

# Comprehensive Program Review Report



## Program Review - Music

### Program Summary

#### 2022-2023

**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.

Our performing ensembles completed a full schedule of concerts and festivals in 2021/2022. The transition back to face-to-face instruction had its challenges, but the students were resilient. We used protective equipment which impacted sound quality, but we made it through the year and considered it a great success. Last year we hoped to improve enrollment and recruiting. We feel our recruitment strategies for the performing ensembles had always been strong before covid, but during covid it was a challenge. Getting back out to the high schools, hosting festivals, and presenting clinics last year has made a huge impact on our enrollment this fall (2022). For the Instrumental courses: MUS 74AD had a 45% increase in student enrollment, MUS 54AD had a 28% increase, and MUS 72AD had a 23% increase. For Choral courses: MUS 34AD had an 86% increase, MUS 39 had a 47% increase, and MUS 30/31 had a 69% increase.

Enrollment for the three instrumental ensembles (Jazz Orchestra, Symphonic Band, and Symphony Orchestra) is up considerably from the previous year. Part of this is due to the recruitment efforts by Michael Tackett. The three main ensembles and the Sequoia Winds Community Band will perform at multiple concerts and festivals throughout the year. The instrumental department will also host the 3rd Annual COS Orchestra Festival this Fall. Participating will be 20 high school and middle school orchestras across the Valley. This will be over 800 students exposed to the COS Visalia Campus and Music Department.

The COS Choral Program is continuing a long-standing tradition of excellence. Professor Sorber recruited very aggressively during the spring of 2022 and all the class sizes are much better (see data above). The Visalia Community Chorus provides another opportunity for COS students. We are currently preparing a major choral work and will be performing in conjunction with local professional instrumentalists at St. Mary's church. We are continuing to build strong community bonds.

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 Enrollment is higher this semester and the recruiting done during spring 2022 was very successful. The class is almost completely full, and Mr. Sorber hopes to bring back a second voice class in the fall of 2023.

Students taking in-person Music Fundamentals classes experience the course content through both lecture and live performance experience. This performance element moves music instruction from an academic intellectual exercise into a full immersion experience. The individual performance of musical concepts in the piano lab is great motivator for many students who lose interest when material is only presented in a lecture format. The course success rates for the in-person Fundamentals classes this past year was 78.3%. The success rate average from 2016 to 2021 was 65% and the highest individual year was 70%.

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. Enrollment is up compared to other semesters.

Our Music Appreciation course (MUS 10) exposes students 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.

**What improvements are needed?:** Over the past three years our enrollment in all music courses have dropped, but they are on the rise this fall (2022). As a department, our FTES have gone from 239.70 (2019-2020) to 145.98 (2020-2021) to 136.4 (2021/2022). 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. Last year our FTES was even lower, and we feel this was due to so many students not continuing their education coming out of Covid. We are on the climb this fall and hope to continue raising our FTES.

We are still using ideas from last year's program review to improve enrollment in the piano courses. This Fall, there are currently 29 students enrolled in in the piano courses. On average, this is 50% more than the past six semesters. We still want to improve these numbers, so more piano sections can be offered. This will then allow more students to fit piano into their schedules. In 2019-20, the grand total of enrolled students in Music 20AD was 70%. When the pandemic hit in 2020-2021, the total was lowered to an all-time low of 23%. With the increase of students returning slowly to the face-to-face piano class, the percentage currently stands at 36%. The majority of students are continuing students with a percentage of 75%, and first year being 33%. It is the hope that this figure will continue to climb in 2023 for the good news is that there are returning students to continue their piano education for the next level of study at 12%, that has the first-time transfer student at a current 10%.

The instrumental department is in need of a new set of timpani (kettle drums). Timpani are essential to performing ensembles including Concert Bands and Symphony Orchestras. Currently, we have a set that are old and damaged from years of playing. They do not keep their pitch, and this is essential in an ensemble and as a percussion soloist/percussion major. They are not adequate for the level of student playing. Without proper equipment students cannot complete course outcomes. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... 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.

