

Comprehensive Program Review Report



Program Review - Music

Program Summary

2023-2024

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What are the strengths of your area?: The COS Music Department offers a comprehensive music program including an AA-T in Music with an emphasis in two areas: Instrumental and Voice. 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.

As a department, we visited a large number of high schools, hosted festivals, and presented clinics last year, which we believe has made an impact on our enrollment this fall (2023). Here are some examples of the growth from Fall 2022 to Fall 2023: MUS 74 AD: 32 to 55 students, MUS 34 AD: 56 to 64 students, all Appreciation/Fundamental courses: 302 to 390 students, MUS 20AD: 23 to 30 students, MUS 41 AD: 44 to 64 students, MUS 4 and 6 combined: 44-64 students. We are seeing positive growth in all areas of the music department. Our FTES have gone from 136.4 (2021/2022) to 179.75 (2022/2023) and the FTES for 2023/2024 should be even higher due to the growth in enrollment listed above.

The three main COS instrumental ensembles plus the Sequoia Winds Community Band performed at multiple concerts and festivals throughout the year. The instrumental department hosted the 3rd Annual COS Orchestra Festival in Fall 2022. Twenty high school and middle school orchestras across the Valley totaling just over 800 students were exposed to the COS Visalia Campus and Music Department. This year we will host the 4th annual festival with twenty-one orchestras attending. The COS Jazz Band performed at the Reno Jazz festival and were selected to perform at the showcase concert at the end of the festival. We were 1 of 4 out of over 250 ensembles selected for the showcase. The Symphonic Band traveled to Southern California to perform a joint concert with Antelope Valley College and watch a Los Angeles Philharmonic Orchestra concert.

The COS Choral Program continues to provide solid music education to both Music Majors and Non-Music Majors. The class sizes have remained strong despite the smaller post-Covid high school choral programs. Concert Choir performed in multiple concerts and choral festivals with great success and high praise. Chamber Singers were invited to perform a major work at Carnegie Hall in New York City and still maintained an aggressive performance and recruiting schedule at home. The choral program hosted "Sing Loud-Sing On" for 350 high school tenor/bass singers, "Nothing But Treble" for 700 high school soprano/Alto Singers, an Advanced Large Choir Festival for 6 local high school choirs, and a spring clinic festival for 4 Visalia high schools.

The Visalia Community Chorus provides another opportunity for COS students. In Spring 2023 the VCC combined with the COS Concert Choir to perform a major choral work with over 1000 people in attendance at St. Charles Catholic Church. 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 techniques that are transferable to all musical genres. MUS 30 and 31 Enrolment remained solid, and Professor Sorber is seeing positive results from attempts to engage the students more fully. Many former MUS 30 students have gone on to join Concert Choir and even major in music.

The Music Theory program has several distinctive strengths. The program offers students with little or no music reading background the opportunity to pursue music as major. Many of these students would not be admitted to university programs

due to their lack of music reading experience. The theory courses are structured in a unique manner to ensure that students with extensive background remain challenged while those with little background have the opportunity to catch up. All exams, assignments and musicianship skill levels may be retaken as many times as the student desires without penalty.

A second distinctive strength that has emerged due to changes made during the pandemic is the opportunity for a student to take the course in the Hyflex format. Classes may be attended in any combination of synchronous online, asynchronous online or face to face. Many new students have been added to the course because of the unique flexibility which is now offered. Enrollment in Music Theory this Fall is the highest ever at College of the Sequoias. The integration of Sight-Reading Factory, Teoria and class recordings into Canvas has made the online and in-person experience virtually identical. Both groups of students view identical visual and aural presentations of music examples. This is accomplished by a new projection system combined with Zoom tools to clearly highlight musical structures in the digital music software program, Sibelius. Sibelius allows students to see and hear the effects of musical decisions both in-person and via their own computer soundcard when online.

A further distinctive strength is the incorporation of keyboard skills within the theory courses. All students are supplied with a keyboard if they do not have one. This is a remarkable addition to the course which facilitates an equitable “hands on” application of theoretic concepts for both online and in-person students. Students can view recorded examples of exercises and submit their own recordings whenever they are ready.

A primary strength of the Music Fundamentals in-person class is the opportunity to move the class next door to the Class Piano Lab for performance application sessions. This allows every student the experience of making music themselves and provides a “hands on” application of theoretical concepts covered in class. This has proven to be a great motivator for most students and serves to clarify theoretical concepts in ways that papers and lectures cannot.

Students taking Music Fundamentals Online or face to face can take the course with zero textbook cost (ZTC). This has been achieved by incorporating new instructor-developed material as well as open education resource (OER) materials.

Online students receive regular substantive interaction (RSI) with the instructor through the incorporation of Sibelius, Zoom tools and video recording within Canvas. Online tutoring occurs by presenting shared music notation on the student’s computer screen. Any manipulation of notes can be seen on a music score and heard with absolute clarity through the student’s computer soundcard. Additionally, the Online Music Fundamentals course material is now offered completely via instructor video. Lecture notes are available as a supplement, but all concepts are presented without the need to read text.

