

Assessment Cycle 2023 - 2024

Program: Bachelor of Music (BM) (242)

Department of Music

The Dear School of Creative and Performing Arts

College of Arts and Sciences

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Northwestern Mission. Northwestern State University is a responsive, student-oriented institution committed to acquiring, creating, and disseminating knowledge through innovative teaching, research, and service. With its certificate, undergraduate, and graduate programs, Northwestern State University prepares its increasingly diverse student population to contribute to an inclusive global community with a steadfast dedication to improving our region, state, and nation.

College of Arts and Sciences' Mission. College of Arts and Sciences' Mission. The College of Arts & Sciences, the largest college at Northwestern State University, is a diverse community of scholars, teachers, and students, working collaboratively to acquire, create, and disseminate knowledge through transformational, high-impact experiential learning practices, research, and service. The College strives to produce graduates who are productive members of society equipped with the capability to promote economic and social development and improve the overall quality of life in the region. The College provides an unequalled undergraduate education in the social and behavioral sciences, English, communication, journalism, media arts, biological and physical sciences, and the creative and performing arts, and at the graduate level in the creative and performing arts, English, TESOL, and Homeland Security. Uniquely, the College houses the Louisiana Scholars' College (the State's designated Honors College), the Louisiana Folklife Center, and the Creole Center, demonstrating its commitment to community service, research, and preservation of Louisiana's precious resources.

Department of Music Mission. The Music Department is part of the **Dear School of Creative and Performing Arts** at Northwestern State University and is dedicated to the development of students for roles in academic, leadership, professional, performing, education, and research careers in the challenging fields of music, music business, music performance, and music education. Utilizing transformational, high-impact experiential learning practices, courses in core musical fundamentals, performances, research, and service, the department produces graduates equipped to be productive members of society and professionals in the arts in which they will help develop and improve the overall quality of life locally, regionally, nationally, and internationally. The

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department delivers the Bachelor of Music degree with concentrations in Performance, Sacred Music, and Music Business, and works collaboratively with the School of Education to offer the Bachelor of Music Education degree. The department also offers the Master of Music degree with concentrations in performance and music education.

Purpose (optional): The bachelor's program will prepare students for lives as artistic professionals and educators who are responsive to the artistic demands of the profession.

Methodology: The assessment process for the BM program is as follows:

(1) Data from assessment tools (both direct – indirect, quantitative, and qualitative) are collected and returned to the program coordinator.

(2) The program coordinator will analyze the data to determine whether students have met measurable outcomes.

(3) Results from the assessment will be discussed with the program faculty.

(4) Individual meetings will be held with faculty teaching core Music Education courses if required (show cause).

(5) The Program Coordinator, in consultation with the BM faculty and curriculum committee, will propose changes to measurable outcomes, assessment tools for the next assessment period and, where needed, curricula and program changes.

Student Learning Outcomes:

SLO 1. Students will be able to demonstrate excellence as solo and ensemble performers at a level to provide a basis for a professional career as a musician.

Course Map: Tied to the Objectives:

Applied Study:

MUSIC 1710 – Major Study

MUSIC 3710 – Major Study

MUSIC 4720 – Recital

Ensembles:

MUSIC 1310 – Band

MUSIC 1320 – Men's Chorus

MUSIC 1330 – Chamber Choir

MUSIC 1340 – Orchestra

MUSIC 1380 – Women's Chorus

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Measure 1.1. (Direct – knowledge):

Details/Description: Students will demonstrate excellence through performance before a jury of 2-5 faculty each semester, auditions for ensembles at least once a year, and qualifying juries to assess whether they are ready for upper-class applied study. For Performance Majors, a Senior Recital is required, for which a Preview hearing performance in front of the student's Recital Committee must be passed.

Acceptable Target: A rubric for each of these juries is used to evaluate the student and is kept on file. Qualifying jury results are filed and noted in the CAPA offices. Acceptable target is 90% passing the Qualifying Jury and Senior Recital.

Ideal Target: Ideal target is 100% passing Qualifying Jury and Senior Recital.

Implementation Plan (timeline): each semester

Key/Responsible Personnel: Music Faculty

Supporting Materials: Jury comment/grading form; Jury repertoire form; Qualifying Jury Assessment form; Recital checklist; Recital Grading Sheet; Recital Preview Hearing Form; Voice Jury Form; Voice Qualifying Jury Form; Voice Recital Preview Hearing Form

Findings: The target was not met.