The Music Department is in need of another Synthesizer Keyboard. We currently own two, but consistently have to borrow a third one from local high schools when our annual music production often requires three keyboards. It has been a hassle finding a keyboard to borrow when needing to use it for two months during musical rehearsals and performances. There have also been times when the choral department, instrumental department, and music faculty all need access to a keyboard at the same time. This also creates the problem of having to find one to borrow for students or faculty to use.

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 new base budget or increase the already existing instrumental base budget. This is the second year we are wishing to request a base budget for piano tuning, so the following information was incorporated into last year's review. At COS, pianos need to be tuned four times a year. 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 regulations, 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 with 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

The Commercial Music Program always needs to keep up with current technology. Most of that is provided through Perkins funding. However, we do rely on COS to upgrade our computers and software on their rotating schedule. We do not know what the schedule is, but we believe our computers will be up for replacement in another year. When that happens, it's always best to upgrade any software as older software doesn't always work on newer computers.

Over the past 10 years, we have received a smart cart and 4 new speakers, while also utilizing various equipment including mixing boards and other electronic equipment at the front of the classroom. However, there is not one A/C outlet on the front wall. This means that we have to run multiple power strips with long cables and utilize very long power cables to all the components. It would be safer and better to put in multiple A/C outlets at the points where they are needed (some of them with on/off switches for the speakers). Additionally, it would be safer and better to wall mount the speakers so that students and the speakers will be better protected.

**Describe any external opportunities or challenges.:** Since piano is not part of the required coursework for music majors, many are putting off piano instruction. Piano skills have been incorporated into the course requirements for the Theory sequence but has not been adequate to address the deficit in student's skills.

Online music fundamentals students do not experience the individual application of music skills that the in-person students do and that may be one of the reasons for the lower success rates in the online versions of the course. Music performance applications however are not part of the CID requirements for fundamentals and does not mean that online offerings should be eliminated. Although the 2021-2022 face to face success was 78.3% and the online success rate was 45.8% this appears to be an anomaly. When looking at 2020-2021 the success rate was 70% for face to face and 67.5% for online. The difference in success in this past year does not seem to be a systemic problem or a reason to discontinue the online course. When looking at the success rate difference since 2016 the face to face is at 65.9% and the Online is at 55.4%. This seems to be within the range of typical differences between these instructional methods.

Because we have the largest/best facility and the most classes offered in Commercial Music, we are becoming the de facto center for all who are looking for local education (some of our students drive 30+ miles for classes), as well as the place to go when production companies or convention center wants to hire.

Additionally, outside of COS, there are no classes in live or recorded sound available in our area, despite a lot of interest that I receive directly from individuals, as well as local churches, theaters, and schools. Clearly, the main challenge has been the COVID pandemic. From total shutdown in March of 2020, to online/hybrid in 2020-2021, to on-campus with facemasks and physical distancing in 2021-2022, to this year with as close to normal as possible. Like all programs, our numbers went through a slump. We have pushed through and this year we have the largest numbers we've had since Fall 2019. However, because we have small, niche-type program, with limited number of seats, it's always challenging to have the number of students above the minimum number to keep the class, but below the room limitations. While this year has all classes full, that does not mean it will stay that way. Robert Hinds is constantly recruiting on campus and via high schools with student project videos and open houses.

**Overall SLO Achievement:** The music departments overall success rate for 2021-2022 was lower than the previous two years. 72.% (2019-2020), 80.1% (2020-2021), 70.2% (2021-2022). This is excluding EW's in 2019-20 and 2020-21. The 70.2% in 2021-2022 was right on par with the three years prior to covid and actually higher than 2019-20 and 2020-21 when including EW's.

