATION:

Students are exposed to the (7) major musical periods from a historical and musical perspective. A global view of human history and an exposure to the influences of external events have caused an evolutionary process in the development of music. A

variety of teaching methods are integrated: Power-point, Musical excerpts, lecture, Lecture by way of historical Recordings (DVD), Demonstration using the piano as a device to clarify musical methods and textures. Success rates district wide have improved tremendously over the past three years. They have gone from 58% in 2018/19 to 82% in 2020/21. We also offer dual enrollment for music appreciation classes.

ONLINE COURSES:

We currently offer Music Fundamentals, Music Appreciation, Music of the World, Music Appreciation/Jazz, and History of Rock and Roll online. Pass/Success rates with our online courses are higher in some courses and lower in others. MUS 1(Music Fundamentals) has a lower success rate online, but MUS 10 (Appreciation) has a higher success rate online. We feel this is due to the course content. Fundamentals is theory based and Appreciation is history based. It is easier for the students to comprehend straight facts in an online course. We have discussed how to raise the success rate of fundamentals online, but have not come to a complete conclusion on how to do so. We will continue discussions on methods of delivering content to students online in our Fundamental courses.

What improvements are needed?: RECRUITMENT AND ENROLLMENT:

Over the past three semesters our enrollment in all music courses have dropped. As a department, our FTES have gone from 250.58 (2018-2019) to 239.70 (2019-2020) to 146.55 (2020-2021). The drop began during the 2020 spring semester as Covid hit. The following year (2020-2021) was hit extremely hard due to ensemble and applied courses moving fully online. We feel Covid is the number one reason for the drop in enrollment. Students did not want to be online for a majority of music courses, so they dropped out or decided to take a break from music. Our enrollment has increased for Fall 2021 compared to last spring. Music course enrollment is an issue for all levels (K-12, community colleges) due to Covid. It will take some rebuilding and we are committed to recruiting for our programs. As in the past, we will continue to visit schools to promote our programs. We will hold festivals and workshops to bring high school students on campus to show them what we have to offer. We will go to local programs and workshop their ensembles, so students get the chance to work with us before deciding where they will attend college.

Our census enrollment for many courses were increasing before Covid hit. A few examples are: MUS 10 (303 for 2018-2019, 369 for 2019-2020, 224 for 2020-2021 when Covid hit), MUS 74AD (84 to 89 to 51), MUS 41AD (115 to 130 to 86) . The data shows a majority of our courses were increasing in numbers before Covid hit.

Music Appreciation resources are being developed to address the need for an online course with no textbook expenses. These materials include written instruction, video presentations of all subject materials and online worksheets, quizzes and exams.

Below are a number of ideas we have or will be incorporating to increase enrollment.

Encourage all music majors to enroll in a piano course.

Give applied music students a tour of the piano lab to create excitement for the piano course.

Schedule recruitment days in the quad area.

Create a promotional video.

Perform in quad area for certain events. We have been in discussion with Will Hobbs to create these events.

OBOES FOR THE INSTRUMENTAL DEPARTMENT:

The instrumental department is in need of two professional grade oboes. Oboes are essential to a majority of performing ensembles including Concert Bands and Symphony Orchestras. Currently, we do not own any oboes to check out to students. We have a student who plays oboe this semester and we were unable to give her one. She had to play flute although oboe is her primary instrument. Owning two oboes would give students an equal chance to shine and learn on instruments they have practiced for years in preparation for college. If a student does not have the proper equipment it could prevent them from earning the AA-T and transferring to a 4 year institution.

TRUMPETS FOR THE INSTRUMENTAL DEPARTMENT:

The instrumental department is in need of two trumpets. Trumpets are essential to performing ensembles including Concert Bands and Symphony Orchestras. Currently, we have all trumpets checked out to students. A few of them are older and not going to last much longer. They are not adequate for the level of student playing. If I had another student who played trumpet

at this point, I would not have one for them. In another year or so when the older trumpets are no longer in service we will not have sufficient equipment for the students. Without proper equipment students cannot complete course outcomes listed above. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... They also are unable to show increasing competence in performance on THEIR instrument if they have to play an instrument they normally do not play. If a student does not have the proper equipment it could prevent them from earning the AA-T and transferring to a 4 year institution.

PIANO TUNING BUDGET:

In order to maintain the yearly schedule for contract tuning, repair and maintenance for our fleet of pianos, the music faculty agrees to request a base budget. At COS, pianos need to be tuned four times a year, due to our extreme heat and cold in our valley, in addition to the volume of rehearsal and performances every semester. In past years, the department had to choose which pianos would be tuned for the year, of which many sat un-tuned, which caused great difficulty for pianos to hold their pitch. The recommendation of the College and University Technicians (CAUT) Committee of the Piano Technicians Guild request pianos to be tuned as a minimum, two times a year, and depending on the size and usage of the piano inventory, that request is raised to four-times a year. An adequate piano maintenance budget will generally be between five and ten percent of the replacement cost of the piano inventory.

At no time were all the pianos tuned every year. With the current low tuning budget, many pianos had to sit untuned during the academic year. With the wear and tear of these pianos in an institutional setting, several required immediate regulation, voicing and replacement of hammers, if not strings. The restoration/repair is expensive, which took away from the tuning of pianos at the beginning of each semester. The tuned pianos were chosen in accordance to the usage of instruction, rehearsals and performance events.

We have approximately 30 performance events per year. At the minimum, there were ten (10) events scheduled in our COS Theatre for one-year with the Steinway 9' concert grand, with the other recitals/concerts scheduled in the respective choral and instrumental rooms in 812 and 817. Obviously, these three pianos have the most usage, which require more tunings and maintenance than our other pianos on campus.

Being in communication with our technicians, their current prices are as follows: Basic tuning for upright pianos are \$145 each, tuning for the grand pianos are \$165, with the additional \$175 fee being charged for every event tuning, regardless of its physical location. With the expense of travel, technicians charge for their expenses as part of the tuning bills. The Edwards family charges \$50 per visitation in addition to their work on the assigned pianos.

To justify the requested budget of \$8,000, the cost of \$145 per upright piano, with ten pianos comes to \$1,450 per semester, or \$2,900 per year. With the tuning of the Steinway in the Theatre for 10-events at \$175, the tuning year would come to \$1,750. This is not including the classroom/rehearsal acoustic pianos in 812 and 817. Any repair, or the replacement of worn-out parts has to be done above the tuning expense if the piano is to be maintained for instruction and upcoming events.

With excessive use of the Yamaha 6' grand pianos in 812 and 817 in preparation for concerts, performing music majors, voice, choral, and instrumental students in solo, ensemble (large and small) repertoire meet multiple days per week. This frequency of usage causes the pianos to become out-of-tune quickly and need to be pulled into the standard A-440 tunings, which is not possible without the scheduling of multiple visitations by our team of piano technicians.

At times, there is an occasional harpsicord event, and that keyboard instrument needs tuning as well, which is another entry on the technicians Invoice.

The requested budget would include tuning twice a year, in addition to the following:

1. Concert Tuning and Preparation that should be tuned the day of each concert.
2. General Tuning that will take care of the seasonal changes in temperature and humidity, and specific events such as master classes, auditions, and guest performances.
3. Miscellaneous Repairs for emergencies (broken strings, action malfunctions, removing foreign objects that may have fallen into pianos, etc.)
4. Reconditioning such as hammer filing, action regulation, voicing, etc.
5. Rebuilding that extends the lifetime of pianos, which can be either partial and/or complete rebuilding, if needed.

The estimated budget is as follows:

1.	Tuning of pianos at the beginning of each semester:		
	a. Grand Pianos –		
(1)	Steinway 9’ concert grand at \$165 x 2		\$350
(2)	Two Yamaha 6’ grands at \$165 at \$330 x 2	\$660	
(1)	Kawai 6’ grand at \$165 x 2		\$350
		Sub Total:	\$1,360
	b. Upright Pianos –		
(1)	Ten (10) Yamaha & Boston pianos at \$145 (\$1,450) x 2	\$2,900	
		Sub Total:	\$4,260
2.	Event tunings for concerts per year at \$175:		
	a. Grand Pianos –		
(1)	Steinway 9’ concert grand tunings, travel expense, and miscellaneous replacement piano parts/maintenance as determined by our piano technicians	\$2,380	
		Sub Total:	\$2,380
		Grand Total:	\$8,000

Currently, there are three (3) pianos needing repair, maintenance and/or rebuilding. In the Applied Music Studio, the Boston upright piano (2008) is requiring regulation since there has only been tuning through the years with no repair or maintenance since its purchase date. The estimated repair is \$900. Another piano is the Yamaha P-22 (2001) in the Commercial Music Studio, which needs new hammers, voicing and tuning, which will amount to \$1,200. The Kawai 6’ grand piano (1981) is in storage in the choral/organ room and has not been played in concert since 2004 due to its current condition of needing a rebuild of its action and regulation in order to hold pitch and correct the loose keys that move side-to-side. With the extensive restoration, this piano will need to be moved to the technician's studio for the repair. The replacement of multiple parts and labor for the Kawai 6’ grand piano is estimated to be \$8,365. These fees show that the restoration and rebuilding of pianos is very expensive. With this one grand piano, the restoration fee is more than is being requested for a yearly budget for the tuning of twice a year and maintenance of our COS piano fleet.