MUS 20 AD - Past semesters from 2020-2023 have been a struggle, but with the fall semester of 2023, there is a huge increase of music majors enrolled in the current two piano classes. One class has a record number of enrolled 13-music majors, and the other one has 6-music majors. This is the highest number of majors in a piano class, as well as the highest number of enrolled piano students in many years. Hopefully, this latest trend shall continue into future semesters. In reality, this is success for equity. These skills of keyboard knowledge will last a lifetime, with the expectation that the playing of the piano will not only contribute to their individual lives, but to society as well. It is truly a shared equal opportunity to not only play for oneself, but for gatherings of other people in various events during their lifetime.

*****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 past 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?: Full Time Accompanist:

A replacement “Full Time Accompanist” position will be needed for the 2024-2025 school year. Treasa Bonnar, our current accompanist, has informed us and Dean Lubben that she is retiring at the end of Spring 2024. This position is very specialized

and requires a lifetime of specialized piano work and music education. The accompanist position is of paramount importance to the Music Department. The COS accompanist plays for Concert Choir, Chamber Singers, Voice Classes, Applied Music, Visalia Community Chorus, and every individual music major. The accompanist has 15-20 choral music scores and 60 or more solo pieces that they are required to play at any one time. It is not an overstatement to say that a core portion of the COS music student's success is based on the work with the staff accompanist.

Basic Function:

Under the direction of an assigned supervisor, the accompanist will provide accompaniment for music classes, rehearsals, stage productions and/or special events. The accompanist will work a flexible schedule to include weekends and nights as needed for rehearsals and performances.

Representative Duties:

- Provide an accompaniment of choral, voice, opera, dance classes, production classes, rehearsals and/or stage productions.
- Accompany choirs, soloists and small ensembles for rehearsals and concerts.
- Rehearse with vocal students for solos performed in voice classes and recitals.
- Lead section rehearsals by playing parts.
- Perform related duties as assigned.

Knowledge and Abilities

Knowledge of:

- Basic music theory, including fundamentals of harmony and notation.
- Classic, modern, jazz, and/or folk and music/styles.
- Accompanying technique and literature appropriate to class.

Ability to:

- Play classical, modern, jazz, ethnic, and/or folk music/styles.
- Sight read, improvise and/or transpose accompaniments.
- Accompany vocal groups, dancers, or soloists.
- Understand and follow oral and written directions.
- Establish and maintain cooperative and effective working relationships with others.
- Operate recording equipment such as a tape recorder.

Education and Experience:

Any combination equivalent to: graduation from high school supplemented by private or college-level training in accompanying and one year of paid experience as an accompanist or performer.

Working Conditions:

Environment

- Classroom and stage environment.
- Subjected to sounds of music.

Physical Abilities

- Ability to play piano.
- Ability to communicate with students/employees/public.
- Ability to read music.
- Ability to sit and stand for extended period of time.
- Ability to reach in all directions.
- Ability to lift light objects.

The instrumental department is in need of four Violins. Violins are essential to the COS Symphony Orchestra. Currently, we have zero violins to check out to students. Our Symphony Orchestra typically has 25 to 30 violin players. Most students have their own instrument, but there are always a few students that do not have one. In the past, those students have had to rent one on their own or I would have to borrow one from a local high school. We supply instruments for our wind and brass players, so it is not equitable not to supply instruments to our orchestra 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... 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 Choral Music Department needs two Wenger "Platinum Reversible Markerboards" for Sierra 812. This is a safety concern. The current markerboard is missing the bottom of the leg and rollers on one side and is heavy and awkward to move. It is metal and would not be easily or safely repaired. It tips easily and is dangerous. These specialty white boards come with music staves and are used in each class every day. The markerboards are used for theory explanations, educational notes, vocal tract

illustrations, student examples, and note taking. They need to be easily mobile for classroom performance needs. We are requesting two marker boards so that multiple students would be able to access them at the same time.

This is the third year we are requesting a base budget/increase for piano tuning, so the following information was incorporated into last year's review.

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. 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.

This is also the third year we have requested an upgrade for pianos/equipment in the piano lab. 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 repairs 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. 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.

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. This fall marks the end of year 6 on our computers, so we should be due for a complete computer and software refresh.

We have had many conversations and have begun research to incorporate some OER courses to expunge the cost of the online courses we currently teach.

Describe any external opportunities or challenges.: The theory courses are structured to allow students with little or no music reading background an opportunity to succeed. This is accomplished partly through a very liberal policy on retaking exams. Every exam has up to four "retake" exams available and students are free to do those at any time.

Over the past two years (partly due to the sudden shift in course delivery due to the pandemic) this policy has digressed into a procrastination tool for many students. Class policies need to be modified to increase weekly accountability and encourage students to immediately address their problem areas by attending tutoring sessions.