Analysis: In AC 2022-2023, the target was met. The passing rate for Fall Qualifying Juries was 85% (6 out of 7 total Qualifying Juries attempted) and the passing rate for Spring Qualifying Juries was 92% (22 out of 24). All recitals attempted successfully passed. The total passing rate for all Qualifying Juries and Recitals was 93%. This was an improvement on the previous year. The faculty noticed some improvement in students' ability to balance mental health, living situations/finances, and academic responsibilities. Campus and departmental resources were valuable in the faculty's ability to refer and assist students in need of help. These resources were used more frequently. The modes of applied teaching were largely returning to a pre-pandemic model where most events were in person. However, the addition of a virtual option for lessons and attending live performances was helpful in keeping students engaged should they need to quarantine.

Based on the analysis of the AC 2022-2023 results the faculty made the following changes in AC 2023-2024 to drive the cycle of improvement. The faculty created individualized practice plans to address weaknesses and suggested resources, as well as methods for improvement. Small live performing opportunities (master classes, studio class, elective recitals, MUS 1500 performances) were encouraged for all levels (freshman through senior), and there were more non-degree student recitals. As a result, the department began using a second recital space, the Varnado Hall Ballroom, for many non-degree student recitals. Discussions of musicians' physical and mental wellness were increased in master classes and applied lessons—including a

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department-wide full yoga class during Studio Class time.

As a result of these changes, in AC 2023-2024, the target was not met. The passing rate for Fall Qualifying Juries was 75% (3 out of 4 total Qualifying Juries attempted) and the passing rate for Spring Qualifying Juries was 68% (17 out of 25). All recitals attempted were successfully passed (12 total). Of all Qualifying Juries and Senior Recitals attempted, 76% successfully passed. This is a decrease from last year. The Qualifying Jury is attempted at the end of the music students' sophomore year. This sophomore class was in their 2nd year of high school when the COVID pandemic caused shutdowns of schools. As we experienced and learned during the pandemic, virtual learning in music created a pause in student musician development in that the individual instruction on instruments and the ensemble experience of live music was completely stopped for nearly a year. This represents an important time in the development of young musicians. The drop in passing rate for the Qualifying Jury is likely reflective of these students entering college with deficiencies in their musical fundamentals due to this gap in their development. While the drop in passing rate is of concern, it is not cause for alarm. The strategies that faculty have implemented over the previous several years are proving helpful, and it is thought that this cohort of students will catch up in the next year.

Decision: In AC 2023-2024 the target was not met. Based on information gathered from analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. For the second year, faculty will serve as advisors to their freshman and sophomore music education majors, which allows for more in-depth discussion of any issues outside of applied lessons. Faculty will use campus resources (counseling, etc.) earlier for students that may need assistance. Faculty will provide individualized practice plans for each student to address any weaknesses or deficiencies. These plans will include potential reading and listening assignments to supplement in the areas of wellness and pedagogical analysis of fundamentals. In addition, faculty will use upperclassmen and graduate students where appropriate to help mentor and assist younger students in technique and scale study. This allows for a second possible mentor relationship (applied faculty/student and older student/younger student) for younger students. The second year of the pilot course focusing on career preparedness for musicians will also take place. The early data on this course is positive, and students are responding well to it.

These changes will improve the student's ability to demonstrate excellence as solo and ensemble performers at a level to provide a basis for a professional career as a musician, thereby continuing to push the cycle of improvement forward.

SLO 2: Demonstrate specific knowledge in music theory and aural skills at a level to provide a basis for a professional career as a musician.

Course Map: Tied to the Objectives:

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Music Theory:

MUSIC 1150 – Music Theory I

MUSIC 1160 – Music Theory II

MUSIC 2150 – Music Theory III

MUSIC 2160 – Music Theory IV

Aural Skills:

MUSIC 1151 – Aural Skills I

MUSIC 1161 – Aural Skills II

MUSIC 2151 – Aural Skills III

MUSIC 2161 – Aural Skills IV

Measure 2.1. (Direct – Skill / Ability):

Students will demonstrate knowledge through ongoing assessment and cumulative final exams which require the student to demonstrate competence in these areas before continuing to the next level. Completion of all 4 levels satisfies the requirement.