Overall, the success rates in music theory courses were slightly down from last year's rates when the EW grade is included in both calculations. I believe this score offers the truest comparison between the rates because last year's students continued to be affected by the limitations created by the pandemic but no longer had the last second escape mechanism of the EW. The specifics of each class are presented below and the exceptions to the general trend are discussed. Despite the appearance of a slight step backwards when looking at the numbers, I am extremely confident that the various course improvements that have been incorporated due to the pandemic have greatly increased the level of instruction available to each student. I am currently seeing significant improvements in student participation and motivation with the nearly 60 students in MUS 004.

The success rate for MUS 004 was at 58.1%. This is up from 41.3% during 2020-2021 when the success rate includes the EW. If the EW is excluded from 2020-2021 the success rate shows a decrease from 65.5%. Sight reading homework scores were up by 25%.

The success rate for MUS 005 was at 73.7% which is up slightly compared to 73.3% in 2020-21 when the EW is included. If the

EW is excluded, then the success rate shows a decrease from 78.6%. Sight reading homework scores were up by 5%.

The success rate for MUS 006 was at 69.2% compared to 78.6% in 2020-21 when the EW is included. If the EW is excluded, then the success rate shows a decrease from 91.7%. It should be noted that the total grades this past year were only 13. A difference of one student would put the rate up to 76.9 which is very close to the 2020-21 rate. Sight reading homework scores were up by 5%.

The success rate for MUS 007 dropped to 57.1% from 81.8% in 2020-21. When I investigated this concerning drop, I found that three of the students from the past year's MUS 007 decided not to finish their final course submissions so they could all return to repeat the course together in a face-to-face environment this year. All three were within a passing grade had they submitted their final musicianship assignments and exams. Because there were only 14 enrolled in the class this dropped the success rate from 78.5% to 57.1%. Sight reading homework scores were up by 20%.

There does not appear to be any equity issues in theory courses but since there no numbers posted in tableaux for females or whites it is difficult to tell. The success rates of Hispanics compared to everyone else is within a couple percentage points so there does appear to be equity.

The success rate for face-to-face Music Fundamentals was at 78.3% which was significantly up from 51.9% including the EW grade and 70% excluding the EW. The online success rate was at 45.2% which was down from 55.4% including the EW and 67.5% excluding the EW grade. White females did exceptionally well at 81.8% while white males, Hispanic females and Hispanic males were all between 47.6 and 50.0 %. It does not appear that there are any definitive equity issues in this course since there were only 11 white females compared with 71 for Hispanic males and females. When looking at the success rates of male and female apart from ethnicity the success rate is 53.5% for females and 50.8% for males.

Piano courses have averaged a 36.9% success rate over the past three years (2019-2022). With the enrollment in piano being low, it has altered the success rate and needs improvement. The average success rate increased until the COVID-19 crisis. In 2019-2020, the success rate was 40.3%. With the shutdown of the campus and classes being moved to online teaching, the piano success rate declined to a low 25% for 2020-2021. However, in 2021-2022 with more students in the class, the success rate climbed to 35.3%, which is considered to be a recovery status from COVID. It is the hope with the students returning to face-to-face classes, the piano classes will continue to increase its rate with each succeeding year. The ethnicity of the piano classes is mainly Hispanic, with the exception of the 2019-2020 year, which had both White (36.4%) and Hispanic students (42.9%). The year of 2020-2021 had 15.4% Hispanic, while 2021-2022 had 29.2% Hispanic. Overall, the three years of 2019-2022 for Gender had 46.5% males, compared to 22.9% females with a grand total of 36.9%.

The Applied Music success rate fell to 78.7% in 2021/2022 when excluding EW's compared to 87.1% the prior year. This was almost 9 points lower than the previous year. When you include the EW's, the success rate was actually 8 points higher in 2021/22 than in 2020/21. Students were adapting to being back in person and many of them had a difficult time going to classes and getting their work turned in. The Applied Music Program has an average of 83.5% success rate over the past three years. There is a small disparity in gender success with males being 8% lower than females the past three years. With numbers being very low during covid the success of one or two students could sway the rate. These students perform in juries and recitals each semester demonstrating their outcome achievements.