One additional challenge is to find a financial source for the continued use of the Sight-Reading Factory program. This program has become an essential tool for instruction and testing given the large enrollment and the new online presence. The music department was able to purchase \$1000 of student licenses during the pandemic from a special fund but will need to find a new source to continue to support that program next year. The yearly cost per student is \$2 if 100 or more licenses are purchased. This Fall the total theory enrollment is 84. The Choral program is also using the program and that would add another 60 or so licenses. It appears that the best way to take care of this cost is by adding a small student materials fee.

Both the online and face to face music fundamentals courses have a similar challenge. Even though most exams offer "retake" options, the percentage of students who take advantage of the policy is too small. The numbers of students who are willing to pursue individual help during office hours is also minimal compared to the number who need it.

To be successful in the Music 20AD piano classes, it takes dedication, stamina and the willingness to put in the needed rehearsal time in order to understand what it takes to learn to play the piano. Knowing the importance of learning piano skills for music majors has been addressed every semester to music majors with only a few registering for class. The Music Department full-time faculty has made repeated visitations into classrooms to explain the importance of signing up for the piano classes in order to pass their Piano Proficiency Exams/Auditions that has to happen at their respective universities, or they will not graduate as a music major.

Because we have the largest/best facilities and the most classes offered in Commercial Music among community colleges in our area, 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 someone wants to hire (production companies, convention center, churches, etc.).

Last year, we took advantage of that, as well as some of our new equipment, to expand our live sound training. We even created our own culminating event, the COS Showcase, which was successfully held on the Visalia campus. As we continue to offer the COS Showcase, we believe it will lead to a positive impact on future recruitment.

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, and finally to last 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 strong

numbers. 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 all classes. Robert Hinds is constantly recruiting on campus and via high schools with student project videos, open houses, and the COS Showcase.

Overall SLO Achievement: The music departments overall success rate for 2022-2023 was higher than the previous year. It was 70.3% in 2021-2022 and 71.7% in 2022-2023. It was not as high as the full online year (2020-2021) but is back on par with the pre-covid years averaging around 72.4%. The 71.7% success rate for 2022-2023 was right at the school wide (All departments/classes) success rate which was 71.8%. Almost all ethnic and gender groups had positive growth in success rates from 2021/2022 to 2022/2023, especially multi-ethnicity students. They went from 59.6 to 90.5%. The only group with a slightly lower success rate were Filipino students. They went from 94.1% to 87.5%. We attribute this to the fact there were more Filipino students enrolled in 2022/2023, so sometimes more numbers may create a lower success rate. African American Students had the lowest success rate in 2022/2023 (61.9%) but that was a huge increase from the previous year of 50%.

MUSIC THEORY:

Changes made from Previous Year:

The implementation of Sight Reading Factory in Canvas was increased to require multiple submissions each week and new grading levels were established to credit and motivate students for any increase in speed. These changes resulted in increases in MUS 004 and MUS 005 but did not show increases in MUS 006 and MUS 007.

MUS 004 7% increase in sight singing homework

MUS 005 4% increase in sight singing homework

MUS 006 7% decrease in sight singing homework

MUS 007 15% decrease in sight singing homework

MUS 004 12% increase in rhythm homework

MUS 005 15% increase in rhythm homework

MUS 006 6% decrease in rhythm homework

MUS 007 16% decrease in rhythm homework

Keyboards were supplied to every student and the instructional emphasis on keyboard application was increased. Every theory course showed progress in this area.

MUS 004 4% increase in keyboard scores

MUS 005 16% increase in keyboard scores

MUS 006 9% increase in keyboard scores

MUS 007 2% increase in keyboard scores

MUS 004: The success rate in this course was 53% which is down 5% from the previous year and down 15% from a peak of 65% in Fall of 2019. I believe that this drop highlights a change in class culture stemming from the option to "attend" class remotely in the Hyflex format. In past years students have shown great progress in the last half of the semester by retaking exams that they missed or failed.

For this reason, I have not utilized instructor initiated drops as a course policy and have left the door open to students to make significant progress late into the semester. The 53% success rate is identical with or without EW grades because no student was dropped. Uniquely, at the end of this semester there were sixteen students who ended the semester with no score on four exams. These "no submission" exam scores are essentially "absences" in a Hyflex course structure where a student could be "attending" by watching an asynchronous video presentation. The average exam score for students who completed at least four

of seven exams was a very strong 82%. Future semesters in this Hyflex course format will need to include the threat of instructor-initiated drops as central part of course policy for those who are not submitting assignments and exams or responding to instructor invitations for tutoring.

There was also a difference in success rates between Hispanic (41%) and White students (63%). This was surprising to since in the Fall of 2019 the Hispanic success rate (69%) was higher the White success rate (64%). The only significant course change since then has been the increased implementation of new technology as a crucial course component. I will be investigating this individually with students who are falling behind in performance levels to see if some aspect of technology accessibility is contributing to the discrepancies in success rates.

MUS 005: The success rate in this course was 84% which is up 10% from the previous year and was also the highest rate for this course in any of the last five years. This class contains the students from MUS 004 where the success rate was 82% for those who completed at least four of seven exams.

MUS 006: The success rate in this course was 53.8%. This is down by 15% from the previous year and down 37% from two years ago. There are no statistics available for any breakdown in the course by ethnicity or gender.

