

# Comprehensive Program Review Report



## Program Review - Music

### Program Summary

#### 2020-2021

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

#### PERFORMANCE ENSEMBLES:

Our Major Performing Ensembles maintain a high visibility in the community and throughout the states of California and Nevada, performing concerts and at collegiate music festivals; including recruitment tours of the local high schools and Faculty Recitals. Each year the department reaches out to approximately 3000 high school students during recruitment tours/performances/festivals. Public performances represent the culminating experience of these ensembles. The performance ensembles are filled with both music majors AND non-majors. These performances are integral to the development of the students, as they prepare for transfer or degree completion. The performances are of the highest standards, are well-attended, and are perceived by the community at large as a valuable part of the cultural and social fabric.

#### APPLIED MUSIC:

Our Applied Music Program now boasts over 55 students and all are studying privately (voice, instrumental, piano) with the highest caliber professional musicians in the area. This jury program has enabled our students to transfer into University music programs with great success. The students perform in weekly Master Classes and multiple student recitals each semester. The Applied Music Program is open solely to music majors who are concurrently enrolled in or have successfully completed Music Theory and Major Performance Ensembles. The Applied Music Classes have a Multi-Year success rate of approximately 85% for each statistically significant Race/Ethnicity group for the last 3 years.

#### INSTRUMENTAL DEPT:

The instrumental ensembles have continued the tradition of excellence in their local concerts and perform at numerous festivals in California and Nevada. The Pep Band performs at the majority of the sporting events throughout the year and at pep rally's held in the student courtyard. A Community Band has been revived and allows members of our community to be active on the COS campus. The program includes a Symphonic Band, Jazz Band, Symphony Orchestra, Pep Band, and Musical Theater Orchestra. All five groups combined perform approximately 25 concerts throughout the academic year with an average of 250 attendees at each performance. The Symphonic Band goes on tour to local high schools to perform for and recruitment students.

#### CHORAL DEPT:

The COS Choral Program is known throughout the state for its long history of outstanding musicianship and superior performances. Concert Choir and Chamber Singers have been consistently invited to perform at prestigious Invitational Choral Festivals at San Jose State University, CSU Long Beach, CSU Fullerton and University of Southern California. The choral department has maintained its numbers over the past three years and the Concert Choir had approximately 65 students enrolled in Spring 2020. This is a large number of students and quite a bit larger than most community college choral Programs. A Community Chorus also continues to thrive to allow members of the community to be active on campus and has performed major works with the Sequoia Symphonic Orchestra and local professional musicians. The Multi-year success rates for the choral

performing groups are very strong in each statistically significant race/ethnicity group. MUS 34AD (Concert Choir) has a total multi-year success rate of 87.3%. Mus 36-39 range from 89%-100% This numbers suggest a strong student investment and understand of the material.

#### PIANO:

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

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

#### MUSIC THEORY:

The most important strength of the music theory department is its ability to bring students with little or no music reading background to a music major level of proficiency by the end of the theory sequence. Students who would not be admitted to a four year program are able to reach transferable levels within two years. Every effort is made to give students a generous amount of time to build essential skills. This is done by allowing as much testing opportunity as each student is willing to pursue. Students are allowed multiple attempts of every written exam and performance without penalty as long as they meet with the instructor following an unsatisfactory exam. These meetings include individual assessment of deficiencies and additional instruction before re-testing. This particular year will be especially challenging due to the online format. New digital tools have been incorporated which will allow virtual office hours to recreate the teaching options of a face to face meeting. Digital music manuscript manipulation and playback as well as virtual keyboard interaction will now be available in online office hour instruction. Additionally, new online tools for sight singing, rhythmic performance and dictation have been added. These programs will allow the continuation of instruction in disciplines which previously have been accomplished by face to face instruction and testing.

#### COMMERCIAL MUSIC:

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

#### MUSIC APPRECIATION:

Students are exposed to the (7) major musical periods from a historical and musical perspective. A global view of human history and an exposure to the influences of external events have caused an evolutionary process in the development of music. A variety of teaching methods are integrated: Power-point, Musical excerpts, lecture, Lecture by way of historical Recordings (DVD), Demonstration using the piano as a device to clarify musical methods and textures. COS is currently offering dual enrollment for music appreciation classes. Success rates have improved tremendously over the past three years. They have gone from 53.7% in 2017/18 to 73.1% in 2019/20. It is inconclusive at this point as to why the increase in success rates have grown so dramatically. The department will be looking into the reasons over the next two semesters. Male and Female students have about the same success rate in the music appreciation courses. It is between 61% and 62%. Asian students have the highest success rate of 83.3% while African American students have the lowest rate at 48.1%. The department will be discussing ideas on how to close this equity gap. We will meet and look into some professional development seminars on this topic to further enhance equity issues in this course.