Acceptable Target: These courses serve as pre-requisites for several upper level required courses. Having this knowledge and these skills is essential to progressing towards the completion of the degree. Acceptable target: 90% of students passing final exam and final composition project (in MUS 2160), working toward completion of the cycle of these courses.

Ideal Target: Ideal target is 93% passing final exam and final composition project (in MUS 2160).

Implementation Plan (timeline): each semester/ongoing

Key/Responsible Personnel: Music Faculty

Findings: The target was met.

Analysis: In AC 2022-2023, the target was met for both the final project (100%) and the final exam (93%). This is an improvement on the previous year. Those students directly affected by the pandemic have moved through the theory rotation, so the students in Theory IV this year had the benefit of meeting all their Theory I-IV classes largely in person. However, the use of virtual classes remained an option when needed, which was an asset to the theory curriculum. Students at this level seemed to be reaching out earlier when they needed help, which allowed for theory faculty to assist students while there was time for improvement during the semester.

Based on the analysis of AC 2022-2023 results, the faculty implemented the following changes in AC 2023-24 to drive the cycle of improvement. To proactively assist students, the Department Chair and Music Theory Coordinator piloted a lab course (MUS 1700 X1N) to be taken in conjunction with Music Theory I (MUS 1150) for those

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students who were at a developmental level in music theory and aural skills. This was the second year of this lab course. This lab was an on-line class that was separate from the existing music theory/aural skills classes. It was taught by the Music Theory Coordinator so that he could closely assess its effectiveness. The purpose of the lab was to monitor the progress of, and identify specific needs of, those developmental students. It also allowed for this cohort of students to stay on track with the course rotation. In addition, the option for a research/analysis paper in place of the final composition project remained. While only one student chose this option this year, having the choice in place allowed for students to present their capstone project in the Music Theory courses in a manner that was most comfortable for them. These changes impacted the students' ability to demonstrate knowledge through ongoing assessment and cumulative final exams which required the student to demonstrate competence in these areas before continuing to the next level. These changes also provided flexibility and allowed the professor to assess students through varying styles of learning and communicating, providing a more student-oriented assessment process for this important professional skill.

In AC 2023-2024, the target was met for both the final project (97%) and the final exam (97%). Students at this level seemed to be reaching out earlier when they needed help, which allowed for theory faculty to assist students while there was time for improvement during the semester. The music department participated in the university-wide FLAME supplemental instruction initiative to provide regular tutoring hours by faculty that accommodated students outside of the library. Tutoring by the music faculty in Music Theory was regularly offered. Data from this initiative will be examined this year to assess how it can be used in the future.

These changes impacted the students' ability to demonstrate knowledge through ongoing assessment and cumulative final exams which required the student to demonstrate competence in these areas before continuing to the next level. These changes also provided flexibility and allowed the professor to assess students through varying styles of learning and communicating, providing a more student-oriented assessment process for this important professional skill.

Decision: In AC 2023-2024, the target was met. Based on information gathered from analysis of the AC 2023-24 data, faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The Department Chair and Music Theory Coordinator will assess and further develop the lab course (previously online MUS 1700 X1N, now in-person MUS 1700 45N or 46N) to be taken in conjunction with Music Theory I (MUS 1150) for those students who are at a developmental level in music theory and aural skills. This course will be offered in person this year, rather than online. This will allow the professor of the MUS 1150 course to closely monitor the progress of, and identify specific needs of, those developmental students.

These changes will improve the student's ability to demonstrate specific knowledge in music theory and aural skills at a level to provide a basis for a professional career as a musician, thereby continuing to push the cycle of improvement forward.

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SLO 3: Demonstrate specific knowledge of music history and demonstrate the ability to write and speak effectively about the art of music.

Course Map: Tied to Objectives:

Music History:

MUSIC 2030 – Music History/Literature I

MUSIC 2040 – Music History/Literature II

MUSIC 3030 – Music History/Literature III

MUSIC 3040 – Music History/Literature IV

Measure 3.1. (Direct – knowledge)

In each of the Music History courses, students are required to write research papers. In-class essay questions on exams require students to demonstrate competence in these areas before continuing to the next level. Completion of all 4 levels satisfies the requirement.