MUS 007: The success rate in this course was 58%. This was up 1% from the previous year but down 36% from a high in Spring 2020. There are no statistics available for ethnicity or gender.

MUS 006 and MUS 007 had 12 and 11 students respectively. These students represent the class most affected by the pandemic when music enrollments plummeted, and the course format switched to online. In MUS 006 there were four students who submitted no exams. In MUS 007 there were two students who took no exams and 1 student who took only two exams. These missed exams are essentially "absences" in the Hyflex context. I did not drop any of them because in previous semesters students have finished all their exams and retakes even when initially falling behind. The average exam

scores for students who took an exam ("attended") was 79.9% for MUS 006 and 77.6% for MUS 007. Those who "attended" did well.

MUSIC FUNDAMENTALS:

MUS 001 (F2F)

Changes made from previous year:

Some exam review sessions were recorded and posted in Canvas as a study tool prior to exams. Keyboard instruction time was increased.

MUS 001 (F2F): The success rate in this course was 78%. This is a 15% increase from the previous year and 10% higher than any of the previous four years. The Hispanic success rate was 79% which was up 17% and the White success rate was up 11%. Female success was 78% and Male success at 76%. Female rates were up 21% and male rates were up 13%.

MUS 001 (Online)

Changes made from previous year:

A new online course without any textbook cost was developed. This course presents all lectures, lecture notes, worksheets, quizzes and exams within Canvas. Course materials are presented in a lecture format with supporting notes, but students are not required to read in order to learn the material.

Effort was made to increase instructor interaction through expanded office hours on zoom.

MUS 001 (Online): The success rate in this course was 75%. This was a 25% increase from the previous year and 13% above the best year in the previous four.

The Applied Music success rate rose from 78.7% in 2021/2022 to 84.6% in 2022/2023. This is 13% higher than the overall district's success rate. The Applied Music Program also has an average of 84.6% success rate over the past five years. There were

no noticeable gender gaps and a slight ethnicity gap between White and Hispanic students. The success rate for Hispanic students in 2022/2023 was 78.7% and 91.7% for White students. There were twice as many Hispanic students as White students enrolled in MUS 41 AD in 2022/2023. This could possibly be the reason for the success rate gap. There are no other known reasons. Enrollment has increased from 44 students in the Fall of 2022 to 64 students this Fall (2023). MUS 41 AD students perform in juries and recitals each semester demonstrating their outcome achievements. On average, at least 95% of the performing students pass their juries and final recital.

The choral/vocal department has maintained very solid success with minor changes. Music 34AD Concert Choir suffered a minor drop from 86.8% in 2021-22 to 85.3% in 2022-23. Hispanic success dropped slightly but the number of students in that group doubled. White success increased slightly and both groups are above 83%. These changes do not show proof of an equity gap, but Professor Sorber will continue to monitor and provide quality education for all students. Mus 36 and 39 were 96.7% and 96% successful in 2022-23. MUS 37 and 38 were not taught during this time. Professor Sorber is very pleased with the student engagement and high percentage of understanding. The success rate of the voice classes dropped from 87.1% in 2021-22 to 77.3% in 2022-23. The total grades given increased during the year and more students could be the reason for the change. White students performed about 8% lower than Hispanic. Professor Sorber does not believe there is an equity issue but will monitor as time progresses. He is actively engaging students for feedback and constantly striving to improve as an educator.

The multi-year (5 years) success rate for the three instrumental ensembles (Jazz Orchestra, Symphonic Band, and Symphony Orchestra) ranges from 89% to 94%. Overall, the success rates are high and show students understanding of content. Jazz Orchestra (MUS 72 AD) had a 97.8% success rate in 2022/23 which was higher than the previous two years. Symphonic Band (MUS 74 AD) had a 94% success rate in 2022/2023 which is up 10% from the previous year (83.7%). Symphony Orchestra (MUS 54 AD) had a 94.7% success rate in 2022/2023 which was about the same as the previous year (94.6). There are no noticeable ethnic or gender gaps in the success rates for the three instrumental performing ensembles. The success rates for these three classes in 2022/2023 on average are 24% higher than the overall school average (71.8). Students love to play music and work hard in rehearsals, do not miss class, practice on their own, and attend concerts. They are expected to perform at the highest level by their instructor and embrace the challenge. These are the main reasons for such a high success rate.

Our Music Appreciation (MUS 10) success rates have decreased tremendously over the past three years. 82.4% in 2020/2021, 61.9% in 2021/2022, 45% in 2022/2023. This is alarming and much below the school average (71.8%) and all prior years for MUS 10 success rates. It appears that the primary statistical variable is the instructor. Below is a small example of what we found regarding course instruction:

Fall 2021

Instructor A - Two sections of MUS 10

Instructor B - One section of MUS 10

Success Rate at 47.8%

Spring 2022

Instructor A - Two sections of MUS 10

Instructor C - One section of MUS 10

Success rate at 51.5%

Fall 2022

Instructor A - One section of MUS 10

Instructor B - One section of MUS 10

Instructor C - One section of MUS 10

Success rate at 73.8%

Spring 2023

Instructor A - Three sections of MUS 10

Success rate at 34.9%

When instructor A taught all three sections the success rate was 34.9%. When instructor A taught two of the three sections the success rate raised by an average of 14.8% (49.7%). When instructor A only taught one of the three sections the success rate raised another 24.1% (73.8%).