#### ONLINE COURSES:

Our department works with Deborah Nolan to make improvements with online instruction and curriculum. Michael Tackett is on

the Distance Education Committee in order to keep updated, incorporate changes as needed, and help make improvements with our DE here at COS. We currently offer Music Fundamentals, Music Appreciation, Music of the World, Music Appreciation/Jazz, and History of Rock and Roll online. Since these courses were already offered online, it has been a much easier transition to online teaching during Covid-19 restrictions. Pass/Success rates with our online courses are higher in some courses and lower in others. MUS 1(Music Fundamentals) has a lower success rate online, but MUS 10 (Appreciation) has a higher success rate online. We feel this is due to the course content. Fundamentals is theory based and Appreciation is history based. It is easier for the students to comprehend straight facts in an online course. We will be meeting to discuss ideas to improve online fundamentals success rate.

**What improvements are needed?: MUSIC STANDS AND CARTS:**

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

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

**PIANO TUNING BUDGET:**

Currently, the COS Music Department has an inventory of forty-seven (47) pianos, of which fourteen (14) pianos are acoustic, used primarily in the classroom, office and studio, in addition for performances. Performances are approximately thirty-(30) per year. With the number of music majors (anywhere between 50 and 70 over the past 3 years), the performance pianos are used daily, which includes performances on weekends. The remaining piano total is the recent addition of electronic hybrid pianos that maintain their pitch without being tuned. This helps the music student to match pitches when learning and performing repertoire. These rehearsal pianos are in the practice rooms and faculty offices with one in the COS Theatre.

In order to maintain the yearly schedule for contract tuning, repair and maintenance for our fleet of pianos, the music faculty agrees to request an Above-Base Augmentation. Our current budget of \$1,400 does not cover our needs with one-tuning. In past years, the department had to choose which pianos would be tuned for the year. Many sat un-tuned, which caused great difficulty. The recommendation of the College and University Technicians (CAUT) Committee of the Piano Technicians Guild request pianos to be tuned twice a year, and depending on the size of the piano inventory, that request is raised to four-times a year. Also, an adequate piano maintenance budget will generally be between five and ten percent of the replacement cost of the piano inventory.

The rationale is based on the artistic demand of high-quality instruments in top condition, extended use that leads to rapid wear that leads to deterioration of pianos, as well as sensitivity to the physical environment of climate in classrooms and performance halls. It affects stability of regulation and voicing, as well as the long-term integrity of every piano with the soundboards and pin blocks. Being in the valley, the climate harms the acoustic pianos not having air flowing through the summer with our triple-digit temperatures in an empty building. Pianos are sensitive and require a constant airflow with a sustained humidity level, which affects tuning.

In order to facilitate the needs of our music students, both non-music majors and music majors, the recommendation from the music department faculty is to increase the current piano budget from \$1,400 to \$8,000. This will 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.

Currently, there are five (5) pianos needing repair, maintenance and rebuilding, one of which is a 6' grand piano. One faculty office piano is in need of multiple repairs, which has not had maintenance since purchased in 1978.

The music faculty is also requesting to move the piano budget into its own line item, which can help to document all of the needs of the department. Having a line item would help solidify keeping track of a piano inventory with frequently changing room assignments, tuning requirements, work history, condition reports, purchasing new pianos, placing old pianos into surplus, and prioritized work through an academic year. Consequently, the piano with 10,000 - 12,00 parts is more involved with a repair and maintenance budget than other repair budgets. A line item would enhance the status of each piano at a glance.

#### **SHEET MUSIC FOR STUDENTS:**

Our students are not receiving all of the proper repertoire needed as a music major in order to be fully prepared for transfer. Our music libraries have a decent variety of music, but most of it is older and the students need to be learning contemporary music as well. Many of the older standards are also not in our libraries. Some pieces we need to purchase are essential to learn as a music major. As stated in the program outcomes, our students need to have a knowledge of a large, varied body of repertoire and music styles. It can cost up to \$300.00 for a single piece of band literature. It is vital for our students that we are able to purchase new music. Without proper knowledge of repertoire, students may not be ready for transfer to a four-year school or disadvantaged when transferring.

#### **LOCKABLE SHELVING AND DRAWERS NEEDED IN RECORDING STUDIO STORAGE:**

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

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

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

#### **Describe any external opportunities or challenges.: MUSIC THEORY**

The primary challenge is bringing students with little or no music reading experience up to a music major transfer level in two years. The department is constantly looking for ways to maximize the instructional time and to encourage students to be doing extensive work on skills outside of class. This deficiency is particularly difficult to address in a remote instruction setting as students can become easily discouraged without face-to-face encouragement in the midst of a steep learning curve.

#### **COMMERCIAL MUSIC**

##### **Opportunities-**

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

b. Additionally, outside of COS, there are no classes in live or recorded sound available in our area, despite a lot of interest that I receive directly from individuals, as well as local churches, theaters, and schools. We have been looking to supplement our course offerings with community enrichment classes in live sound and recording tech for teachers. After numerous requests for local music teachers, we were planning on offering our first class this Fall, "Music Tech for Teachers", until the COVID-19 pandemic.