Acceptable Target: Students choose subjects, submit proposed topics, submit rough drafts, and (after receiving feedback) submit final drafts. Some are chosen to make presentations at the University's Research Day. Acceptable target is 60% students receiving a passing grade on the research portion of their grade in the course.

Ideal Target: Ideal target is 70% receiving a passing grade on the research paper portion of their grade.

Implementation Plan (timeline): each semester/ongoing

Key/Responsible Personnel: Music Faculty

Findings: The target was met.

Analysis: In AC 2022-2023, the target was met. The passing rate for Music History II was 90% (an increase of 5% over the previous year), while the passing rate of the Music History IV class was 98% (an increase of 6% over the previous year). Providing smaller and more frequent writing assignments in the form of chapter essays and short essays on exams has proven to be successful. These shorter assignments allowed the professor to assess and address any issues in students' ability to write and research. These changes improved the student's ability to demonstrate specific knowledge of music history and demonstrate the ability to write and speak effectively about the art of music, thereby continuing to push the cycle of improvement forward.

Based on the analysis of the AC 2022-2023 results, faculty made the following changes in AC 2023-24 to drive the cycle of improvement. The Music History

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professor evaluated the current test format to determine if sections requiring longer or more detailed answers should be reinstated. This was necessary to ensure that all students were sufficiently prepared for Praxis and/or Graduate Entrance exams. The shorter research/writing assignments remained a part of the music history courses, as these have proven to be quite successful in measuring students' abilities to write and more frequently address any issues.

In AC 2023-24, the target was met. The passing rate for Music History II was 98% (an increase of 8%), while the passing rate of the Music History IV class was 96% (a drop of 2%). In October of 2023, the regular Music History professor suffered serious medical issues, and it was necessary for her to take medical leave for the remainder of the academic year. However, an adjunct professor (a retired NSU Music Professor who taught Graduate Music History courses at NSU for many years) was able to take over the Music History classes. Her expertise and knowledge prevented any interruption in the content and teaching of these courses. She continued to assign smaller writing assignments, which allowed the professor to assess and address any issues in students' ability to write and research. She also included one final required essay (2-3 pages long), giving the students clear expectations of what to discuss in this essay. Our Musicologist (and regular Music History professor) will return to the classroom next year. We anticipate a smooth transition.

These changes improved the students' ability to demonstrate specific knowledge of music history and demonstrate the ability to write and speak effectively about the art of music, thereby continuing to push the cycle of improvement forward.

Decision: In AC 2023-2024, the target was met. Based on information gathered from analysis of the AC 2023-24 data, faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The regular Music History professor will return to the classroom. As a result of her absence last year, this year will likely be reestablishing her assignments and tests, even though there was not much change in this area with the adjunct professor. We anticipate a smooth transition. The shorter research/writing assignments will remain, as these have proven to be successful in measuring students' abilities to write and more frequently address any issues. Test formats will be restructured to include more writing as a way to incorporate writing assessment in testing situations.

These changes will improve the student's ability to demonstrate specific knowledge of music history and demonstrate the ability to write and speak effectively about the art of music, thereby continuing to push the cycle of improvement forward.

SLO 4. Gain keyboard proficiency sufficient to assist in their professional career as a musician.

Course Map: Tied to the Objectives:

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Class Piano:

MUSIC 1800 – Piano Class I
MUSIC 1810 – Piano Class II
MUSIC 1820 – Piano Class III
MUSIC 1830 – Piano Class IV

Applied Study in Piano:

MUSIC 1700A – Minor Study (piano)
MUSIC 1710A – Major Study (piano)
MUSIC 3710A – Major Study (piano)

Measure 4.1. (Direct – knowledge)

Proficiency is demonstrated at the conclusion of each semester of keyboard study (prescribed proficiencies for each level). A cumulative proficiency is administered and required at the completion of the 4th semester - MUS 1830. Skills achieved include playing accompaniments, score-reading, improvisation, transposition, scales major and minor, and melodic harmonization.

Acceptable Target: Students must complete the keyboard proficiency exams in all these areas before they are granted a passing grade in the final course in the sequence. If they do not pass the proficiency exams, they simply re-take the course. Acceptable target is 90% of students passing each proficiency level.