There are no visible equity or gender gaps in the MUS 10 courses.

Our MUS 14 course saw the same pattern (laid out above) as the MUS 10 course over the past few years, but with higher success rates and an increase of 1% from 2021/2022 to 2022/2023. Success rates were 87% in 2020/2021, 66% in 2021/2022, and 67% in 2022/2023.

There are no visible equity or gender gaps in the MUS 14 courses.

Piano courses (MUS 20 AD) have seen a steady increase in success rates over the past three years, although they still remain low. 25% in 2020/2021, 35.3% in 2021/2022, and 47.2% in 2022/2023. This is a 38.5% average over the past three years. There was a gender gap in 2022/2023. The female success rate was 37.5 and the male success rate was 52.8%. This is a 15.3% difference. There was also an ethnicity gap in 2022/2023 with White students having a 62.5% success rate and Hispanic students having a 39.4% success rate. This is a 23.1% difference.

It is worthy to share that students who passed the classes were those who stayed enrolled for the semester. Those that quit for various reasons of primarily not having the time to rehearse adequately every week, (jobs, family issues, and health, etc.) could not keep up with the learned keyboard skills that is layered for the coordination of the eye and muscle that is rehearsed for improvement on a weekly basis. During the pandemic years, students mainly dropped the class, with very few failing. Those that passed had grades of A, B, and C, even though the enrollment was low. Consequently, those who put in the time and effort passed the class, while the others did not pass, or they chose to drop the class. The rule for rehearsal is to practice 1-hour per day.

All four Commercial Music courses had a success rate of 72.7% or higher in 2022/2023 which is above the overall district rate of 71.8%. They ranged from 72.7% to 83.3% and averaged at 77.35%.

Changes Based on SLO Achievement: MUSIC THEORY: The primary detriment to SLO achievement is simply assignments that are not turned in. Students are intentionally given great freedom to repeat multiple exams but this has led to a level of procrastination that eliminates the opportunity for significant contact time with the professor to make corrections and work through problem areas. To address this, a number of new course policies are being implemented.

1. A student must meet with the professor or take a repeated exam before the next scheduled exam.

This time period between exams is about 9 class sessions.

2. All homework must be completed and submitted within two days of the corresponding exam or there

will be 10% deduction.

3. Students may be dropped if there are more than three unexcused absences on exam days.

4. Five hours of face to face or zoom office hours will be available on Fridays to facilitate tutoring and

testing on the same day.

5. Additional Zoom office hours will be available by appointment Monday through Thursday.

In an effort to address a discrepancy between Hispanic and White scores in MUS 004 and MUS 005 students will be contacted for individual appointments early in the course if there are not electronic submissions for musicianship skills.

Office hour tutoring has been enhanced by the addition of volunteers from the upper-level theory classes. Several of them have offered their time and knowledge to help when the number of students coming to office hours has made it very difficult to get enough individual time with each student. I need to pursue possible funding for these students as the amount of individual instruction required for a number of Music Theory 1 students is extensive.

MUSIC FUNDAMENTALS

MUS 001 (Online):

1. Regular substantive interaction will continue to be increased through incorporation of the FLIP app

into Canvas and as well as an insertion of more discussion pages.

2. As a result of consultation with RSI reviewers, Canvas modules have been reorganized to make the course flow more intuitive and accessible.

3. Zoom office hours for reviewing quizzes and worksheets will be increased and highlighted more frequently in announcements.

MUS 001 (F2F)

1. Class recordings will be made of all exam review sessions and posted in Canvas several days before each exam.

2. Keyboard applications of theoretical skills will be increased and implemented wherever possible.

We will be meeting as a department to address (to the best of our ability) the continually lowering success rates in the MUS 10 courses.

In our online MUS 10/14 courses, a few full-time faculty have incorporated the following strategies over the past few semesters to help students succeed at a higher rate. Success rates for these individual instructors for MUS 10/14 are now averaging between 75% to 82%.

1. Letting students take quizzes and exams as many times as they need to.
2. Allowing extensions on late work.

We are still working on getting all faculty to adopt more flexibility.

Overall PLO Achievement: The awards average for the past three years is 12.3 (20 in 2020-21, 11 in 2021-22, and 6 in 2022-23). We hate to still use the Covid excuse, but feel it remains the number one reason for our decline in awards/certificates the past three years. The department had estimated it would take 3 to 5 years to get back to where we were prior to Covid. Covid impacted the performing arts students in a lot of ways. A large number of them dropped when we went online (Spring 2020) because they could not perform live with other people. Others dropped the major in fear they would not get a job in the performing arts because they did not know how long covid would last. In Fall of 2021 many incoming students chose different career paths for the same reason. These assessments were gathered by speaking to the existing and incoming students over the past 3 years. In the next year or two we should see a rise in the number of awards due to more students registering as music majors and a number of students returning to music after trying a different major the past few years.