The choral department persevered over the past three years with COVID and the multi-year success rates for the groups are very strong in each statistically significant race/ethnicity group. Concert Choir currently has 70 students and has a multi-year success rate of 84.7%. This success rate dropped dramatically during the fully online year but jumped right back once we were face-to-face again. Mus 36-38 range from 88.9%-93.3% This numbers suggest a strong student investment and understanding of the material. MUS 39 currently has a success rate of 76.5, but that is solely due to the fact that the only semester listed in the three-year cycle was online during COVID in 20-21. It was 94.7 and 100% prior to the online year. The success rate of the voice classes raised substantially to 87.5% in 2021-22! Professor Sorber is eagerly anticipating the success rate to stay high and is constantly building a stronger class experience for the students.

The multi-year success rate for the three instrumental ensembles (Jazz Orchestra, Symphonic Band, and Symphony Orchestra) ranges from 85% to 96.2%. Overall, the success rates are high and show students understanding of content. Jazz Orchestra had a 91.2% success rate in 2021/22 which was higher than the previous two years. This goes against the trend of the overall music success rate of the past three years (refer to Overall SLO Achievement). Jazz Orchestra is a smaller audition-based ensemble, so the students always seem to be a little more committed to the course. Being in person was exciting and encouraging for them. This is the only reason we can see why the success rate was overall higher. There are no noticeable ethnic or gender gaps in the success rates for the three instrumental performing ensembles.

Our Music Appreciation (MUS 10) success rates district wide improved tremendously from 2019/20 to 2020/21 going from 73.1% to 82.4% due to EW's and dropped in 2021/22 to 61.9% when EW's were no longer available. Looking at the three years prior to the start of Covid (2019/20) the average success rate was 58.4%. Our success rate raised 3.5 % in 2021/22. The only equity gap noticeable in the MUS 10 course is between multi-Ethnicity male and female students. The multi-year success rate for the females is 66.7% and males is 55.6%. There is no known cause for this single gap. See below in Changes Based on SLO Achievement for what we are doing to improve success in this course.

Our MUS 14 course saw the same pattern as the MUS 10 course over the three-year cycle, but with a higher success rate. The multi-year success rate excluding EW's was 71.7% and 68.8% including EW's. There does not seem to be any major equity gaps. There is a slight gap between Hispanic and White students. The Hispanic multi-year success rate is 68.2% and White is 75.4%. We do not see any reason for the small gap. We are executing the same changes for this course as we are in MUS 10 mentioned below.

There is a cost for an online text associated with our online MUS 10 and MUS14 courses. The cost differs depending on the course and if it is purchased through the COS bookstore or online. The price can range from \$89.00 to \$110.00. We do not feel the cost for a textbook affects a student's overall achievement. We are currently in discussions regarding our online courses and OEI.

**Changes Based on SLO Achievement:** In music theory courses, musicianship skills are improving but more is required.

The integration of Sight-Reading Factory in Canvas has been increased to require multiple submissions each week. The intent is to aid students in developing a disciplined practice regimen. The student cost is about five dollars a year, but we paid for that this year with money still left over from purchases we made during COVID. To guard against discouragement, multiple levels have been established in the grading system to credit students for increases in speed which represent progress but may fall short of the final goal. Students who submit assignments on time will be given the opportunity for unlimited resubmissions for a higher score.

Student piano skills are lacking. A new piano class offering has been discussed. This class would be offered on Fridays to facilitate the enrollment of more theory students in piano. The current schedule of piano classes conflicts with the advanced theory classes.

Low success rate in online fundamentals. A new online course without any textbook cost has been developed. This course presents all lectures, lecture notes, worksheets, quizzes and exams within the familiar Canvas format. There is no need to move to an outside site to access material. The course presents all material in a lecture format with supporting notes and does not require students to read to learn the material.