UPGRADE PIANOS IN THE PIANO LAB:

With the number of students (non-music majors and music majors) playing the pianos since the opening of the piano lab in 2001, the constant wear and tear has started the decline of an older model (1990) of Yamaha Clavinova's not meeting the needs of the students, which involves the contact of the piano electronics with the new microphone/headsets. Through time, these sensitive piano contacts become worn and dirty, which causes intermittent connection between the piano and headset. This allows the student to only hear one side through the new headsets, which is not in balance with the stereo effect of piano sounds in both ears. At times, there is no sound at all. When this happens, the piano has to be pulled out to the middle of the room, contacts removed and sprayed with a specialized industrial contact spray, including the contacts underneath keys and cord connections, which can be either cleaned if not replaced, In the twenty-years of these pianos in the piano lab, every piano has developed issues with malfunctioning contacts for dust builds up, as well as the residue from pencil erasing's, even though signs are posted on the piano and the walls of the lab to be careful. There is no budget for the repair/maintenance for the electronic pianos in the piano lab.

These pianos are used not only to teach piano at all levels of skill and ability, but serves as an integral part of the learning process of all multiple usage students enrolled in Commercial Music with their Certificates, and theory students in their music major track for success. These lab pianos are also used for office hours with students on Friday afternoons with our theory professor, Brian Johnson.

The recent knowledge from the Yamaha Corporation with their institutional piano labs in higher education is that these older

models are no longer being manufactured. The result is if a piano should develop an issue, the repair is going to be pricey, which has produced bills for one (1) piano at \$300 - \$900 through the recent years. This is especially problematic when there is no repair budget for pianos in the Music Department. The monies have to be found elsewhere, which causes delay with the student that is assigned to a particular piano station, as well as the time to find funding that is not delayed with the piano being non-functioning in a classroom. For ensemble, duet playing, the student shares a piano station with a fellow classmate. Of course, in the time of COVID-19 with the social distancing of being 6' apart, the second student playing the duet has to sit at another piano with 2-pianos being played at the same time, which is not how the music was composed. Duets are composed for 1-piano with 4-hands. During class instruction, it is important the student is able to play the correct pitches in the exact location of the printed notes since the keyboard is divided between low, middle and high notes.

The different types of repair have centered on the replacement of a motherboard, stuck and broken keys, dirty contacts that deactivate the key action, as well as the connection between the piano and the microphone/headsets, and including the replacement of a complete keyboard, broken outlets, and cabinets that have the veneer curling away from the piano edges. The benches have fallen into a state of repair with wobbly legs that is a safety issue with the potential of students falling from a bench that collapses. Several students weigh over 200 pounds, which adds stress to the spindly legs with a thin screw that is often bent upon inspection. It is an accident waiting to happen. Several students have caught themselves before falling to the ground while interrupting the class. At this time, the instructor changed benches, if not to move the student into a chair, which is not ideal to play the piano. To date, there have been ten (10) pianos repaired by an electronic technician and all lab pianos have had difficulty with dirty contacts through the years. With the number of 21-pianos being requested for the upgrade in technology, it will be possible to place this project into a different two-phase program in order to meet the cap of the anticipated costs. This year's request is for 13-pianos, with the other 8-pianos being determined by another budget process that will fulfill our piano lab project for 21-pianos in completion.

As with computers, electronic or mechanical parts wear out and need to be replaced with new programs. With our twenty-one (21) lab pianos, the model CVP-103 was designed 31-years ago, which means our pianos are 20-years old and cannot be considered to comply with the latest technology. Computers and cars need to be replaced and upgraded. Not many folks are driving 20-year old cars, or using a 20-year old DOS computer. By upgrading the piano lab, the new high-tech pianos will come with new benches, which will solve our present dilemma of worn benches and out-of-date lab pianos that are no longer manufactured.

One of the older pianos was damaged in a rainstorm that came through the ceiling and flooded the insides of the piano station. A newer model of the Yamaha Clavinova CVP-701B replaced this piano in 2017. This model has the recent bells and whistles in its technology and the additional sounds of a Bosendorfer and the newer Yamaha CFX Concert Grand Piano. Our older models cannot compete with this new advanced technology. It is important that the students are learning the same availability of sound and quality that has been duplicated into the microchip in the newer model. Our goal is to match what is available in this newer model for the entire classroom, not for one student who is assigned this particular piano station.

In conclusion, pianos that cannot be adequately maintained offers no advantages to an institution and such pianos should be retired or traded in. In our case, the replacement with the latest technology would suffice to keep our students current with the latest trends for learning, as well as the transfer into our four-year institutions for the college degree programs.

PIANO BENCHES:

Our current piano benches are old and do not have height adjustability. We have students and faculty of all sizes and the current benches in the two main rehearsal spaces need to accommodate them all. If a student/faculty member cannot adjust the height of a bench it impedes their ability to learn and play correctly. We have students and faculty using the benches on a regular basis.

Describe any external opportunities or challenges.: MUSIC THEORY:

The primary challenge facing the music theory department is developing sight reading skills, mental awareness of keyboard topography and quick recognition of fundamental music structures with students who have minimal or no experience in two to three of these areas. Each of these skills require daily repetition and evaluation in order to reach acceptable levels in a two year period. The move to online instruction has been a great challenge but has also become an opportunity to restructure the program in some fundamental ways.

MUSIC FUNDAMENTALS

In 2019-2020 the overall success rate was at 59.4% with Hispanic females at 49.4% and Hispanic males at 55%. These success rates showed significant improvement in 2020-2021. The overall success rate moved to 66.7% with Hispanic females at 61.3% and Hispanic males at 63%. These rates were still under the rates of white males (70%) and white females (85%) but showed a strong move in the right direction. Additionally the number of Hispanic students was two to three times the number of white students which makes the higher percentages of the white students more prone to wide swings based on a few students. In an effort to address equity issues regarding expense for textbooks, a version of Music Fundamentals is being developed which involves video instruction, online testing through Canvas and free course materials.

PIANO:

Piano's are arguably the most important educational tools needed in a music department. Purchase and replacement of pianos requires a large initial and continuing capital outlay. A proportional maintenance budget is essential to ensure that the institution gets the maximum benefit from its investment. There should be some flexibility in the use of the annual "tuning" budget for the piano needs are not limited to one item, such as tuning, for other essential needs of a piano budget are between rebuilding, contract tuning, and equipment needs, etc. This piano budget should include the cost of the piano technician, parts and supplies, and the purchase of new pianos, as needed due to their age with extensive usage, which would be based on advice from our piano technicians on a yearly basis.

The challenge is that if pianos are not maintained to a suitable standard interfere with instruction, performance, and the learning process. With the extended hours of use, often eight to twelve hours daily, this leads to rapid wear and tear and the need for an accelerated schedule of part rehabilitation and replacement. The pianos that are in use the most on a daily basis are the grand pianos in the choral and instrumental classrooms to not only teaching, but with rehearsals and concert performances. Some of the events that are scheduled through the day and evenings in addition to classroom instruction and rehearsal, these pianos are also involved multiple times through weekends, as well. This involvement does not include the hours in the practice rooms, or the additional scheduled sessions with our accompanist. Prior to the pandemic for multiple years, some of the events have been the following: music major recitals; voice classes, instrumental and string recitals (solo and ensembles); guest artist events; faculty recitals; community chorus; orchestra rehearsals; piano performances, musical rehearsals, B-Star Gospel Choir rehearsals, College for Kids, and visiting choir and band ensembles.

With the acoustic piano having approximately 10,000 - 12,000 parts, depending on being upright or a 9' concert grand piano in our COS Theatre, the various piano parts are within the main sections of the case, keys, action, strings, soundboard, the pedal and pedal assembly.

Piano maintenance is often a neglected priority of academic institutions. Pianos that have been allowed to deteriorate do not properly represent the educational goals of a music department or the college, the workmanship of skilled piano technicians, or the high-quality manufacturing of the piano maker.