We meet at minimum one time per semester with each music major to make sure they are on track with their educational plan. We also 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.

This Fall, three former COS Music Majors were hired by the Visalia Unified School District to teach music. We have other former students teaching in districts all over the Central Valley and others attending 4-year Universities.

Changes Based on PLO Achievement: When meeting with each individual music major, we have been looking at their DegreeWorks in Banner. This helps the students see where they are with their degree. A majority of the students are unaware of DegreeWorks. We believe this tool will assist the students with staying on track with what courses they need in order to graduate and receive a diploma.

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 2023/2024 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 2023-24 academic year.

Action: Replacement Piano Accompanist

A replacement "Full Time Accompanist" position will be needed for the 2024-2025 school year. Treasa Bonnar, our current accompanist, has informed us and Dean Lubben that she is retiring at the end of Spring 2024. This position is very specialized and requires a lifetime of specialized piano work and music education.

Leave Blank:

Implementation Timeline: 2023 - 2024

Leave Blank:

Leave Blank:

Identify related course/program outcomes: The "Piano accompanist" position affects almost every course and program outcome.

Program Outcomes:

- *Discriminate historical differences in music styles and use this knowledge to assess musical performances.
- *Implement the concepts of musical theory and analyze examples from a musical score.
- *Interpret a musical score and perform with technical accuracy, expression and artistry.

MUS 30/31 Outcomes:

- *Students will be able to sing selected songs in recital with natural, poised and appropriate stage deportment using good singing posture and breath management at the introductory level.
- *Students will be able to use clear and correct diction with proper pronunciations at the introductory level singing a satisfactory performance of a Classical Art Song from memory in a foreign language.

MUS 34AD Outcomes:

- *Students will be able to employ the necessary technical skills and musical knowledge to perform quality choral literature at the introductory, basic, intermediate and advanced levels.
- *Students will be able to appreciate and demonstrate stylistic differences in the various types and periods of choral literature at the beginning, intermediate and advanced level.
- *Students will be able to use critical listening skills to compare and contrast choral performances.

MUS 36 Outcomes:

- *Students will perform with mastery and precision the various styles of renaissance choral music with proper tone, tempo, dynamics and nuances.
- *Students will demonstrate appropriate interpersonal skills in working in a small vocal chamber ensemble.
- *Students will understand various compositional techniques used by selected Renaissance composers.

MUS 37 Outcomes:

- *Students will be able to perform a Classical mass movement with choral precision, proper tone, dynamics and rhythmic integrity at the excellent and superior level.
- *Students will recognize various styles and compositional techniques between different Baroque and Classical composers i.e. Bach vs. Mozart at the satisfactory level.
- *Students will be able to perform contrasting styles of music with sensitive and expressive phrasing using proper Baroque and Classical performance practices at the excellent to superior level.

MUS 38 Outcomes:

- *Students will demonstrate appropriate interpersonal skills in working with a combination of singers, actors and professional musicians.
- *Students will be able to perform with mastery and precision a variety of Romantic choral music using proper performance practices.
- *Students will be able to demonstrate mastery of bel canto singing at the excellent or superior level.

MUS 39 Outcomes:

- *Students will be able to perform a non-traditional 20th century choral work with accurate intonation and stage presence at the Superior level.
- *Perform American Broadway music with proper performance practice - memorized with stage blocking and choreography.
- *Perform non traditional 20th century aleatoric music and dissonant tone clusters with accuracy and excellent intonation.

Program Review - Music

MUS 41AD Outcomes

*Students will be able to successfully perform assigned repertoire and etudes as demonstrated by their completion of twelve private instruction music lessons at the introductory, intermediate or advanced level.

*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): John Sorber, Choral Music Professor

Rationale (With supporting data): The accompanist position is of paramount importance to the Music Department. The COS accompanist plays for Concert Choir, Chamber Singers, Voice Classes, Applied Music, Visalia Community Chorus, and every individual music major. The accompanist has 15-20 choral music scores and 60 or more solo pieces that they are required to play at any one time. It is not an overstatement to say that a core portion of the COS music student's success is based on the work with the staff accompanist.

Basic Function:

Under the direction of an assigned supervisor, the accompanist will provide accompaniment for music classes, rehearsals, stage productions and/or special events. The accompanist will work a flexible schedule to include weekends and nights as needed for rehearsals and performances.

Representative Duties:

- Provide an accompaniment of choral, voice, opera, dance classes, production classes, rehearsals and/or stage productions.
- Accompany choirs, soloists and small ensembles for rehearsals and concerts.
- Rehearse with vocal students for solos performed in voice classes and recitals.
- Lead section rehearsals by playing parts.
- Perform related duties as assigned.

Knowledge and Abilities

Knowledge of:

- Basic music theory, including fundamentals of harmony and notation.
- Classic, modern, jazz, and/or folk and music/styles.
- Accompanying technique and literature appropriate to class.