##### **Challenges-**

Because we are a small, niche-type program, it is challenging to get the number and quality of students that we like from year-to-year. Since 2017, I have begun working with local high school technology teachers/programs to recruit students. This was done initially by emailing these teachers based on an email list from CTE. Each year, we continued to email, but this added links to videos we created about our program. In 2018, we also held our first annual Open House in May. We repeated it in 2019.

Our total number of visitors rose. Unfortunately, we could not hold an Open House in 2020 due to the campus shutdown. Because of this, we have not been able to track any verifiable results in enrollment. It is my hope that, not only will we get more students, but we will get more qualified students with more previous knowledge and experience.

#### PIANO:

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

The challenge is that if pianos are not maintained to a suitable standard interfere with instruction, performance, and the learning process. With the extended hours of use, often eight to twelve hours daily, this leads to rapid wear and tear and the need for an accelerated schedule of part rehabilitation and replacement. With the acoustic piano having approximately 10,000 - 12,000 parts, depending on being upright or a 9' concert grand piano that is in our COS Theatre, the various piano parts are within the main sections of the case, keys, action, strings, soundboard, and the pedal and pedal assembly.

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

#### ENSEMBLES:

It has been a challenge to conduct ensemble rehearsals online due to Covid-19. We have attended numerous workshops to assist in ensemble teaching online. There are multiple programs we are using to assist instruction. We will be producing a number of videos/recordings of our ensembles to share with the college and public.

**Overall SLO Achievement:** Fresno State currently excepts all COS theory courses without a placement exam. CSU Long Beach and CSU Fullerton have recently given COS students full credit for their theory work after reviewing their work on a placement exam.

Piano courses have averaged a 32.9% success rate over the past three years. This is an area that needs improvement. The average success rate has increased year to year. In 2017-18 the success rate was 26.2%, 2018-19 was 35.7%. and 2019-20 was 40.3%. With tracking, it has been determined that students do not put in adequate rehearsal/practice time. Consequently, they come to class not prepared and often, that reflects on the student for success, which means they either drop the class or stop coming to class. The trend is for the student not to keep office hours for assistance. With the classes moving into online rather than face-to-face in March 2020 due to COVID, the success percentage went up due to the fact the piano class came to them via Zoom, if not videotaping clips of their playing at home. The students knew with scheduled sessions, they had to show their productivity in assignments, rather than escaping within a group class when in session on campus. Instead, they knew there needed to be playing involved with the professor watching and listening to them on an individual basis twice a week. When on campus, many students came to class not prepared for their scheduled lesson, which is given at the beginning of the week, a method to do a quick assessment for feedback while in class as to how they are performing was developed, which is the following:

To have current piano rehearsal data on a weekly basis, "Weekly Assignment Sheets" are handed out the first day of every week for the student to chart their rehearsal progress throughout the week with their daily work of weekly assigned textbook pages, repertoire, technical studies, and practice sessions. When asked how many hours are being rehearsed per week, many students respond either "everyday" or "I need to practice more," or "not enough." With them turning in the weekly sheets, the rehearsal times are notated. They are signed by the student so those who said, "everyday" in class, many were found to be rehearsing everyday, but they put in 10-20 minutes per day, which usually amounted to 1-2 hours per week, which is just a warm-up. After playing assigned pieces in the class together, the students that encountered errors by the conclusion of class, felt good about their improvement by coming to class. There was no isolation and everyone has the chance to comment on their results as a team effort. The students are asked after playing altogether that they raise a thumb in three positions, which is a quick visual assessment as to how the students are individually feeling about their playing. There is only enough time for the professor to view these quick assessments after playing. The thumbs are either in an "up," position of doing well, or in the "middle" of half-and-half result, or "down" as to not doing well. In that moment of response, it is mentioned if their thumb is in the "middle" status, they need to rehearse more for they are almost there, or if in the "down" position, they need to contact the professor on

an individual basis for help. This way, everyone has a chance to know where they are without guessing or being embarrassed for being not prepared for the lesson of the day. It is a positive approach to many levels of learning at a quick glance. The ultimate goal is to have everyone with a "thumbs up," which does happen.

To help the student with a routine that is attainable during each rehearsal, a break-down on how many minutes each rehearsal criteria is to be spent during an one-hour session is lectured upon and written on a single-page so it serves as a reminder when rehearsing their weekly assignments at home. Unfortunately, with the age of technology of quick results, it is problematic for the current student to work in multiple small segments with the understanding that it takes time and effort to learn to play the piano. The established universal goal is to practice one-hour daily.