In our online music appreciation courses, a number of full-time faculty have incorporated the following to help students succeed at a higher rate:

Letting students take quizzes and exams as many times as they need to.

Allowing extensions on late work.

See data above in Overall SLO Achievement. These strategies seem to be helping a little. We are still working on getting all faculty to adopt more flexibility.

**Overall PLO Achievement:** The awards average for the past three years is 15.6 (16 in 2019-20, 20 in 2020-21, and 11 in 2021-22).

As a department we have been working hard to increase these rates and had been doing so the few years before covid hit. Covid took a toll and the number of awards dropped to 11 last year. It will take a few years to get back to where we would like to be, which is over 20 awards per year. A challenge we always 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 throughout the semester. Many students catch up, but others do not put in the extra work. We meet at minimum one time per semester with each music major to make sure they are on track with their educational plan. We meet with students during office hours to help with concepts they are struggling with. A few faculty members also meet with students on Fridays for extra help.



**Changes Based on PLO Achievement:**

**Outcome cycle evaluation:** We have established a three-year assessment cycle of our outcomes for all music courses offered. Some courses are up to date on the cycle, but many need to be assessed during the 2022/2023 school 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 2022-23 academic year.

## Action: SET OF 5 TIMPANI (KETTLE DRUMS) FOR INSTRUMENTAL DEPARTMENT

Purchase Ludwig Professional Series Polished Copper Timpani Set with Gauge 20, 23, 26, 29, 32 inch.

**Leave Blank:**

**Implementation Timeline:** 2022 - 2023

**Leave Blank:**

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**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 a new set of timpani (kettle drums). Timpani are essential to performing ensembles including Concert Bands and Symphony Orchestras. Currently, we have a set that are old and damaged from years of playing. They do not keep their pitch, and this is essential in an ensemble and as a percussion soloist/percussion major. They are not adequate for the level of student playing. Without proper equipment students cannot complete course outcomes. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... 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** - Ludwig Professional Series Polished Copper Timpani Set with Gauge 20, 23, 26, 29, 32 inch  
The Ludwig Professional Series Polished Copper Timpani Set with Gauge let's you choose from three different timpani sets crafted from copper with a beautiful, polished finish as well as features found on Ludwig's highest level timpani drums.

For more than 35 years, Professional Model Timpani have set the standard for performance. A double-ring suspension system isolates the kettle completely from the tuning mechanism and provides great depth of tone. A profile collar that extends the head beyond the kettle edge for greater resonance and pitch definition. Ludwig Professional Models are available in your choice of hammered seamless copper or polished seamless copper. The reliable and fully adjustable pedal activated tuning gauge comes standard with all Ludwig timpani.

The Grand Symphonic, Professional, and Standard Series Timpani have all been updated with incredible new functionality.

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## American or German Tuning Gauge Set-Up

New tuning gauge placement will allow these drums to be configured with American or German set-up. All tuning gauge linkage has been removed from the pedal and seamlessly transferred under the base.

## Permanent Third 360° Mobility Wheel

A permanent third omni wheel has been added under the pedal. This wheel allows 360° fluid movement, allowing the player to have total control of drum placement.

## Detachable Quick-Release Rear Casters

Improvements have been made to the rear casters including upgraded braking, larger size wheels with a quick-release function. This allows smooth movement and the ability to quickly remove rear casters with ease.

MPN: LTP505PG

## FEATURES

Ludwig Ensemble Smooth White Timpani Heads

One pair of mallets is standard with each 26" Timpani or set of 2, 4, or 5

Fiber head protectors

Shallow drop covers

A key is included with each drum (Active)

**Why is this resource required for this action?:** The instrumental department is in need of a new set of timpani (kettle drums). Timpani are essential to performing ensembles including Concert Bands and Symphony Orchestras. Currently, we have a set that are old and damaged from years of playing. They do not keep their pitch, and this is essential in an ensemble and as a percussion soloist/percussion major. They are not adequate for the level of student playing. Without proper equipment students cannot complete course outcomes. Number three states "Given regular and adequate rehearsals, access to individual practice space, ACCESS TO AN INSTRUMENT... 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.):** 25000

## Link Actions to District Objectives

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

Purchase a Roland RD-2000 Premium 88-key Digital Stage Piano and Gator TSA ATA Molded Keyboard Case 88 Key to store/transport it.