Ability to:

- Play classical, modern, jazz, ethnic, and/or folk music/styles.
- Sight read, improvise and/or transpose accompaniments.
- Accompany vocal groups, dancers, or soloists.
- Understand and follow oral and written directions.
- Establish and maintain cooperative and effective working relationships with others.
- Operate recording equipment such as a tape recorder.

Education and Experience:

Any combination equivalent to: graduation from high school supplemented by private or college-level training in accompanying and one year of paid experience as an accompanist or performer.

Working Conditions:

Environment

- Classroom and stage environment.
- Subjected to sounds of music.

Physical Abilities

- Ability to play piano.
- Ability to communicate with students/employees/public.
- Ability to read music.
- Ability to sit and stand for extended period of time.
- Ability to reach in all directions.
- Ability to lift light objects.

Priority: High

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Program Review - Music

Personnel - Classified/Confidential - Classified Replacement Position: Piano Accompanist (Active)

Why is this resource required for this action?: A replacement "Full Time Accompanist" position will be needed for the 2024-2025 school year. Treasa Bonnar, our current accompanist, has informed us and Dean Lubben that she is retiring at the end of Spring 2024. This position is very specialized and requires a lifetime of specialized piano work and music education. The accompanist position is of paramount importance to the Music Department. The COS accompanist plays for Concert Choir, Chamber Singers, Voice Classes, Applied Music, Visalia Community Chorus, and every individual music major. The accompanist has 15-20 choral music scores and 60 or more solo pieces that they are required to play at any one time. It is not an overstatement to say that a core portion of the COS music student's success is based on the work with the staff accompanist.

Notes (optional): No additional cost. The new position will not cost more than the current position

Cost of Request (Nothing will be funded over the amount listed.): 0

Related Documents:

[COS Piano Accompanist.docx](#)

Link Actions to District Objectives

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.

District Objective 3.1 - Reduce equity gaps in course success rates across all departments by 40% from 2021-2025.

Action: FOUR VIOLINS FOR INSTRUMENTAL DEPARTMENT

Purchase four Fiddlerman Artist Violins for the instrumental department.

Leave Blank:

Implementation Timeline: 2023 - 2024

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 four violins. Violins are essential to the COS Symphony Orchestra. Currently, we have zero violins to check out to students. Our Symphony Orchestra typically has 30 violin players. Most students have their own instrument, but there are always a few students that do not have one. In the past those students have had to rent one on their own or I would have to borrow one from a local high school. We supply instruments for our wind and brass players, so it is not equitable not to supply instruments to our orchestra 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... 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

Program Review - Music

Safety Issue: No

External Mandate: No

Safety/Mandate Explanation:

Resources Description

Equipment - Instructional - Fiddlerman Artist Violin Outfit

Artist Violin Features

Solid hand-carved, figured spruce and maple tonewoods

100% ebony fingerboard & pegs

Carbon composite tailpiece with 4 fine tuners

Hand-carved French Despiau or Holstein 3-star Bridge

European spruce soundpost from "Alpine Tone Wood"

Hand-rubbed, oil/spirit-based finish (no thick lacquer)

Antiqued wood - dried a minimum of 7 years

Strings - Whichever strings sound better on the specific violin. Most commonly Fiddlerman Synthetic Core.

Precisely measured string height for easy and comfortable playability

The violin will arrive ready to play out of the box

Only available with a 2-piece back

Available in sizes: 1/4, 1/2, 3/4, 4/4

Every Fiddlerman instrument undergoes our famous 10-point inspection!

Included Accessories

Case: Fiddlerman Oblong Violin Case FC50. High-quality oblong violin case. Case includes straps, music pocket, storage compartments, four or two bow holders.

Bow: Fiddlerman Carbon Fiber Violin Bow

Shoulder Rest: Fiddlerman Wood Violin Shoulder Rest

Rosin: Holstein Premium Rosin

Mute: Fiddlerman Rubber Practice Mute (not available for 1/2 and smaller sizes)

Cloth: Fiddlershop Polishing Cloth

Tuner: Fiddlerman Digital Tuner AV10 (Active)

Why is this resource required for this action?: Violins are essential to the COS Symphony Orchestra. Currently, we have zero violins to check out to students. Our Symphony Orchestra typically has 30 violin players. Most students have their own instrument, but there are always a few students that do not have one. In the past those students have had to rent one on their own or I would have to borrow one from a local high school. We supply instruments for our wind and brass players, so it is not equitable not to supply instruments to our orchestra 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... 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.): 4000

Related Documents:

[Violin Quote.docx](#)

Link Actions to District Objectives

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.

Program Review - Music

District Objective 3.1 - Reduce equity gaps in course success rates across all departments by 40% from 2021-2025.

Action: MOBILE MARKERBOARDS FOR SIERRA 812

Purchase two "Wenger Platinum Reversible Markerboards" for Sierra 812. This will be a replacement for the current broken markerboard.

Leave Blank:

Implementation Timeline: 2023 - 2024

Leave Blank:

Leave Blank:

Identify related course/program outcomes: Program Outcomes:

Implement the concepts of musical theory and analyze examples from a musical score.