Students must be motivated with a high work ethic to raise their learning outcomes. To help, students are to come to class ready to play their pieces and technical exercises. If they are not doing well, that student is advised to put in more time and to schedule an office visit, and then an actual rehearsal of that piece becomes a class effort of learning more about a rehearsal technique and how to work in smaller segments. For many, it is an eye-opener. What they thought was merely to play the piece over and over again with continued errors, became a study in small units of concentration, correction, expression, ear-training, and with each playing, students learn to analyze their results after each attempt. In time, the troubled piece becomes a pleasing result of satisfaction. Of course, it all takes time, but when every small unit has a different focus of learning, it becomes a means of accomplishment and when they hear the difference, there is usually an automatic smile and a thumb's up.

After looking at the piano equity gaps and gender data even though there is a difference, it is not seen the relevance of a comparison for piano since it is an elective class, and not a core class with the AA-T music program. The highest drop percentages are shown to be during the start of the COVID crisis in the 2019-2020 for females at 75.3% and males at 40.5 %. The 2017-2018 had the percentages of 51.3% for females and males at 42.2%. During 2018-2019, females were 52.9% and males at 44.4%. Lives change during a semester and that influences any class with their success and drop rates. With a low-enrollment class, there is no base for the usual drops that take place in a typical class. Of those that have shared their life-stories, females tend to be more involved with family issues of young siblings and health care, which has been the usual reason for them to drop out of class. With the men, it was often a job obligation or transportation. Both of these rationales would be part of the college overall ratios, not limited to a piano class. We will be meeting as a department to discuss ideas to improve the success and withdrawal rates in our piano courses.

Usually, successful music students are engaged by their love of music, motivation, background experience, prior lessons, talent and the will to learn. What makes the difference for student success is the student's scheduling of time, organization of a daily calendar, as well as the personalized setting of goals to achieve. It can also include study habits, which influences their attitude on particular classes. Primarily, many students need to change their priorities of time with social activities versus academic matters, job obligations, and family life. We all have the same 24-7, and it is up to us to establish a daily routine that produces success. There needs to be a commitment and dedication for completion. In this case, the old saying is "Do not start something that is not intended to finish." In the multiple years of teaching music, it has been learned that if students change their study habits, of which workshops, classes and mentors in various academic organizations can assist, the student becomes a change agent in managing their lives as to what is the most important to get whatever it is...done.

With the continuing trend of low enrollment in all piano classes, it has been difficult to ascertain the reason(s) for not having the classes filled to the maximum of piano stations (22) when there is a high enrollment in the combined applied music vocal and instrumental classes amounting to 60-70 music majors. In previous semesters, piano classes were moved to different days and times during the evening hours to accommodate the theory music majors during the day that would be in a time conflict with the morning piano classes. This was worked out several years ago, but still, very few music major students sign up for the piano class in order to meet the university requirements that are provided in our piano classes for the Piano Proficiency Exam/Audition at their university of choice. Without passing the piano proficiency exam, the student would be denied graduation with a music degree or to take piano classes as part of their schedule until the exam is passed. If after repeating the exam unsuccessfully the following semester, the student will be asked to leave the university, if not to change their major. There have been several meetings with the music department as to how we could correct the low-enrollment issue, which usually was around the scheduling time for the next semester, if not year. Even with the changed class schedules between the theory and piano class, the piano low-enrollment continues today.

Knowing the past practice of getting required music class information to new music majors, there was a time we had a COS counselor designated as the "music" counselor, which is the first stop for the student to arrange their schedule of classes. The students were aware of the difference between the AA-Transfer and the AA graduation requirements, which involved "core" and "elective" classes that provided the appropriate number of units for the scheduling of classes during their time at COS. They knew about the piano proficiency exam, even though the piano class is an "elective" class with the AA-Transfer and in

competition with other classes to fulfill their obligation for completion. One of the probable reasons for not having this vital piano information early could be the "music" counselor is no longer available due to retirement. It is possible this could help to resolve this issue of low-enrollment if there would be a replacement of a counselor with a music background that could guide the music students to include the piano class, which is the foundation of all music curriculum for a degree.

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

Our music ensembles have traveled to numerous festivals over the past three years. They continue to receive praise from adjudicators and world class clinicians. Overall success rate for all ensembles combined from 2017-2020 was 91.6%. There are no race/ethnicity equity gaps in the success rate of our ensemble courses. MUS 34AD shows a disparity in gender success with male being 5% lower in a multi-year review. Professor Sorber intends to discuss this with the department and consider ways to study and address this concern. Due to Covid-19 we are unable to travel or perform live concerts.

The Applied Music Program has an average of an 84.9% success rate over the past three years. There are no race/ethnicity equity gaps in the success rate of this course. There is a disparity in gender success with male being 5% lower than female. We will have a discussion to address this apparent inequity for the future. These students perform in juries and recitals each semester demonstrating their outcome achievements.