ENSEMBLES:

It has been a challenge getting students to enroll in ensembles during Covid. Students were not interested in enrolling in a performance course if they could not be in person. Attempting to make music online was a challenge for everyone. Playing in an ensemble involves each musician listening to each other. Tuning, blending, balancing, phrasing together is essential and what makes an ensemble thrive. Being in a room with musicians making music is what interests the students and keeps their passion for the art. We are in person now and seeing that interest peek again. Many high school students dropped their ensembles courses during Covid and all local programs are suffering which then affects us. We are using protective equipment (masks, bell covers, etc...) during rehearsals and this also can turn students off. Being in person has helped with enrollment, but we are not where we were before Covid. We have been promoting to the community and high schools that we are in person with hopes of the word getting out and bringing the lost students back.

Overall SLO Achievement: The music departments overall success rate for 2020-2021 was higher than the previous two years. 72% (2018-2019), 72.8% (2019-2020), 78.8% (2020-2021). This could be due to a variety of factors. The students that remained committed during the 2020-2021 academic year were comfortable with being online and succeeded. The EW also probably played a role. All ethnic groups had a higher success rate except for the multi-ethnic group which fell 1.7% from the previous year. Our African-American population had 100% success rate in 2020-2021. This is a huge leap from the past two academic years. (54.5% in 2018-2019 and 72.7% in 2019-2020). We have yet to completely determine how this huge leap occurred over the past 3 years. The main trend we see is that African-American student data is not appearing in the majority of our courses due to low enrollment. Data is suppressed if an ethnic group has less than 10 people enrolled in a certain course. Total grades given for African-American students was 55 in 2018-2019, 44 in 2019-2020, and 22 in 2020-2021. This is showing a lower

enrollment of African-American students, but a huge increase in student success. Instructors will be incorporating additional examples of African American composers and performers throughout the course. This will include searching out new repertoire for the presentation of the basic elements of music and an emphasis on African American performances of standard repertoire.

Piano courses have averaged a 37.8% success rate over the past six years (2015-2016 through 2020-2021). This needs improvement. The average success rate increased until the COVID-19 crisis. In 2018-19, it was 35.7%. and 2019-20 was 40.3%. It was found that Hispanic females were 11.9% successful with males being 45.5%. The White females was at 50% with the while males were 60%. The Multi-year was 36.6%. With the shut-down of the campus and classes being moved to online teaching, the piano success rate declined to 25% for 2020-2021. Being online, the students were not willing to keep their attendance or the desire to turn in assignments. Too many times, weekly Zoom sessions were held with only the instructor being online. Many posts to the class, as well as individual students were made at the beginning of every week to keep the support and currency of learning afresh with reviews on what topic or assignments were to be done. It made no difference for students continued to drop the class, as well as not to respond to the professor. The withdrawal rates in 2018-2019 went from 48% to 73.9% in 2020/2021. With the virus crisis overtaking our daily lives with concern and isolation from the shut-down outside the home, students appeared to not have the interest in their classwork. With the promotion of office hours and contact with the professor outside of class, students are slowly coming for individual sessions. What they are learning is the extra contact outside of class is improving their knowledge and understanding as to what is involved with the eye-muscle motor development for the playing of the piano. It is also giving the confidence that they can do the different patterns in pedagogy, which makes the difference of playing with a degree of accuracy. It is the hope more students will start meeting with the professor more. With the class back to face-to-face in the fall of 2021, it is the hope that the success rate will climb.

When on campus for piano classes, students come to class usually not prepared for their scheduled lesson, which is given at the beginning of the week. To help the student with a routine that is attainable during each rehearsal, a break-down on how many minutes each rehearsal criteria is to be spent during an one-hour session is lectured upon and written on a single-page so it serves as a reminder when rehearsing their weekly assignments at home. The established universal goal is to practice one-hour daily. If they are not doing well, that student is advised to put in more time and to schedule an office visit, and then an actual rehearsal of that piece becomes a class effort of learning more about a rehearsal technique and how to work in smaller segments. For many, it is an eye-opener. What they thought was merely to play the piece over and over again with continued errors, became a study in small units of concentration, correction, expression, ear-training, and with each playing, students learn to analyze their results after each attempt. In time, the troubled piece becomes a pleasing result of satisfaction.

After looking at the equity gaps and gender data between the Hispanic and White categories, the highest drop percentages are shown to be during the start of the COVID crisis in the 2019-2020 for females at 75.3% and males at 40.5%. During 2018-2019, females were 52.9% and males at 44.4%. The 2020-2021 has the total at 73.9% when the course was online. Many students reportedly withdrew to a number of reasons as listed below. Lives change during a semester and that influences any class with their success and drop rates. With a low-enrollment class, there is no base for the usual drops that take place in a typical class.

Of those that have shared their life-stories, females tend to be more involved with family issues of young siblings and health care, which has been the usual reason for them to drop out of class. With the men, it was often a job obligation or transportation. Even though there is no official data on the above justification as to why students drop piano, these comments are a result of personalized emails and conversations between the student and the professor through multiple semesters as to seek a reason students continue to drop the piano class. Both of these rationales should be part of the college overall ratios, not limited to a piano class. We will be meeting as a department to discuss ideas to improve the success and withdrawal rates in our piano courses.

Usually, successful music students are engaged by their love of music, motivation, background experience, prior lessons, talent and the will to learn. What makes the difference for student success is the student's scheduling of time, organization of a daily calendar, as well as the personalized setting of goals to achieve. It can also include study habits, which influences their attitude on particular classes. Primarily, many students need to change their priorities of time with social activities versus academic matters, job obligations, and family life. In the multiple years of teaching music, it has been learned that if students change their study habits, of which workshops, classes and mentors in various academic organizations can assist, the student becomes a change agent in managing their lives as to what is the most important to get whatever it is...done.

With the continuing trend of low enrollment in all piano classes, it has been difficult to ascertain the reason(s) for not having the classes filled to the maximum of piano stations (22) when there is a high enrollment in the combined applied music vocal and instrumental classes amounting to 60-70 music majors in the pre-pandemic semesters. In previous semesters, piano classes were moved to different days and times during the evening hours to accommodate the theory music majors during the day that would be in a time conflict with the morning piano classes. This was worked out several years ago, but still, very few music

major students sign up for the piano class in order to meet the university requirements that are provided in our piano classes for the Piano Proficiency Exam/Audition at their university of choice. Without passing the piano proficiency exam, the student would be denied graduation with a music degree or to take piano classes as part of their schedule until the exam is passed. If after repeating the exam unsuccessfully the following semester, the student will be asked to leave the university, if not to change their major. There have been several meetings with the music department as to how we could correct the low-enrollment issue, which usually was around the scheduling time for the next semester, if not year. Even with the changed class schedules between the theory and piano class, the piano low-enrollment continues today.

Knowing the past practice of getting required music class information to new music majors, there was a time we had a COS counselor designated as the "music" counselor, which is the first stop for the student to arrange their schedule of classes. The students were aware of the difference between the AA-Transfer and the AA graduation requirements, which involved "core" and "elective" classes that provided the appropriate number of units for the scheduling of classes during their time at COS. Several knew about the piano proficiency exam, but not all students. The piano class is an "elective" class with the AA-Transfer and in competition with other classes to fulfill their obligation for completion. One of the probable reasons for not having this vital piano information early could be the "music" counselor is no longer available due to retirement, which was 05/30/2018. It is possible this could help to resolve this issue of low-enrollment if there would be a replacement of a counselor with knowledge of a music background that could guide the music students to include the piano class, which is the foundation of all music curriculum for a degree.

The Music Department has always included the full-time faculty to come into all theory classes, as well as the large choral and band rooms during the first day of class each semester to explain what music classes to take in order to meet the requirement for transfer. The problem is the first day is too late for many students have already set their class schedules for the semester, which influences their work schedules and other activities for the semester. By having a "music" counselor, it is hoped this would help students to take the appropriate classes in a timely manner rather than finding some classes were not needed, if not overwhelmed with the work load, etc. The piano classes are repeatable three-times with a different level based on the student's growth and development from the previous semester if not experience prior to coming to COS after an audition for placement.

Overall success rate for all ensemble courses (8 courses) combined from 2018-2021 was 89.6%. Due to Covid-19 we are unable to travel or perform live concerts the past 3 semesters. This is a great success rate even though in 2020-2021 it dropped for most ensembles by an average of approximately 13 percentage points. This was once again due to have performance classes online. The students had to submit a number of recordings throughout the semester and many did not. This resulted in failing the course.

The Applied Music Program has an average of an 85.4% success rate over the past three years. There are no race/ethnicity equity gaps in the success rate of this course. There is a small disparity in gender success with male being 4% lower than female. These students perform in juries and recitals each semester demonstrating their outcome achievements.