Interpret a musical score and perform with technical accuracy, expression and artistry.

Course Outcomes:

MUS 30: Students will be able to identify basic music fundamentals, (dynamics, tempo, note-reading, and rhythm) at the introductory level.

MUS 31: Students will demonstrate an understanding of music fundamentals and sight-singing at the intermediate level as demonstrated through their ability to accurately perform intermediate level sight singing exercises.

MUS 34AD: Students will be able to employ the necessary technical skills and musical knowledge to perform quality choral literature at the introductory, basic, intermediate and advanced levels.

MUS 34AD: Students will be able to appreciate and demonstrate stylistic differences in the various types and periods of choral literature at the beginning, intermediate and advanced level.

MUS 41AD: Students will be able to satisfactorily perform all major scales and arpeggios at the (introductory, basic, intermediate, advanced) level.

Person(s) Responsible (Name and Position): John M Sorber, Choral and Vocal Music Professor

Rationale (With supporting data): Professors and students need to be able to write music theory, educational notes, illustrations, and student examples on a board that is accessible and easily seen. Sierra 812 does not have any markerboards aside from the broken one. The markerboards must be mobile to support the performance nature of Sierra 812.

https://www.researchgate.net/publication/341269240_WHITEBOARDS_IN_PEDAGOGICAL_SETTINGS_LEAVE_IT_OR_USE_IT

Main findings: The results indicate that students still perceive that whiteboards—despite its traditionalism—help assist their learning process.

<https://www.red17.co.uk/blog/10-reasons-to-use-whiteboards-in-the-classroom/>

Priority: High

Safety Issue: Yes

External Mandate: No

Safety/Mandate Explanation: Sierra 812 is currently using a broken marker board that is missing the bottom of one leg and the wheels. It is heavy, awkward, tips easily and is dangerous to move. This markerboard is used daily

Resources Description

Equipment - Instructional - Wenger Platinum Reversible Markerboard with Musical Staves

<https://shop.wengercorp.com/education/platinum-reversible-markerboard.html>

Overview

Provides twice the functional surface of any traditional wall-mounted board. Rotates 360°. Surface locks securely in place. Environmentally friendly and easy to move.

Usage

Ideal for presentations, meetings, classrooms, and other group instruction.

Program Review - Music

Wide base design and 3" (76 mm) locking casters provide safety, stability and mobility

Warranty:

Fifty-year warranty on porcelain steel surfaces

Ten-year warranty on natural cork surfaces

One-year warranty on frame

(Active)

Why is this resource required for this action?: This markerboard purchase is vital to the overall success of every student and professor that uses Sierra 812. Markerboards are a core teaching tool for every classroom. Mobile markerboards are essential for Sierra 812 in order to teach effectively and still maintain the performance needs of the classroom. Student must be able to kinesthetically work out musical notation issues and actively respond to written prompts by the professor.

Notes (optional):

Cost of Request (Nothing will be funded over the amount listed.): 4500

Related Documents:

[Wenger Platinum Reversible Board_TS.pdf](#)

[Markerboard Quote.pdf](#)

Link Actions to District Objectives

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.

District Objective 3.1 - Reduce equity gaps in course success rates across all departments by 40% from 2021-2025.

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, 2023 - 2024

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

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

Program Review - Music

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
	b. Upright Pianos –		
(1)	Ten (10) Yamaha & Boston pianos at \$145 (\$1,450) x 2	\$2,900	

Program Review - Music

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: 2023 - 2024

09/04/2023

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: 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):

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)

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

Program Review - Music

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.

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% 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: 2022 - 2023, 2023 - 2024

Program Review - Music

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.

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.

Program Review - Music

Update on Action

Updates

Update Year: 2023 - 2024

09/04/2023

Status: Continue Action Next Year

The upgrade for pianos in the lab was not approved in 2022/2023

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

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 \$50,000 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.): 50000

Related Documents:

[Gottschalk Piano Quote 2023.pdf](#)

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

Program Review - Music

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: 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:

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 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:

Update on Action

Updates

Update Year: 2023 - 2024

09/04/2023

Status: Action Completed

The set of 5 timpani were purchased in Spring of 2023. These new timpani have been crucial in teaching our percussion students correct technique on the drums. They have also improved the quality of intonation and sound in performances.

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

Program Review - Music

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
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District Objectives: 2021-2025
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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: 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 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:

Update on Action
<i>Updates</i>
Update Year: 2023 - 2024 09/04/2023
Status: Action Completed
The keyboard and case were purchased in Spring 2023. Having a third keyboard has assisted in having enough keyboards to play during performances and we do not have to borrow one from another institution.
Impact on District Objectives/Unit Outcomes (Not Required):

Program Review - Music

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 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.

Update on Action
<i>Updates</i>
Update Year: 2023 - 2024 09/04/2023
Status: Action Completed
The electrical outlets have been installed. Since the speakers can now be hung on the wall, it is much safer for the students.
Impact on District Objectives/Unit Outcomes (Not Required):

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