Success rates have improved tremendously over the past three years for our Music Appreciation courses. They have gone from 53.7% in 2017/18 to 73.1% in 2019/20. It is inconclusive at this point as to why the increase in success rates have grown so dramatically. The department will be looking into the reasons over the next two semesters. Male and Female students have about the same success rate in the music appreciation courses. It is between 61% and 62%. Asian students have the highest success rate of 83.3% while African American students have the lowest rate at 48.1%. The department will be discussing ideas on how to close this equity gap. We will meet and look into some professional development seminars on this topic to further enhance equity issues in this course.

In review, most of our courses have good success rates and low withdrawal rates with the exception of a few. There are some gender and race equity gaps we must address as a department. As mentioned above, MUS 1, MUS 4, MUS 10, and MUS 20 have equity gaps in success rates. MUS 20 also has a withdrawal rate of 48.6 % (17% more female than male). MUS 4 has an equity gap between male and female with withdrawal rates. Female is at 5.5% while male is at 19.1%. MUS 13 has a success rate of 43.9%. Overall, our four Appreciation courses have a low withdrawal rate. They average between 8% and 15% with the exception of MUS 13 which is at 40%. Our 8 ensemble courses have a very low withdrawal rate. Averaging between 1.9% and 6.5%

As a department, we will be meeting this semester to discuss strategy to address these equity gaps in success rates and withdrawal rates.

Covid-19 has had an effect on student enrollment and attendance. With courses being online we are finding that students are not as engaged as they are face to face.

**Changes Based on SLO Achievement:** To improve outcomes in Music Theory and address the move to remote instruction some significant changes have been made. The app entitled Sight Reading Factory has been incorporated as a major element within the Theory sequence and teoria.com has been expanded in its application and integration within Canvas. The incorporation of Sight Reading Factory will offer guided instruction and testing for melodies and rhythms that the student has never seen before. This new type of testing and drilling is actually more rigorous and thorough than can be accomplished in face-to-face meetings. Students have the opportunity to drill true sight reading skills away from class with immediate feedback on an endless number of melodies and rhythms. Additionally, the music dictation and identification program teoria.com has been integrated within Canvas and now has a more accessible and expanded presence within the theory sequence. These developments will bring about an increased emphasis on drilling fundamentals and encouraging faster recognition skills in the areas of note-reading, intervals, chords and roman numeral analysis. The combination of these two additions will offer a significant new opportunity for students to receive individual instruction and drill outside of class.

To help students involved in music ensembles, piano, and theory the department purchased keyboards and microphones to lend out to students. Due to Covid-19 the students do not have access to pianos and have to record performances and submit them online. The keyboards and microphones should assist the students in achieving the outcomes of each course.

To provide the assistance needed for improvement with the piano classes, different methods of assessment for student learning outcomes have been incorporated into the class with the students following the charting of their rehearsal routine outside of class for the following: warm-up suggestions, analysis of the music score for patterns of music elements prior to playing, clapping and counting rhythm patterns, and playing hands separately first with correct notes and fingering before combining hands together. The charting of their rehearsal and number of hours and minutes rehearsed each week is turned in for feedback from the instructor. Consequently, the student has both a verbal (zoom or in class) feedback and a written analysis as to how they performed their assignments, as well as testing when assigned on a weekly basis. This guidance is making the difference with their participation both inside and outside of class. which influences the equity ratios. There is an awareness as to the strengths and weakness as to what is working or not. Students also know that they can contact the instructor at anytime to schedule a zoom session that is not always within a scheduled office hour. With the student changing their study habits, approach of learning piano with organized rehearsal pedagogy for efficiency and productivity, the end result should and will continue to get better with time and effort. We will be meeting as a department to discuss further ideas to improve piano success rates.

**Overall PLO Achievement:** Degrees and transfer rates have been steady over the past three years. Prior to 2017-18 the department was awarding on average 5 to 6 degrees/certificates. The average for the past three years is 16.3 (19 in 2017-18, 14 in 2018-19, 16 in 2019-20). Over these three years there have been 31 AA-T music degrees, 11 commercial music certificates, and 7 AA degrees. As a department we have been working hard to increase these rates and it is showing to be successful. A challenge we face is that many students transfer before receiving their degree at COS and these students do not configure in the transfer rate or degrees awarded. Most of these students are missing on average one to two classes. Typically, they are general education courses. We do not have a percentage of students who do not finish before transferring, but we estimate about 20%.

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

Covid-19 restrictions may affect outcome achievement. We will not know until the end of the 2020-21 school year.

**Changes Based on PLO Achievement:** To continue improvement on our degree/transfer rate we have implemented these changes.

- 1.Students who do not pass theory will have to wait one semester to re-enter the Applied Music Course. They can continue to take all other music courses.
- 2.If students do not pass their jury at the end of the semester, they will be placed on probation.
- 3.Students will be assigned a Music Faculty mentor to help guide them in receiving their transfer degree.
- 4.An audition process will be required to enter the applied music program.
- 5.Keep students engaged as much as possible while teaching online during Covid-19 restrictions by using multiple programs, technology, and equipment.