Success rates have improved tremendously over the past three years in our music appreciation course. They have gone from 58% in 2018/19 to 82% in 2020/21. Most of our appreciation courses have converted to online over the past 3 years. We believe this could be the major factor regarding the huge increase in success rate. We also feel the EW factor played a role over the past 3 semesters. Male and Female students have about the same success rate in the music appreciation courses. It is between 66% and 72%. Asian students have the highest success rate of 82.4% while African American students have the lowest rate at 54.5%. It is noted that the past two academic years (2019/2020, 2020/2021) African-American students have not been included in the success rate outcomes due to being part of a small group (less than 10) of the student population taking the course. This could be due to the course being fully online due to Covid or the lack of interest in the course material. Instructors will be incorporating additional examples of African American composers and performers throughout the course. This will include searching out new repertoire for the presentation of the basic elements of music and an emphasis on African American performances of standard repertoire.

In review, for 2020-2021 our appreciation courses had a higher success rate, applied music courses remained the same, and our ensemble courses had a lower success rate.

Withdrawal rates increased drastically during the 2020-2021 academic year. Once again, we feel this is due to Covid and converting to online.

Changes Based on SLO Achievement: As a result of changes incorporated due to the Covid-19 pandemic, the Theory department has an increased capability to involve students in regular assessment of musicianship skills and theory fundamentals. Live

performance evaluation and instruction is now available on a daily basis for every student through incorporation of Sight Reading Factory as a major part of course instruction and testing. This program has been integrated with Canvas to give the instructor immediate access to any student performance and the opportunity to critique and reset those performances for continued improvement. Theoretical skills can now be evaluated and drilled through an expanded integration of Teoria.com into Canvas. Students now have a daily opportunity increase their speed of recognition regarding theoretical concepts and ear training throughout the semester and make continued resubmissions for higher grades as they increase in accuracy. The music department has also made keyboards available to every music major. This development offers an opportunity to equitably make keyboard skills a centerpiece of instruction. Unrestricted access to a keyboard at home has been an enormous help to students without piano experience who are unable to purchase anything to address that weakness.

Theory 1 showed a slight decrease of 2% in overall success rate but a 6% increase among Hispanic males.

Theory 2 showed a 5% increase in overall success rate but has no breakdown of gender or ethnicity.

Theory 3 showed a .5% increase in overall success rate and a 100% success rate for Hispanic males.

Theory 4 showed a 12% drop in success rate but no breakdown of gender or ethnicity. This drop is a bit of mystery but it appears that most of the students stuck it out through the semester hoping to finish strong and then did not submit the paperwork for the EW grade. There was only one EW recorded.

To provide the assistance needed for improvement with the piano classes, different methods of assessment for student learning outcomes have been incorporated into the class with the students following the charting of their rehearsal routine outside of class for the following: warm-up suggestions, analysis of the music score for patterns of music elements prior to playing, clapping and counting rhythm patterns, and playing hands separately first with correct notes and fingering before combining hands together. The charting of their rehearsal and number of hours and minutes rehearsed each week is turned in for feedback from the instructor. Consequently, the student has both a verbal (zoom or in class) feedback and a written analysis as to how they performed their assignments, as well as testing when assigned on a weekly basis. This guidance is making the difference with their participation both inside and outside of class. which influences the equity ratios. There is an awareness as to the strengths and weakness as to what is working or not. Students also know that they can contact the instructor at anytime to schedule a Zoom session that is not always within a scheduled office hour. Students are also told if they are on campus and want to meet, they only need to knock on the office door and if still on campus, time will be spent with them on a one-to-one session to answer questions and/or concerns regarding their participation in the piano class. On Fridays, professor Brian Johnson holds an afternoon office hour in the piano lab for 2-hours from 2:30 p.m. to 4:30 p.m., in which piano students may join the session with the combined working of theory and keyboard skills. Students only need to show up for the additional tutorial keyboard session. With the student changing their study habits, approach of learning piano with organized rehearsal pedagogy for efficiency and productivity, the end result should and will continue to get better with time and effort.

Making changes based on last years data is difficult for most performance based courses due to Covid circumstances that will not apply to the future.

Overall PLO Achievement: Degrees and transfer rates have been steady over the past three years. Prior to 2017-18 the department was awarding on average 5 to 6 degrees/certificates. The average for the past three years is 16.6 (14 in 2018-19, 16 in 2019-20, 20 in 2020-21). Twenty awards in 2020-21 is the largest amount in the past 6 years. Over these three years there have been 33 AA-T music degrees, 11 commercial music certificates, and 6 AA degrees. As a department we have been working hard to increase these rates and it is showing to be successful. A challenge we face is that many students transfer before receiving their degree at COS and these students do not configure in the transfer rate or degrees awarded. Most of these students are missing on average one to two classes. Typically, they are general education courses. We do not have a percentage of students who do not finish before transferring, but we estimate about 20%.

There are also a number of students who enter the program without proper prior training in music. They become overwhelmed and drop out after a semester or two. We do offer extra help sessions for these students during their first semester. Many students do catch up, but others do not put in the extra work.

Changes Based on PLO Achievement: To continue improvement on our degree/transfer rate we are implemented the following strategies.

1. Students who do not pass theory will have to wait one semester to re-enter the Applied Music Course. They can continue to take all other music courses.
2. If students do not pass their jury at the end of the semester, they will be placed on probation.
3. Students will be assigned a Music Faculty mentor to help guide them in receiving their transfer degree.
4. An audition process will be required to enter the applied music program.
5. Informing local music directors the prior training students need to enter our program.
6. Encouraging students to stay on track with their GE courses.

Outcome cycle evaluation: We have established a three year assessment cycle of our outcomes for all music courses offered. Most courses are up to date on the cycle. Many of our courses were due to be assessed in 2020-2021, but were not due to dealing with all the Covid adjustments. We will make sure to update them this academic year. Program Outcomes for our music majors has been very positive. Our 5 year review for courses are mostly up to date. Any courses needing a 5 year review will be updated during the 2021-22 academic year.

Related Documents:

- [PIANO WEEKLY ASSIGNMENT SHEET.Spring 2018.docx](#)
- [Piano Perf Grade Sheet doc.docx](#)
- [Packet of Music for Piano Proficiency Examination.docx](#)
- [Piano Daily One-Hour Rehearsal Strategies.docx](#)

Action: TWO TRUMPETS FOR INSTRUMENTAL DEPARTMENT

Purchase two trumpets for the instrumental department.

Leave Blank:

Implementation Timeline: 2021 - 2022

Leave Blank:

Leave Blank:

Identify related course/program outcomes: 1. Given that each student brings a unique background of preparation and aptitude to college-level music study, all students regardless of career plans, will grow in musicianship and performance skills encompassing enhanced self-efficiency in performance, disposition of performance toward motivation to do well and gain a positive evaluation by others, and mastery orientation as concern for increasing competence in performance on their instrument.

2. Given regular rehearsals, performances, and field trips to world-class orchestras, students will have fluency in the grammar of music, knowledge of a large, varied body of repertoire and music styles, knowledge of proper rehearsal techniques, and proper social etiquette as a member of a musical ensemble.

3. Given regular and adequate rehearsals, access to individual practice space, access to an instrument, and appropriate repertoire, students will give public performances in a large ensemble with good tone production, technique, tempos, dynamics, and will demonstrate the physical coordination and technical skills required for the repertoire.

Person(s) Responsible (Name and Position): Michael Tackett, Professor of Music

Rationale (With supporting data): The instrumental department is in need of two trumpets. Trumpets are essential to performing ensembles including Concert Bands and Symphony Orchestras. Currently, we have all trumpets checked out to students. A few of them are older and not going to last much longer. They are not adequate for the level of student playing. If I had another student who played trumpet at this point, I would not have one for them. In another year or so when the older trumpets are no longer in service we will not have sufficient equipment for the students. Without proper equipment students cannot complete course outcomes listed above. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... They also are unable to show increasing competence in performance on THEIR instrument if they have to play an instrument they normally do not play. If a student does not have the proper equipment it could prevent them from earning the AA-T and transferring to a 4 year institution.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Resources Description

Program Review - Music

Equipment - Instructional - Yamaha YTR-8335IIRS Xeno Trumpet, Silver Plated (Active)

Why is this resource required for this action?: The instrumental department is in need of two trumpets. Trumpets are essential to performing ensembles including Concert Bands and Symphony Orchestras. Currently, we have all trumpets checked out to students. A few of them are older and not going to last much longer. They are not adequate for the level of student playing. If I had another student who played trumpet at this point, I would not have one for them. In another year or so when the older trumpets are no longer in service we will not have sufficient equipment for the students. Without proper equipment students cannot complete course outcomes listed above. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... They also are unable to show increasing competence in performance on THEIR instrument if they have to play an instrument they normally do not play. If a student does not have the proper equipment it could prevent them from earning the AA-T and transferring to a 4 year institution.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 6000

Link Actions to District Objectives

District Objectives: 2018-2021

District Objective 1.1 - The District will increase FTES by 1.75% over the three years

District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years

District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years

District Objectives: 2021-2025

District Objective 2.1 - Increase the number of students who earn an associate degree or certificate (CTE and non-CTE) by 5% from 2021-2025.