Ideal Target: Ideal target is 95% of students passing each proficiency level.

Implementation Plan (timeline): each semester/ongoing. To be assessed at the end of each academic year.

Key/Responsible Personnel: Head of Keyboard Area/Music Faculty/Department Chair

Findings: The target was not met.

Analysis: In AC 2022-2023, the target was not met. Ninety-three percent (93%) of the total students passed all levels of the proficiency exams. While this is a decrease of 3%, it is not an alarming drop for faculty. Of the 29 total students enrolled in the Piano IV class, only 2 did not pass all proficiency levels. It is expected that those students will re-take the class and pass. There was some difficulty implementing ensemble playing as much as the piano faculty would have liked due to too many keyboards having issues with the pairing function. Students were having difficulty hearing each other through the headphones. Piano faculty are seeking a solution, as the grant for a new keyboard lab was not funded during that academic year.

Based on the analysis of the AC 2022-2023 results, faculty made the following changes

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in AC 2023-24 to drive the cycle of improvement. Piano faculty worked to revise and resubmit the grant for a new keyboard lab on the next Board of Regents cycle. In the meantime, they sought other options to fix the pairing issues with many of the keyboards. While the idea of rearranging the classroom was explored, it proved to not be a viable option at this time. Therefore, for better monitoring of students, piano faculty planned to move around the classroom more often to check the students' individual understanding of material. This allowed the faculty to learn more quickly which students needed more individual help and provide that help to them with more frequency.

In AC 2023-24, the target was not met. An acceptable target of 91% of the total students passed all levels of the proficiency exams. This is a decrease of 2% from the previous year. Of the total 31 students enrolled in the Piano IV class, only 3 did not pass all proficiency levels. One student received an incomplete due to extenuating circumstances. It is expected that 2 of the 3 students who did not pass will re-take the class and pass all proficiency levels next year. The faculty moved around the room more often to more frequently monitor students' hand placement/position/fingerings. This was a helpful solution to work around the issues with rearranging the classroom and the difficulty with the keyboards' pairing function.

The changes outlined will improve the students' ability to gain keyboard proficiency sufficient to assist in their professional career as a musician, thereby continuing to push the cycle of improvement forward.

Decision: In AC 2023-2024, the target was not met. Based on information gathered from analysis of the AC 2023-24 data, faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The Piano faculty are resubmitting the Board of Regents grant this year to replace the keyboards in the Group Piano classroom. The Piano faculty will also transition to a new textbook this year—Alfred Group Piano for Adults (AGPA)—which is a widely used text nationally for group piano programs. There are many more resources/examples to choose from in this text (two books---Book 1 for MUS 1800 and MUS 1810 and Book 2 for MUS 1820 and 1830) including score reading examples which were supplemented with other resources previously. From the experience and expertise of our Piano Faculty teaching several different texts in Group Piano settings, the repertoire used in the AGPA is more appealing and motivating to students in the class piano setting. MUS 1800 and 1810 (Book 1) will start using AGPA this upcoming year. MUS 1820 and 1830 will continue with their current text for next year and proficiency exams will remain the same so that they don't have to switch mid-sequence. The change in text will mean that the proficiency exam content will change after next year. The categories/structure will likely remain the same, but different score reading, and harmonization examples will be used. Piano faculty are also discussing the possibility of reducing the required two-octave scales to include only major and harmonic minor scales (no longer requiring natural and melodic minor scales). This would bring the scale requirement in line with most Class Piano textbooks.

These changes will improve the students' ability to gain keyboard proficiency sufficient

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to assist in their professional career as a musician, thereby continuing to push the cycle of improvement forward.

Comprehensive Summary of Key Evidence of Improvements Based on Analysis of Results. Program faculty made several decisions after examining results of data analysis from AC 2022-2023 which resulted in improved student learning and program improvement in AC 2023-2024.