**Outcome cycle evaluation:** We have established a three year assessment cycle of our outcomes for the 30+ music courses offered. Most courses are up to date on the cycle. Many of our courses are due to be assessed again in 2020-2021. Program Outcomes for our music majors has been very positive.

Our 5 year review for courses are up to date.

The department completed DLA's for all courses that were not previously offered online. This was due to Covid-19.

#### **Related Documents:**

[PIANO WEEKLY ASSIGNMENT SHEET.Spring 2018.docx](#)

[Piano Perf Grade Sheet doc.docx](#)

[Packet of Music for Piano Proficiency Examination.docx](#)

[Piano Daily One-Hour Rehearsal Strategies.docx](#)

## **Action: MUSIC STANDS AND CARTS FOR BAND AND CHOIR ROOMS**

# Program Review - Music

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

**Leave Blank:**

**Implementation Timeline:** 2020 - 2021

**Leave Blank:** 05/20/2021

**Leave Blank:**

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

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

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

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

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

**Priority:** High

**Safety Issue:** No

**External Mandate:** No

**Safety/Mandate Explanation:**

## Resources Description

**Equipment - Non-Instructional** - Wenger Roughneck Music Stands - Durable all-steel music stands with one-handed adjustability. These are music stands for students to place sheet music on while practicing and performing.

Wenger Large Stand Carts - Durable, large, mobile music stand carts. These carts will house/hold the music stands. (Active)

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

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

**Notes (optional):**

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

# Program Review - Music

## Link Actions to District Objectives

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

## Action: SHEET MUSIC FOR STUDENTS

Purchase sheet music for the choral and instrumental department.

**Leave Blank:** Essential for Operation

**Implementation Timeline:** 2020 - 2021

**Leave Blank:**

**Leave Blank:**

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

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

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

**Rationale (With supporting data):** Our music libraries have a decent variety of music, but most of it is older and the students need to be learning contemporary music as well. Many of the older standards are also not in our libraries. Some pieces we need to purchase are essential to learn as a music major. As stated in the program outcomes, our students need to have a knowledge of a large, varied body of repertoire and music styles. It is expensive to purchase sheet music and we can only purchase a minimal amount with the budgets we receive. It can cost up to \$300.00 for a piece of band literature. It is vital for our students that we are able to purchase new music.

**Priority:** High

**Safety Issue:** No

**External Mandate:** No

**Safety/Mandate Explanation:**

### Update on Action

#### Updates

**Update Year:** 2020 - 2021

09/24/2020

**Status:** Continue Action Next Year

The sheet music was not funded last year and is still needed.

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

## Resources Description

**Instructional equipment** - Sheet Music for our ensembles. Each student in an ensemble gets a sheet of music for each piece performed. Music is purchased through a variety of music stores. One example is J.W. Pepper. (Active)

**Why is this resource required for this action?:** We need more current music for our performing ensembles. Our students are not receiving all of the proper repertoire needed as a music major. Our music libraries have a decent variety of music, but most of it is older and the students need to be learning contemporary music as well. Many of the older standards are also not in our libraries. Some pieces we need to purchase are essential to learn as a music major. As stated in the program outcomes, our students need to have a knowledge of a large, varied body of repertoire and music styles. It can cost up to \$300.00 for a single piece of band literature. It is vital for our students that we are able to purchase new music.

# Program Review - Music

Without proper knowledge of repertoire, students may not be ready for transfer to a four-year school.

**Notes (optional):**

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

## Link Actions to District Objectives

District Objectives: 2018-2021

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

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

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

District Objectives: 2015-2018

**District Objectives - 2.1** - Increase the number of students who are transfer-prepared annually.

**District Objectives - 2.2** - Increase the number of students who earn an associate degree or certificate annually.

## Action: PIANO TUNING BASE BUDGET AUGMENTATION

Increase the piano tuning budget.

**Leave Blank:**

**Implementation Timeline:** 2020 - 2021

**Leave Blank:** 05/14/2021

**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

**Rationale (With supporting data):** Currently, the COS Music Department has an inventory of forty-seven (47) pianos, of which fourteen (14) pianos are acoustic, used primarily in the classroom, office and studio, in addition for performances. Performances are approximately thirty-(30) per year. With the number of music majors, the pianos are used daily, which includes performances on weekends. The remaining piano total is the recent addition of electronic hybrid pianos that maintain their pitch without being tuned. This helps the music student to match pitches when learning and performing repertoire. These rehearsal pianos are in the practice rooms and faculty offices with one in the COS Theatre.