District Objective 2.2 - Increase the number of students who are transfer-ready by 15% and students who transfer to four-year institutions by 10% from 2021-2025.

Action: TWO OBOES FOR INSTRUMENTAL DEPARTMENT

Purchase two oboes for the instrumental department.

Leave Blank:

Implementation Timeline: 2021 - 2022

Leave Blank:

Leave Blank:

Identify related course/program outcomes: 1. Given that each student brings a unique background of preparation and aptitude to college-level music study, all students regardless of career plans, will grow in musicianship and performance skills encompassing enhanced self-efficiency in performance, disposition of performance toward motivation to do well and gain a positive evaluation by others, and mastery orientation as concern for increasing competence in performance on their instrument.

2. Given regular rehearsals, performances, and field trips to world-class orchestras, students will have fluency in the grammar of music, knowledge of a large, varied body of repertoire and music styles, knowledge of proper rehearsal techniques, and proper social etiquette as a member of a musical ensemble.

3. Given regular and adequate rehearsals, access to individual practice space, access to an instrument, and appropriate repertoire, students will give public performances in a large ensemble with good tone production, technique, tempos, dynamics, and will demonstrate the physical coordination and technical skills required for the repertoire.

Person(s) Responsible (Name and Position): Michael Tackett, Professor of Music

Rationale (With supporting data): The instrumental department is in need of two professional grade oboes. Oboes are essential to a majority of performing ensembles including Concert Bands and Symphony Orchestras. Currently, we do not own any oboes to check out to students. We have a student who plays oboe this semester and we were unable to give her one. She had to play flute although oboe is her primary instrument. Owning two oboes would give students an equal chance to shine and learn on

Program Review - Music

instruments they have practiced for years in preparation for college. Without proper equipment students cannot complete course outcomes listed above. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... They also are unable to show increasing competence in performance on THEIR instrument if they have to play an instrument they normally do not play. If a student does not have the proper equipment it could prevent them from earning the AA-T and transferring to a 4 year institution.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Resources Description

Equipment - Instructional - Fox Model 300 Professional Oboe (Active)

Why is this resource required for this action?: The instrumental department is in need of two professional grade oboes. Oboes are essential to a majority of performing ensembles including Concert Bands and Symphony Orchestras. Currently, we do not own any oboes to check out to students. We have a student who plays oboe this semester and we were unable to give her one. She had to play flute although oboe is her primary instrument. Owning two oboes would give students an equal chance to shine and learn on instruments they have practiced for years in preparation for college. Without proper equipment students cannot complete course outcomes listed above. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... They also are unable to show increasing competence in performance on THEIR instrument if they have to play an instrument they normally do not play. If a student does not have the proper equipment it could prevent them from earning the AA-T and transferring to a 4 year institution.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 13000

Link Actions to District Objectives

District Objectives: 2018-2021

District Objective 1.1 - The District will increase FTES by 1.75% over the three years

District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years

District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years

District Objectives: 2021-2025

District Objective 1.1 - The District will increase FTES 2% from 2021 to 2025.

District Objective 2.1 - Increase the number of students who earn an associate degree or certificate (CTE and non-CTE) by 5% from 2021-2025.

District Objective 2.2 - Increase the number of students who are transfer-ready by 15% and students who transfer to four-year institutions by 10% from 2021-2025.

Action: PIANO BENCHES

Purchase three piano benches for band (1 piano) and choir (2 pianos) rehearsal rooms.

Leave Blank:

Implementation Timeline: 2021 - 2022

Leave Blank:

Leave Blank:

Identify related course/program outcomes: Given regular and adequate rehearsals, access to individual practice space, access to an instrument, and appropriate repertoire, students will give public performances in a large ensemble with good tone production, technique, tempos, dynamics, and will demonstrate the physical coordination and technical skills required for the repertoire.

Program Review - Music

Given material presented, discussed and practiced in Master Class, students will be able to demonstrate sensitive, expressive musical interpretation and appropriate stage decorum through performance in the end of semester Recital at the appropriate level.

Person(s) Responsible (Name and Position): Michael Tackett, Professor of Music

Rationale (With supporting data): Our current piano benches are old and do not have height adjustability. We have students and faculty of all sizes and the current benches in the two main rehearsal spaces need to accommodate them all. If a student/faculty member cannot adjust the height of a bench it impedes their ability to learn and play correctly. We have students and faculty using the benches on a regular basis. We have two baby grand pianos in the choir room and both are used at the same time on certain occasions including the Annual COS Concerto Competition and recitals. The main piano in the choir room is used on a daily basis. We have one baby grand in the band room and it is also used on a daily basis.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation: Our current benches are not stable and someone could get injured if they collapse.

Resources Description

Equipment - Instructional - Genuine Leather Pillow Top Adjustable Artist Piano Bench by CPS Imports (Active)

Why is this resource required for this action?: Our current piano benches are old and do not have height adjustability. We have students and faculty of all sizes and the current benches in the two main rehearsal spaces need to accommodate them all. If a student/faculty member cannot adjust the height of a bench it impedes their ability to learn and play correctly. We have students and faculty using the benches on a regular basis. We have two baby grand pianos in the choir room and both are used at the same time on certain occasions including the Annual COS Concerto Competition and recitals. The main piano in the choir room is used on a daily basis. We have one baby grand in the band room and it is also used on a daily basis.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 2000

Link Actions to District Objectives

District Objectives: 2018-2021

District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years

District Objectives: 2021-2025

District Objective 2.1 - Increase the number of students who earn an associate degree or certificate (CTE and non-CTE) by 5% from 2021-2025.

District Objective 2.2 - Increase the number of students who are transfer-ready by 15% and students who transfer to four-year institutions by 10% from 2021-2025.

District Objective 4.2 - Improve communication practices needed to support organizational effectiveness and continuous improvement across all District units and constituents from 2021-2025.

Action: PIANO TUNING BASE BUDGET

Establish a line item piano tuning budget.

Leave Blank:

Implementation Timeline: 2021 - 2022

Leave Blank:

Leave Blank:

Identify related course/program outcomes: OUTCOME #1: Piano

Program Review - Music

Given a musical score, students will demonstrate and justify all notes are accurately played with appropriate fingering and intensity according to reading music scores with proper pedal technique and listening skills during each performance presentation.

OUTCOME #3: PIANO

Given that rhythm patterns in music fundamentals take time to learn with the number of beats, time signatures, meters and tempo, students will demonstrate the rhythm is correct and accurate for the style of music being performed by class participation and testing.

OUTCOME #1: Theory/Musicianship

Demonstrate the skills necessary to enter and succeed in the four-semester theory/musicianship sequence.

OUTCOME #2: Theory/Musicianship

Given the piano keyboard, students will play pitches and simple melodies from music notation.

Person(s) Responsible (Name and Position): Chaumonde Porterfield-Pyatt, Professor of Music

Rationale (With supporting data): In order to maintain the yearly schedule for contract tuning, repair and maintenance for our fleet of pianos, the music faculty agrees to request a base budget. At COS, pianos need to be tuned four times a year, due to our extreme heat and cold in our valley, in addition to the volume of rehearsal and performances every semester. In past years, the department had to choose which pianos would be tuned for the year, of which many sat un-tuned, which caused great difficulty for pianos to hold their pitch. The recommendation of the College and University Technicians (CAUT) Committee of the Piano Technicians Guild request pianos to be tuned as a minimum, two times a year, and depending on the size and usage of the piano inventory, that request is raised to four-times a year. An adequate piano maintenance budget will generally be between five and ten percent of the replacement cost of the piano inventory.

At no time were all the pianos tuned every year. With the current low tuning budget, many pianos had to sit untuned during the academic year. With the wear and tear of these pianos in an institutional setting, several required immediate regulation, voicing and replacement of hammers, if not strings. The restoration/repair is expensive, which took away from the tuning of pianos at the beginning of each semester. The tuned pianos were chosen in accordance to the usage of instruction, rehearsals and performance events.