**Leave Blank:**

**Implementation Timeline:** 2022 - 2023

**Leave Blank:**

**Leave Blank:**

**Identify related course/program outcomes:** 1. Given the musical score, students will be able to perform and accompany a



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major musical theater production to a professional level of musicianship.

2. Given the musical score, students will be able to perform, with technical accuracy, the correct tempos for accompanying musical theater singers and dancers.

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 - John Sorber, Professor of Music

**Rationale (With supporting data):** The Music Department is in need of another Synthesizer Keyboard. We currently own two, but consistently have to borrow a third one from local high schools when our annual music production often requires three keyboards. It has been a hassle finding a keyboard to borrow when needing to use it for two months during musical rehearsals and performances. There have also been times when the choral department, instrumental department, and music faculty all need access to a keyboard at the same time. This also creates the problem of having to find one to borrow for students or faculty to use.

**Priority:** High

**Safety Issue:** No

**External Mandate:** No

**Safety/Mandate Explanation:**

## Resources Description

**Equipment - Instructional** - Purchase a Roland RD-2000 Premium 88-key Digital Stage Piano and Gator TSA ATA Molded Keyboard Case 88 Key (Active)

**Why is this resource required for this action?:** The Music Department is in need of another Synthesizer Keyboard. We currently own two, but consistently have to borrow a third one from local high schools when our annual music production often requires three keyboards. It has been a hassle finding a keyboard to borrow when needing to use it for two months during musical rehearsals and performances. There have also been times when the choral department, instrumental department, and music faculty all need access to a keyboard at the same time. This also creates the problem of having to find one to borrow for students or faculty to use.

**Notes (optional):**

**Cost of Request (Nothing will be funded over the amount listed.):** 3500

## 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: ELECTRICAL OUTLETS AND HANG SPEAKERS

Add electrical outlets (both unswitched and switched) and hang speakers on the front wall of Sierra 813 classroom.

**Leave Blank:**

**Implementation Timeline:** 2022 - 2023

**Leave Blank:**

**Leave Blank:**

**Identify related course/program outcomes:** Course Outcome #2-Given written out signal path, students will be able to patch together audio equipment in the studio to achieve that path.

Course Outcome #3-Given digital audio specifications of equipment, students will be able to make decisions about which devices are better or more cost effective.

**Person(s) Responsible (Name and Position):** Robert Hinds, Commercial Music Professor

**Rationale (With supporting data):** Over the past 10 years, we have received a smart cart and 4 new speakers, while also utilizing various equipment including mixing boards and other electronic equipment at the front of the classroom. However, there is not one A/C outlet on the front wall. This means that we have to run multiple power strips with long cables and utilize very long

# Program Review - Music

power cables to all the components. It would be safer and better to put in multiple A/C outlets at the points where they are needed (some of them with on/off switches for the speakers). Additionally, it would be safer and better to wall mount the speakers so that students and the speakers will be better protected.

**Priority:** High

**Safety Issue:** Yes

**External Mandate:** No

**Safety/Mandate Explanation:** Cords and speakers could be a tripping hazard for students.

## Resources Description

**Facilities -** Adding electrical outlets (both unswitched and switched) and hang speakers on the front wall of Sierra 813 classroom. (Active)

**Why is this resource required for this action?:** Over the past 10 years, we have received a smart cart and 4 new speakers, while also utilizing various equipment including mixing boards and other electronic equipment at the front of the classroom. However, there is not one A/C outlet on the front wall. This means that we have to run multiple power strips with long cables and utilize very long power cables to all the components. It would be safer and better to put in multiple A/C outlets at the points where they are needed (some of them with on/off switches for the speakers). Additionally, it would be safer and better to wall mount the speakers so that students and the speakers will be better protected.