In order to maintain the yearly schedule for contract tuning, repair and maintenance for our fleet of pianos, the music faculty agrees to request an Above-Base Augmentation. Our current budget of \$1,400 does not cover our needs with one-tuning. In past years, the department had to choose which pianos would be tuned for the year. Many sat untuned, which caused great difficulty. The recommendation of the College and University Technicians (CAUT) Committee of the Piano Technicians Guild request pianos to be tuned twice a year, and depending on the size of the piano inventory, that request is raised to four-times a year. Also, an adequate piano maintenance budget will generally be between five and ten percent of the replacement cost of

# Program Review - Music

the piano inventory.

The rationale is based on the artistic demand of high-quality instruments in top condition, extended use that leads to rapid wear that leads to deterioration of pianos, as well as sensitivity to the physical environment of climate in classrooms and performance halls. It affects stability of regulation and voicing, as well as the long-term integrity of every piano with the soundboards and pin blocks. Being in the valley, the climate harms the acoustic pianos not having air flowing through the summer with our triple-digit temperatures in an empty building. Pianos are sensitive and require a constant airflow with a sustained humidity level, which affects tuning.

In order to facilitate the needs of our music students, both non-music majors and music majors, the recommendation from the music department faculty is to increase the current piano budget from \$1,400 to \$8,000. This will 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.

Currently, there are five (5) pianos needing repair, maintenance and rebuilding, one of which is a 6' grand piano. One faculty office piano is in need of multiple repairs, which has not had maintenance since purchased in 1978.

The music faculty is also requesting to move the piano budget into its own line item, which can help to document all of the needs of the department. Having a line item would help solidify keeping track of a piano inventory with frequently changing room assignments, tuning requirements, work history, condition reports, purchasing new pianos, placing old pianos into surplus, and prioritized work through an academic year. Consequently, the piano with 10,000 - 12,00 parts is more involved with a repair and maintenance budget than other repair budgets. A line item would enhance the status of each piano at a glance.

**Priority:** High  
**Safety Issue:** No  
**External Mandate:** No  
**Safety/Mandate Explanation:**

## Resources Description

**Adjustment to Base Budget** - An increase in budget for tuning pianos. (Active)

**Why is this resource required for this action?:** Currently, the COS Music Department has an inventory of forty-seven (47) pianos, of which fourteen (14) pianos are acoustic, used primarily in the classroom, office and studio, in addition for performances. Performances are approximately thirty-(30) per year. With the number of music majors, the pianos are used daily, which includes performances on weekends. The remaining piano total is the recent addition of electronic hybrid pianos that maintain their pitch without being tuned. This helps the music student to match pitches when learning and performing repertoire. These rehearsal pianos are in the practice rooms and faculty offices with one in the COS Theatre.

In order to maintain the yearly schedule for contract tuning, repair and maintenance for our fleet of pianos, the music faculty agrees to request an Above-Base Augmentation. Our current budget of \$1,400 does not cover our needs with one-tuning. In past years, the department had to choose which pianos would be tuned for the year. Many sat untuned, which caused great difficulty. The recommendation of the College and University Technicians (CAUT) Committee of the Piano Technicians Guild request pianos to be tuned twice a year, and depending on the size of the piano inventory, that request is raised to four-times a year. Also, an adequate piano maintenance budget will generally be between five and ten percent of the replacement cost of the piano inventory.

The rationale is based on the artistic demand of high-quality instruments in top condition, extended use that leads to rapid wear that leads to deterioration of pianos, as well as sensitivity to the physical environment of climate in classrooms and

# Program Review - Music

performance halls. It affects stability of regulation and voicing, as well as the long-term integrity of every piano with the soundboards and pin blocks. Being in the valley, the climate harms the acoustic pianos not having air flowing through the summer with our triple-digit temperatures in an empty building. Pianos are sensitive and require a constant airflow with a sustained humidity level, which affects tuning.

In order to facilitate the needs of our music students, both non-music majors and music majors, the recommendation from the music department faculty is to increase the current piano budget from \$1,400 to \$8,000. This will 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.

Currently, there are five (5) pianos needing repair, maintenance and rebuilding, one of which is a 6' grand piano. One faculty office piano is in need of multiple repairs, which has not had maintenance since purchased in 1978.

The music faculty is also requesting to move the piano budget into its own line item, which can help to document all of the needs of the department. Having a line item would help solidify keeping track of a piano inventory with frequently changing room assignments, tuning requirements, work history, condition reports, purchasing new pianos, placing old pianos into surplus, and prioritized work through an academic year. Consequently, the piano with 10,000 - 12,00 parts is more involved with a repair and maintenance budget than other repair budgets. A line item would enhance the status of each piano at a glance.