We have approximately 30 performance events per year. At the minimum, there were ten (10) events scheduled in our COS Theatre for one-year with the Steinway 9' concert grand, with the other recitals/concerts scheduled in the respective choral and instrumental rooms in 812 and 817. Obviously, these three pianos have the most usage, which require more tunings and maintenance than our other pianos on campus.

Being in communication with our technicians, their current prices are as follows: Basic tuning for upright pianos are \$145 each, tuning for the grand pianos are \$165, with the additional \$175 fee being charged for every event tuning, regardless of its physical location.

With the expense of travel, technicians charge for their expenses as part of the tuning bills. The Edwards family charges \$50 per visitation in addition to their work on the assigned pianos.

To justify the requested budget of \$8,000, the cost of \$145 per upright piano, with ten pianos comes to \$1,450 per semester, or \$2,900 per year. With the tuning of the Steinway in the Theatre for 10-events at \$175, the tuning year would come to \$1,750. This is not including the classroom/rehearsal acoustic pianos in 812 and 817. Any repair, or the replacement of worn-out parts has to be done above the tuning expense if the piano is to be maintained for instruction and upcoming events.

With excessive use of the Yamaha 6' grand pianos in 812 and 817 in preparation for concerts, performing music majors, voice, choral, and instrumental students in solo, ensemble (large and small) repertoire meet multiple days per week. This frequency of usage causes the pianos to become out-of-tune quickly and need to be pulled into the standard A-440 tunings, which is not possible without the scheduling of multiple visitations by our team of piano technicians.

At times, there is an occasional harpsicord event, and that keyboard instrument needs tuning as well, which is another entry on the technicians Invoice.

The requested budget would include tuning twice a year, in addition to the following:

1. Concert Tuning and Preparation that should be tuned the day of each concert.
2. General Tuning that will take care of the seasonal changes in temperature and humidity, and specific events such as master classes, auditions, and guest performances.
3. Miscellaneous Repairs for emergencies (broken strings, action malfunctions, removing foreign objects that may have fallen into pianos, etc.)

Program Review - Music

4. Reconditioning such as hammer filing, action regulation, voicing, etc.
5. Rebuilding that extends the lifetime of pianos, which can be either partial and/or complete rebuilding, if needed.

The estimated budget is as follows:

1.	Tuning of pianos at the beginning of each semester:		
	a. Grand Pianos –		
(1)	Steinway 9' concert grand at \$165 x 2		\$350
(2)	Two Yamaha 6' grands at \$165 at \$330 x 2	\$660	
(1)	Kawai 6' grand at \$165 or x 2		\$350
		Sub Total:	\$1,360
	b. Upright Pianos –		
(1)	Ten (10) Yamaha & Boston pianos at \$145 (\$1,450) x 2	\$2,900	
		Sub Total:	\$4,260
2.	Event tunings for concerts per year at \$175:		
	a. Grand Pianos –		
(1)	Steinway 9' concert grand tunings, travel expense, and miscellaneous replacement piano parts/maintenance as determined by our piano technicians	\$2,380	
		Sub Total:	\$2,380
		Grand Total:	\$8,000

Currently, there are three (3) pianos needing repair, maintenance and/or rebuilding. In the Applied Music Studio, the Boston upright piano (2008) is requiring regulation since there has only been tuning through the years with no repair or maintenance since its purchase date. The estimated repair is \$900. Another piano is the Yamaha P-22 (2001) in the Commercial Music Studio, which needs new hammers, voicing and tuning, which will amount to \$1,200. The Kawai 6' grand piano (1981) is in storage in the choral/organ room and has not been played in concert since 2004 due to its current condition of needing a rebuild of its action and regulation in order to hold pitch and correct the loose keys that move side-to-side. With the extensive restoration, this piano will need to be moved to the technician's studio for the repair. The replacement of multiple parts and labor for the Kawai 6' grand piano is estimated to be \$8,365. These fees show that the restoration and rebuilding of pianos is very expensive. With this one grand piano, the restoration fee is more than is being requested for a yearly budget for the tuning of twice a year and maintenance of our COS piano fleet.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Update on Action

Updates

Update Year: 2021-2022

09/12/2021

Status: Continue Action Next Year

We did not request a base budget increase for piano tuning last year. We are still in need of a piano tuning budget. We realized the budget is technically for band instruments and we use a portion of that on pianos. We will be requesting a budget solely for piano tuning.

Impact on District Objectives/Unit Outcomes (Not Required):

Program Review - Music

Resources Description

Adjustment to Base Budget - Establish a line item in budget for tuning pianos. (Active)

Why is this resource required for this action?: In order to maintain the yearly schedule for contract tuning, repair and maintenance for our fleet of pianos, the music faculty agrees to request a base budget. At COS, pianos need to be tuned four times a year, due to our extreme heat and cold in our valley, in addition to the volume of rehearsal and performances every semester. In past years, the department had to choose which pianos would be tuned for the year, of which many sat un-tuned, which caused great difficulty for pianos to hold their pitch. The recommendation of the College and University Technicians (CAUT) Committee of the Piano Technicians Guild request pianos to be tuned as a minimum, two times a year, and depending on the size and usage of the piano inventory, that request is raised to four-times a year. An adequate piano maintenance budget will generally be between five and ten percent of the replacement cost of the piano inventory.

At no time were all the pianos tuned every year. With the current low tuning budget, many pianos had to sit untuned during the academic year. With the wear and tear of these pianos in an institutional setting, several required immediate regulation, voicing and replacement of hammers, if not strings. The restoration/repair is expensive, which took away from the tuning of pianos at the beginning of each semester. The tuned pianos were chosen in accordance to the usage of instruction, rehearsals and performance events.

We have approximately 30 performance events per year. At the minimum, there were ten (10) events scheduled in our COS Theatre for one-year with the Steinway 9' concert grand, with the other recitals/concerts scheduled in the respective choral and instrumental rooms in 812 and 817. Obviously, these three pianos have the most usage, which require more tunings and maintenance than our other pianos on campus.

Being in communication with our technicians, their current prices are as follows: Basic tuning for upright pianos are \$145 each, tuning for the grand pianos are \$165, with the additional \$175 fee being charged for every event tuning, regardless of its physical location.

With the expense of travel, technicians charge for their expenses as part of the tuning bills. The Edwards family charges \$50 per visitation in addition to their work on the assigned pianos.

To justify the requested budget of \$8,000, the cost of \$145 per upright piano, with ten pianos comes to \$1,450 per semester, or \$2,900 per year. With the tuning of the Steinway in the Theatre for 10-events at \$175, the tuning year would come to \$1,750. This is not including the classroom/rehearsal acoustic pianos in 812 and 817. Any repair, or the replacement of worn-out parts has to be done above the tuning expense if the piano is to be maintained for instruction and upcoming events.

With excessive use of the Yamaha 6' grand pianos in 812 and 817 in preparation for concerts, performing music majors, voice, choral, and instrumental students in solo, ensemble (large and small) repertoire meet multiple days per week. This frequency of usage causes the pianos to become out-of-tune quickly and need to be pulled into the standard A-440 tunings, which is not possible without the scheduling of multiple visitations by our team of piano technicians.

At times, there is an occasional harpsicord event, and that keyboard instrument needs tuning as well, which is another entry on the technicians Invoice.

The requested budget would include tuning twice a year, in addition to the following:

1. Concert Tuning and Preparation that should be tuned the day of each concert.
2. General Tuning that will take care of the seasonal changes in temperature and humidity, and specific events such as master classes, auditions, and guest performances.
3. Miscellaneous Repairs for emergencies (broken strings, action malfunctions, removing foreign objects that may have fallen into pianos, etc.)
4. Reconditioning such as hammer filing, action regulation, voicing, etc.
5. Rebuilding that extends the lifetime of pianos, which can be either partial and/or complete rebuilding, if needed.