- In Measure 1.1, The faculty created individualized practice plans to address weaknesses and suggest resources, as well as methods for improvement. Small live performing opportunities (master classes, studio class, elective recitals, MUS 1500 performances) were encouraged for all levels (freshman through senior), and there were more non-degree student recitals. As a result, the department began using a second recital space, the Varnado Hall Ballroom, for many non-degree student recitals. Discussions of musicians' physical and mental wellness were increased in master classes and applied lessons—including a department-wide full yoga class during Studio Class time.
- In Measure 2.1, To proactively assist students, the Department Chair and Music Theory Coordinator piloted a lab course (MUS 1700 X1N) to be taken in conjunction with Music Theory I (MUS 1150) for those students who were at a developmental level in music theory and aural skills. This was the second year of this lab course. This lab was an on-line class that was separate from the existing music theory/aural skills classes. It was taught by the Music Theory Coordinator so that he could closely assess its effectiveness. The purpose of the lab was to monitor the progress of, and identify specific needs of, those developmental students. It also allowed for this cohort of students to stay on track with the course rotation. In addition, the option for a research/analysis paper in place of the final composition project remained. While only one student chose this option this year, having the choice in place allowed for students to present their capstone project in the Music Theory courses in a manner that was most comfortable for them. These changes impacted the students' ability to demonstrate knowledge through ongoing assessment and cumulative final exams which require the student to demonstrate competence in these areas before continuing to the next level. These changes also provided flexibility and allowed the professor to assess students through varying styles of learning and communicating, providing a more student-oriented assessment process for this important professional skill.
- In Measure 3.1, The Music History professor evaluated the current test format to determine if sections requiring longer or more detailed answers should be reinstated. This was necessary to ensure that all students were sufficiently prepared for Praxis and/or Graduate Entrance exams. The shorter research/writing assignments remained a part of the music history courses, as these have proven to be quite successful in measuring student abilities to write

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and more frequently address any issues.

- In Measure 4.1, Piano faculty worked to revise and resubmit the grant for a new keyboard lab on the next Board of Regents cycle. In the meantime, they sought other options to fix the pairing issues with many of the keyboards. While the idea of rearranging the classroom was explored, it proved to not be a viable option at this time. Therefore, for better monitoring of students, piano faculty planned to move around the classroom more often to check the students' individual understanding of material. This allowed the faculty to learn more quickly which students needed more individual help and provide that help to them with more frequency.

Plan of Action for Moving Forward: Program faculty examined the evidence and results of data analysis from AC 2023-2024 and will take steps to continue to improve student learning in AC 2024-2025:

- For the second year, faculty will serve as advisors to their freshman and sophomore music education majors, which allows for more in-depth discussion of any issues outside of applied lessons.
- Faculty will use campus resources (counseling, etc.) earlier for students that may need assistance.
- Faculty will provide individualized practice plans for each student to address any weaknesses or deficiencies. These plans will include potential reading and listening assignments to supplement in the areas of wellness and pedagogical analysis of fundamentals.
- Faculty will use upperclassmen and graduate students where appropriate to help mentor and assist younger students in technique and scale study. This allows for a second possible mentor relationship for younger students.
- The second year of the pilot course focusing on career preparedness for musicians will also take place. The early data on this course is positive, and students are responding well to it.
- The MUS 1700 X1N course (lab for Music Theory I—MUS 1150) will be offered in person this year (MUS 1700 45N and 46N), rather than online. This will allow the professor of the MUS 1150 course to closely monitor the progress of, and identify specific needs of, those developmental students.
- The regular Music History professor will return to the classroom after a medical leave.
- Shorter research/writing assignments for Music History courses will remain, as these have proven to be successful in measuring student abilities to write and more frequently address any issues.
- The test format will be restructured to include more writing to incorporate

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writing assessment in testing situations.

- The Piano faculty are resubmitting the Board of Regents grant this year to replace the keyboards in the Group Piano classroom.
- The Piano faculty will also transition to a new textbook this year—Alfred Group Piano for Adults (AGPA)—which is a widely used text nationally for group piano programs. MUS 1800 and 1810 (Book 1) will start using AGPA this upcoming year. MUS 1820 and 1830 will continue with their current text for next year and proficiency exams will remain the same so that they don't have to switch mid-sequence.
- The change in text will mean that the proficiency exam content will change after next year. The categories/structure will likely remain the same, but different score reading, and harmonization examples will be used.
- Piano faculty are also discussing the possibility of reducing the required two-octave scales to include only major and harmonic minor scales (no longer requiring natural and melodic minor scales). This would bring the scale requirement in line with most Class Piano textbooks.