## Notes (optional):

**Cost of Request (Nothing will be funded over the amount listed.):** 6600

## Link Actions to District Objectives

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

## Action: LOCKABLE SHELVING/DRAWERS

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

**Leave Blank:**

**Implementation Timeline:** 2020 - 2021

**Leave Blank:**

**Leave Blank:**

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

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

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

We are so fortunate to have excellent facilities and equipment here at COS. Unfortunately, the main storage room/closet does

# Program Review - Music

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

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

**Priority:** Medium

**Safety Issue:** No

**External Mandate:** No

**Safety/Mandate Explanation:**

## Update on Action

### Updates

**Update Year:** 2020 - 2021

09/27/2020

**Status:** Continue Action Next Year

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

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

## Resources Description

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

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

**Notes (optional):**

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

## Link Actions to District Objectives

District Objectives: 2018-2021

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

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

## Action: PIANOS FOR PRACTICE ROOMS/FACULTY OFFICES

To replace our Everett Studio pianos with new Hybrids. This request will be our Phase IV request for the keyboard department for 2019-2020.

**Leave Blank:** Essential for Operation

**Implementation Timeline:** 2019 - 2020

**Leave Blank:** 05/01/2020

**Leave Blank:** 05/27/2020

**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

# Program Review - Music

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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 and Michael Tackett, Music Professor

**Rationale (With supporting data):** The piano emphasis in the Fine Arts Division supports and fosters an environment conducive to the professional and artistic growth of faculty and students.

We provide the opportunity for all music majors enrolled in a piano class until the skills are acquired for passing a four-year institution departmental "piano proficiency" examination/audition in a transfer degree program. As with all higher education institutions, the student will continue to be enrolled in a piano class until these proficiencies are met for graduation requirements, without exception.

With the understanding that the COS Keyboard Department is in the process of replacing old and obsolete piano consoles through the assistance of the COS Foundation after being denied by the usual methods of Above-Base Budget requests. Many of the pianos have withstood the ravages of time with constant, hard playing that is continually showing their age and are in need of more maintenance and repairs as they continue to age.

In order to facilitate the needs of our music students, both non-music majors and music majors, the remaining two (2) 39-year old Everett pianos are in desperate need of replacement. It is necessary for all practice rooms to be equipped with a piano in order to meet the needs of all enrolled music students and especially music majors to better their skills that require passing a "Piano Proficiency Exam" for graduation with a music degree. Currently, there is one practice room without a piano. Three (3) Yamaha NU1X pianos, and two (2) Yamaha N1X pianos will complete our objective.

As outlined by last year's Program Review, the funding for this academic year with the pianos was not granted, and in the hope that this need will be brought forward for replacement. These hybrid pianos are the result of 18-years of research and development and offer a true acoustic piano action for the key and all the mechanical parts to allow complete control for proper touch and technique. Since their introduction, they have been widely accepted by many music universities which will place COS in the competitive realm of the best equipment with our four-year institutions.

This request will be our Phase IV for the keyboard department for 2019-2020. The old pianos do not hold their pitch, which interferes with student practice and enhancement of aural (ear training/listening) skills. The replacement pianos provide the efficiency and productivity that adapts to the 21st Century technology with outlets for computers and i-pads with the enhancement of headphone attachments. It is established that many universities in higher education are turning to these hybrid instruments over an acoustic piano. The advantage is these pianos will never need to be tuned, which will reduce the expense of maintenance on a yearly basis.

With the knowledge that professors need to prepare course work with a piano and need access to a piano during office hours to assist students, it is necessary to have an assigned piano in full time faculty offices.

There are no assigned office pianos in both Sierra 801 or 803 for full time faculty. Currently, the full time theory professor has his personal hybrid piano from home, while the full time keyboard professor has been borrowing a student Boston rehearsal acoustic piano. This student rehearsal piano needs to be returned to the student in order to meet their needs while developing their skills and abilities. The request is to purchase two (2) Yamaha N1X Hybrid Avant-Grand pianos.

These pianos have the ability to have a grand-piano action that will give a concert level acoustics for the sounding of pitches in order to hear scales, intervals, and etc. that is necessary for the building of accurate technical skills for transfer with music majors and non-music major students.

**Priority:** High

**Safety Issue:** No

**External Mandate:** No

**Safety/Mandate Explanation:**

# Program Review - Music

## Update on Action

### Updates

**Update Year:** 2020 - 2021

09/23/2020

**Status:** Action Completed

Pianos were funded and installed into the student practice rooms. The pianos were installed during Spring 2020, so due to Covid-19 the students have not been able to utilize the pianos at this point.

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

## Resources Description

**Instructional equipment** - Purchase 5 Hybrid Pianos for music practice rooms and faculty offices. (Active)

**Why is this resource required for this action?:** Our current Everett pianos are 39 years old and inhibit our students when practicing. The pianos do not hold their pitch. The cost to maintain them is too high.

**Notes (optional):**

**Cost of Request (Nothing will be funded over the amount listed.):** 37500

**Related Documents:**

[Hybrid Piano and Wi-Fi Kit Quote.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

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

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

District Objectives: 2015-2018

**District Objectives** - 2.1 - Increase the number of students who are transfer-prepared annually.

**District Objectives** - 2.2 - Increase the number of students who earn an associate degree or certificate annually.