The estimated budget is as follows:

Program Review - Music

1.	Tuning of pianos at the beginning of each semester:		
	a. Grand Pianos –		
(1)	Steinway 9' concert grand at \$165 x 2		\$350
(2)	Two Yamaha 6' grands at \$165 at \$330 x 2	\$660	
(1)	Kawai 6' grand at \$165 or x 2		\$350
		Sub Total:	\$1,360
	b. Upright Pianos –		
(1)	Ten (10) Yamaha & Boston pianos at \$145 (\$1,450) x 2	\$2,900	
		Sub Total:	\$4,260
2.	Event tunings for concerts per year at \$175:		
	a. Grand Pianos –		
(1)	Steinway 9' concert grand tunings, travel expense, and miscellaneous replacement piano parts/maintenance as determined by our piano technicians	\$2,380	
		Sub Total:	\$2,380
		Grand Total:	\$8,000

Currently, there are three (3) pianos needing repair, maintenance and/or rebuilding. In the Applied Music Studio, the Boston upright piano (2008) is requiring regulation since there has only been tuning through the years with no repair or maintenance since its purchase date. The estimated repair is \$900. Another piano is the Yamaha P-22 (2001) in the Commercial Music Studio, which needs new hammers, voicing and tuning, which will amount to \$1,200. The Kawai 6' grand piano (1981) is in storage in the choral/organ room and has not been played in concert since 2004 due to its current condition of needing a rebuild of its action and regulation in order to hold pitch and correct the loose keys that move side-to-side. With the extensive restoration, this piano will need to be moved to the technician's studio for the repair. The replacement of multiple parts and labor for the Kawai 6' grand piano is estimated to be \$8,365. These fees show that the restoration and rebuilding of pianos is very expensive. With this one grand piano, the restoration fee is more than is being requested for a yearly budget for the tuning of twice a year and maintenance of our COS piano fleet.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 8000

Related Documents:

[Piano Invoice COS KAWAI GRAND ESTIMATE OF REPAIR.rtf](#)

Link Actions to District Objectives

District Objectives: 2018-2021
District Objective 1.1 - The District will increase FTES by 1.75% over the three years
District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years
District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years
District Objectives: 2021-2025
District Objective 1.1 - The District will increase FTES 2% from 2021 to 2025.
District Objective 2.1 - Increase the number of students who earn an associate degree or certificate (CTE and non-CTE) by 5%

Program Review - Music

from 2021-2025.

District Objective 2.2 - Increase the number of students who are transfer-ready by 15% and students who transfer to four-year institutions by 10% from 2021-2025.

Action: UPGRADE PIANOS IN THE PIANO LAB

Purchase and replace 20-year old pianos that are no longer manufactured

Leave Blank:

Implementation Timeline: 2021 - 2022

Leave Blank:

Leave Blank:

Identify related course/program outcomes: OUTCOME #1: PIANO

Given a musical score, students will demonstrate and justify all notes are accurately played with appropriate fingering and intensity according to reading music scores with proper pedal technique, and listening skills during each performance presentation.

OUTCOME #2: PIANO

Given a piano bench, students will sit properly according to the weight and height in a supple straight position with feet planted firmly on the floor while performing in class, and during their performance midterm and final exam.

OUTCOME #5: PIANO

Given a piano performance, students will recognize and demonstrate correct piano technique and skill in lifting the hands about the keyboard with fingers bent to allow quick access to the keys for an appropriate musical expression during class presentations and performance testing.

Person(s) Responsible (Name and Position): Chaumonde Porterfield-Pyatt, Professor of Music

Rationale (With supporting data): With the number of students (non-music majors and music majors) playing the pianos since the opening of the piano lab in 2001, the constant wear and tear has started the decline of an older model (1990) of Yamaha Clavinova's not meeting the needs of students. These pianos are used not only to teach piano at all levels of skill and ability, but serves as an integral part of the learning process of all students enrolled in Commercial Music with their Certificates, and Theory students in their music major track for success.

The Yamaha Corporation announced these older models are no longer being manufactured. The result is if the piano develops an issue, the repair is going to be in the range of \$300-900 per piano. This is problematic since there is no repair budget for pianos in the Music Department.

The different types of repair have centered on the replacement of a motherboard stuck and broken keys, dirty contacts that deactivate the key action, as well as the connection between the piano and the microphone/headsets, and including the replacement of a complete keyboard, broken outlets, and cabinets that have the veneer curling away from the piano edges. The benches have fallen into a state of repair with wobbly legs that is a safety issue with the potential of students falling from a bench that collapses. To date, there have been ten (10) pianos repaired. With the number of 21-pianos being requested for the upgrade in technology, it will be possible to place this project into a two-phase program in order to meet the cap of the anticipated costs. This year's request is for 13-pianos, with the other 8-pianos being determined by another budget process that will fulfill our piano lab project for 21-pianos in completion.

As with computers, electronic or mechanical parts wear out and need to be replaced with new programs. With our twenty-nine (21) lab pianos, the model CVP-103 was designed 31-years ago, which means our pianos are 20-years old and cannot be considered to comply with the latest technology. Computers and cars need to be replaced and upgraded. Not many folks are driving 20-year old cars, or using a 20-year old DOS computer.

The newer model CVP 701B lab pianos are equipped with the new sounds from a Bosendorfer and the newer Yamaha CFX Concert Grand Piano. Our older models cannot compete with this new advanced technology. It is important that the students are learning the same availability of sound and quality that has been duplicated into the microchip in the newer model for the entire lab.

Program Review - Music

In conclusion, pianos that cannot be adequately maintained offers no advantages to an institution and such pianos should be retired or traded in. In our case, the purchase and replacement with the latest technology would suffice to keep our students current with the latest trends for learning, as well as the transfer into our four-year institutions for the college degree programs. To solve the issue of unstable benches, the purchase and replacement of our lab pianos include new benches with every piano.

Priority: High

Safety Issue: Yes

External Mandate: No

Safety/Mandate Explanation: With the wear and tear of piano benches in 20-years for students to move the piano bench for their proper sitting position, the thin legs have become wobbly and unstable, even if tightened. The benches cannot support the weight of students with bent screws and bolts that do not hold. It is an accident waiting to happen.

Resources Description

Equipment - Instructional - Our 20-year old lab pianos are no longer manufactured, which means any repair will be an issue with our not having a piano repair budget, as well as not current with the latest technology. With the \$55,000 cap in place, it will be possible to place this project into a two-phase program with this year's request for 13-pianos, and the other 8-pianos being determined by another budget process (i.e., COS Foundation) that will fulfill our piano lab project for 21-pianos in completion.

Also, the safety issue with the piano benches being unable to support the weight of students from the 20-years of wear and tear is a real concern. Several students have caught themselves before falling with the legs buckling underneath them. The new lab pianos will come with new benches.

The different types of repair for our lab pianos have centered on the replacement of a motherboard, stuck and broken keys, dirty contacts that deactivate the key action, as well as the connection between the piano and the microphone/headsets, and including the replacement of a complete keyboard, broken outlets, and cabinets that have the veneer curling away from the piano edges.

As with computers, electronic or mechanical parts wear out and need to be replaced with new programs. With our twenty-one (21) lab pianos, the model CVP-103 was designed 31-years ago, which means our pianos are 20-years old and cannot be considered to comply with the latest technology. Computers and cars need to be replaced and upgraded, as our lab pianos. Our older models cannot compete with the new advanced technology. It is important that the students are learning the same availability of sound and quality that has been duplicated into the microchip in the newer model.

In conclusion, pianos that cannot be adequately maintained offers no advantages to an institution and such pianos should be retired or traded in. In our case, the purchase and replacement with the latest technology would suffice to keep our students current with the latest trends for learning, as well as the transfer into our four-year institutions for the college degree programs. (Active)

Why is this resource required for this action?: To meet the needs of the students, the lab equipment is essential to the productivity of training skills for the piano student, the Commercial Music student with their Certificates and the Theory students for the transfer for their college degrees at the four-year university.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 52461

Related Documents:

[COS13CVP701BPROP \(002\).jpg](#)

[COS8CVP701BPROP \(002\).jpg](#)

Link Actions to District Objectives

District Objectives: 2018-2021

District Objective 1.1 - The District will increase FTES by 1.75% over the three years

District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years

District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years

Program Review - Music

District Objectives: 2021-2025

District Objective 1.1 - The District will increase FTES 2% from 2021 to 2025.

District Objective 2.1 - Increase the number of students who earn an associate degree or certificate (CTE and non-CTE) by 5% from 2021-2025.

District Objective 2.2 - Increase the number of students who are transfer-ready by 15% and students who transfer to four-year institutions by 10% from 2021-2025.

Action: LOCKABLE SHELVING/DRAWERS

Purchase and install lockable shelves and drawers for the equipment room in the Music Recording Studio.

Leave Blank:

Implementation Timeline: 2020 - 2021

Leave Blank:

Leave Blank:

Identify related course/program outcomes: Given a variety of performers, students will be able to use microphones, DI boxes, and snakes to make all connections necessary to record the performance.

Person(s) Responsible (Name and Position): Robert Hinds, COS Music Faculty-Recording Arts

Rationale (With supporting data): So much of the day-to-day success of the Commercial Music program relies on the use of many kinds of cables and equipment (mics, stands, speakers, mixers, etc.). Although we need quick access, we also need safe access- safe for the students/faculty to retrieve and store, and safe for the equipment from damage/loss.