**Notes (optional):** 1. Wall mount 2 of our newest speakers (mounts are around \$250 a piece for this weight).  
2. Add A/C outlets at three different locations on the front wall of the classroom.  
3. Would like those outlets to go through switches so the teacher can turn them on and off quickly without going around the equipment.

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

## Link Actions to District Objectives

District Objectives: 2018-2021

**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: PIANO TUNING BUDGET

Establish a new base budget for piano tuning or increase the already existing instrumental budget by \$8000.00 to cover piano tuning.

**Leave Blank:**

**Implementation Timeline:** 2022 - 2023

**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 #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

# Program Review - Music

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 - Michael Tackett, 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. 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 or x 2		\$350
Sub Total:			\$1,360

# Program Review - Music

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:** 2022 - 2023

09/10/2022

**Status:** Continue Action Next Year

We are still in need of a piano tuning budget. The instrumental budget we currently have is technically for band instruments and we use a portion of that for piano tuning and repair. This takes away from the instrumental department and their needs for instrument repair and cleaning every year. We are requesting a budget solely for piano tuning.

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

**Update Year:** 2021-2022

09/12/2021

**Status:** Continue Action Next Year

We did not requests 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):**

## Resources Description

**Adjustment to Base Budget** - Establish a new base budget or increase the already existing instrumental budget by \$8000.00 for tuning pianos. (Active)

# Program Review - Music

**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:

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	

# Program Review - Music

(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
<b>District Objective 1.1</b> - The District will increase FTES by 1.75% over the three years
<b>District Objective 2.1</b> - Increase the percentage of students who earn an associate degree or certificate (CTE and Non-CTE) by 5 percentage points over three years
<b>District Objective 2.2</b> - Increase the number of students who transfer to a four-year institution by 10 percent over three years
District Objectives: 2021-2025
<b>District Objective 1.1</b> - The District will increase FTES 2% from 2021 to 2025.
<b>District Objective 2.1</b> - Increase the number of students who earn an associate degree or certificate (CTE and non-CTE) by 5% from 2021-2025.
<b>District Objective 2.2</b> - Increase the number of students who are transfer-ready by 15% and students who transfer to four-year institutions by 10% from 2021-2025.



# Program Review - Music

## Action: UPGRADE PIANOS IN THE PIANO LAB

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

**Leave Blank:**

**Implementation Timeline:** 2022 - 2023

**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.

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.

# Program Review - Music

**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.

## Update on Action

### Updates

**Update Year:** 2022 - 2023

09/10/2022

**Status:** Continue Action Next Year

The upgrade for pianos in the lab was not approved in 2021/2022.

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

## 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:**

[Gottschalk Piano Quote.pdf](#)

## Link Actions to District Objectives

District Objectives: 2018-2021

# Program Review - Music

**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.

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.

### Update on Action

#### Updates

**Update Year:** 2022 - 2023

09/10/2022

**Status:** Action Completed

We purchased the piano benches last spring, and it has made a huge impact for our students and faculty to be able to adjust the height to meet their needs. Sitting at a piano at the correct height is fundamentally important for high quality performances.

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

## Link Actions to District Objectives

# Program Review - Music

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: 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:**

### Update on Action

#### Updates

**Update Year:** 2022 - 2023

09/10/2022

**Status:** Action Completed

Two trumpets were purchased, and students have been using them since last spring. These top-quality instruments have allowed music majors to perform at their highest quality.

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

# Program Review - Music

## Link Actions to District Objectives

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

### Update on Action

#### Updates

**Update Year:** 2022 - 2023

09/10/2022

# Program Review - Music

**Status:** Action Completed

Two oboes were purchased, and students have been using them since last spring. These top-quality instruments have allowed students to perform at their highest quality. We now have oboes for students to perform on in the symphony orchestra.

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

## *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.