We are so fortunate to have excellent facilities and equipment here at COS. Unfortunately, the main storage room/closet does not match that same excellence. We do have some shelving (which must have been homemade prior to my tenure here), but it does not serve our current purposes. And, since it is less than 12 inches deep, it cannot securely take care of much of our equipment. In addition to the shallowness of the shelving, we need more lockable storage for our more expensive equipment (i.e. \$1,000 microphones, mixers, etc.).

The room/closet is oddly shaped (no right angles), so we will need some sort of custom or modular shelving. I have been in communication with the head of facilities, Byron Woods. He said we will need to bring in a company to help decide exactly what will work best.

Priority: Medium

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Update on Action

Updates

Update Year: 2021-2022

09/12/2021

Status: Action Completed

We received funding for the shelves, but due to a demand for projects during Covid we applied for a one year extension. The new shelving will be purchased and installed during the 2021-2022 academic year.

Impact on District Objectives/Unit Outcomes (Not Required):

Update Year: 2020 - 2021

09/27/2020

Status: Continue Action Next Year

The shelves and drawers have not been funded and are still needed by the Commercial Music Program.

Impact on District Objectives/Unit Outcomes (Not Required):

Resources Description

Program Review - Music

Equipment - Non-Instructional - Custom/modular install laminate shelving, with some lockable drawers and cabinets.
(Active)

Why is this resource required for this action?: Although this building is 20+ years old, this room has never received any adequate shelving/storage.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 25000

Link Actions to District Objectives

District Objectives: 2018-2021

District Objective 1.1 - The District will increase FTES by 1.75% over the three years

District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years

Action: MUSIC STANDS AND CARTS FOR BAND AND CHOIR ROOMS

Purchase music stands and carts to replace broken and old stands, so students are supported with necessary equipment.

Leave Blank:

Implementation Timeline: 2020 - 2021

Leave Blank: 05/20/2021

Leave Blank:

Identify related course/program outcomes: 1. Given that each student brings a unique background of preparation and aptitude to college-level music study, all students regardless of career plans, will grow in musicianship and performance skills encompassing enhanced self-efficiency in performance, disposition of performance toward motivation to do well and gain a positive evaluation by others, and mastery orientation as concern for increasing competence in performance on their instrument.

2. Given regular and adequate rehearsals, access to individual practice space, access to an instrument, and appropriate repertoire, students will give public performances in a large ensemble with good tone production, technique, tempos, dynamics, and will demonstrate the physical coordination and technical skills required for the repertoire.

Person(s) Responsible (Name and Position): Michael Tackett and John Sorber, Music Professors

Rationale (With supporting data): The music department is in need of new music stands and carts. Most of our current stands are in bad shape. Many have broken over the years due to wear and tear. We do not have enough to support the need of our rooms and students. Music stands are currently housed in the band room, practice rooms, teaching studios, and offices. We are constantly moving stands from room to room because we do not have enough. The stands were also used as desks for music theory classes for years and it really took a toll on them. The theory classes have been moved, so the stands will not be used as desks in the future. The current stands are made of plastic and break very easily. The new stands we hope to purchase are made of durable steel and will last much longer. We currently do not have stands in the choir room. We would like to have a set of stands in the choir room, so we constantly do not have to move them back and forth for rehearsals. Many times we do not have enough and multiple students have to share. It is difficult sharing stands because students cannot see the music and this impedes their learning. Many of our current stands fall down while being used. This also impedes student learning. The carts are needed to house the stands.

We currently have 40 stands in working condition. We need 60 in the band room, 60 in the choir room, and 20 disbursed throughout the practice rooms, offices, and studios. During the week, an average of 9 music ensembles rehearse in the band and choir rooms. It is essential we have enough working music stands.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Update on Action

Updates

Program Review - Music

Update Year: 2021-2022

09/12/2021

Status: Action Discontinued

We received new music stands and carts through other funding.

Impact on District Objectives/Unit Outcomes (Not Required):

Resources Description

Equipment - Non-Instructional - Wenger Roughneck Music Stands - Durable all-steel music stands with one-handed adjustability. These are music stands for students to place sheet music on while practicing and performing.
Wenger Large Stand Carts - Durable, large, mobile music stand carts. These carts will house/hold the music stands. (Active)

Why is this resource required for this action?: The music department is in need of new music stands and carts. Most of our current stands are in bad shape. Many have broken over the years due to wear and tear. We do not have enough to support the need of our rooms and students. Music stands are currently housed in the band room, practice rooms, teaching studios, and offices. We are constantly moving stands from room to room because we do not have enough. The stands were also used as desks for music theory classes for years and it really took a toll on them. The theory classes have been moved, so the stands will not be used as desks in the future. The current stands are made of plastic and break very easily. The new stands we hope to purchase are made of durable steel and will last much longer. We currently do not have stands in the choir room. We would like to have a set of stands in the choir room, so we constantly do not have to move them back and forth for rehearsals. Many times we do not have enough and multiple students have to share. It is difficult sharing stands because students cannot see the music and this impedes their learning. Many of our current stands fall down while being used. This also impedes student learning. The carts are needed to house the stands.

We currently have 40 stands in working condition. We need 60 in the band room, 60 in the choir room, and 20 disbursed throughout the practice rooms, offices, and studios. During the week, an average of 9 music ensembles rehearse in the band and choir rooms. It is essential we have enough working music stands.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 12000

Link Actions to District Objectives

District Objectives: 2018-2021

District Objective 1.1 - The District will increase FTES by 1.75% over the three years

District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years

District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years

Action: SHEET MUSIC FOR STUDENTS

Purchase sheet music for the choral and instrumental department.

Leave Blank: Essential for Operation

Implementation Timeline: 2020 - 2021

Leave Blank:

Leave Blank:

Identify related course/program outcomes: 1. Given regular rehearsals, performances, and field trips to world-class orchestras/choirs, students will have fluency in the grammar of music, knowledge of a large, varied body of repertoire and music styles, knowledge of proper rehearsal techniques, and proper social etiquette as a member of a musical ensemble.

2. Given regular and adequate rehearsals, access to individual practice space, access to an instrument, and appropriate repertoire, students will give public performances in a large ensemble with good tone production, technique, tempos, dynamics, and will demonstrate the physical coordination and technical skills required for the repertoire.

Person(s) Responsible (Name and Position): Michael Tackett and John Sorber, Music Professors

Rationale (With supporting data): Our music libraries have a decent variety of music, but most of it is older and the students need to be learning contemporary music as well. Many of the older standards are also not in our libraries. Some pieces we need

Program Review - Music

to purchase are essential to learn as a music major. As stated in the program outcomes, our students need to have a knowledge of a large, varied body of repertoire and music styles. It is expensive to purchase sheet music and we can only purchase a minimal amount with the budgets we receive. It can cost up to \$300.00 for a piece of band literature. It is vital for our students that we are able to purchase new music.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Update on Action	
<i>Updates</i>	
Update Year: 2021-2022	09/12/2021
Status: Action Completed	
We received new sheet music for the choral and band departments. A number of these pieces have been passed out to students and we are currently rehearsing them. They will be vital in educating our students about standard repertoire and musical components.	
Impact on District Objectives/Unit Outcomes (Not Required):	
<hr/>	
Update Year: 2020 - 2021	09/24/2020
Status: Continue Action Next Year	
The sheet music was not funded last year and is still needed.	
Impact on District Objectives/Unit Outcomes (Not Required):	

Resources Description

<p>Instructional equipment - Sheet Music for our ensembles. Each student in an ensemble gets a sheet of music for each piece performed. Music is purchased through a variety of music stores. One example is J.W. Pepper. (Active)</p> <p>Why is this resource required for this action?: We need more current music for our performing ensembles. Our students are not receiving all of the proper repertoire needed as a music major. Our music libraries have a decent variety of music, but most of it is older and the students need to be learning contemporary music as well. Many of the older standards are also not in our libraries. Some pieces we need to purchase are essential to learn as a music major. As stated in the program outcomes, our students need to have a knowledge of a large, varied body of repertoire and music styles. It can cost up to \$300.00 for a single piece of band literature. It is vital for our students that we are able to purchase new music. Without proper knowledge of repertoire, students may not be ready for transfer to a four-year school.</p> <p>Notes (optional):</p> <p>Cost of Request (Nothing will be funded over the amount listed.): 8000</p>

Link Actions to District Objectives

District Objectives: 2018-2021
District Objective 1.1 - The District will increase FTES by 1.75% over the three years
District Objective 2.1 - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years
District Objective 2.2 - Increase the number of students who transfer to a four-year institution by 10 percent over three years
District Objectives: 2015-2018
District Objectives - 2.1 - Increase the number of students who are transfer-prepared annually.
District Objectives - 2.2 - Increase the number of students who earn an associate degree or certificate annually.