Music Department

Program Assessment Report

January 16, 2006

Introduction
The primary objective of the Music Department, as part of Westmont College, is to develop accomplished musicians with genuinely Christian insight at an advanced level. Although the Music Department works toward that objective in many ways unique to the arts, it does so always as part of the total college community and, therefore, in harmony with the rest of the college community. The Music Department recognizes its responsibility to be of service to music students, the general college community, and the entire Christian community.

Our Program Goal is that 80% of our graduating seniors will identify growth in the integration of Christian virtues in their self analysis of their discipline. These include:

- a. Courage
- b. Self Control
- c. Faith
- d. Patience
- e. Hope
- f. Love

History
The following information comes from our report to the Program review from the summer of 2004:

1. In the Futures Project Self-Study Report the Music Department completed in August 1999, the music faculty proposes, as part of the “Christian Orientation Standard,” under the heading “Virtues,” a rationale for the following desired student learning outcomes:

   The discipline required for excellent musical performance offers significant opportunities for the practice of Christian virtues. Courage, self-control, faith, patience, and hope are required in abundance of those who undertake to master an instrument, as progress may take place only over long periods of time and through prolonged effort. Faith, hope, and patience are exercised by the composition student who struggles to create a worthy piece of music.
Music students must give much time and energy to composition, practice, rehearsal, and performance. Prudence is essential to budgeting time for these activities and to maintaining good health and adequate physical and mental energy. As in any communal endeavor, students in ensembles are required to practice self-control and love for one another. Failings in either of these areas adversely affect group morale and quality of performance.

The practice of these virtues is integral to the Christian life to an extent that an enumeration of the ways in which they are cultivated in the broader college experience might be interminable.

While we strongly desire these virtues for our students, the extent to which they are developed in them through their study of music is difficult to assess. One method that has proved successful in our ensembles in the past is self-assessment, in which students are asked to write about how they are progressing individually in these areas through their involvement in ensembles. In addition, we have noted that music students’ self-assessment as part of the recently-developed senior interview process has proved very enlightening and encouraging, and feel this method might be employed generally to assess the development of Christian virtues in our students.

For these reasons, we have decided that during their senior year, each of our students will be required to submit a written self-assessment of their development during their time at Westmont in the areas courage, self-control, faith, patience, hope, and love through their private practice of an instrument, voice, or composition, as well as through their involvement in music ensembles. Completion of this self-assessment will be required for graduation.

2. As part of the “Critical and Interdisciplinary Thinking Standard” of the *Futures Project* report, the music faculty notes:

   The music curriculum offers students opportunities to develop critical thinking skills in many contexts. As students interpret a piece of music, they must carefully examine the score to determine the composer's intent, employing musical terminology. They learn to analyze music with regard to melody, harmony, rhythm, dynamics, and timbre, and are required to examine vocal and choral music with regard to the structure, stress, syntax, and semantics of the text.

   Later, the music faculty states:

   [Students] are taught to evaluate music from an historical perspective, in order to understand how it may reflect the personality of the artist who
composed it, as well as the time and place in which, the circumstances under which, and the purpose for which it was composed.

While these sorts of analysis and evaluation are taught by an example in private lessons and ensemble rehearsals, perhaps the best arenas for the concrete assessment of students’ growth in these areas are music history, music analysis, and conducting classes, in which assignments are given that require students to record their judgments concerning these matters. Besides grading these assignments and returning them to the students, representative samples will be copied and filed in a departmental archive, as evidence that our students are developing the capacity for critical thinking in the area of music literature.

3. As part of the same standard,

Music performance provides a number of opportunities for students to collaborate with students and faculty in other disciplines in order to solve problems and make decisions. Student composers must work closely with performers seeking to interpret their pieces; the final result reflects this collaboration.

Video records of student performances and our student composers’ recitals offer graphic testimony that students have developed the collaborative skills necessary for performance of classic repertoire and new student works. These recordings will be kept on file as evidence of our students’ development as collaborative problem solvers and performers.

4. We would like to inculcate in our students an appreciation for the intrinsic value of music, as a gift from God to be returned to God, rather than as a tool for self-indulgence, self-glorification, or emotional manipulation.

Students come to Westmont well equipped to make judgments concerning worship music based upon emotion; the music faculty hopes to enable them to examine such music critically, in order to balance emotional responses with historical research and intellectually informed assessments to develop tastes for service music of depth and variety. We hope that our students leave us knowing that while having opinions about worship music is good, having reasoned opinions about excellence throughout a wide range of such music is better.

Additionally, the music faculty recognizes that within the myriad types of fine music available for use in worship, types and styles exist that are more appropriate-- and less appropriate-- to particular settings. An important goal for the music faculty is that our students will become competent to comment with significant depth of insight and understanding on the comparative fit of various types of music to assorted worship situations.
For these reasons, we have decided that during their senior year, each of our students will be required to submit a written self-assessment of their development during their time at Westmont in the area of diverse worship music, addressing types and styles, and 'fit' within assorted settings.

5. Students in music courses naturally become acquainted with a variety of devotional resources as they explore fine creative poetry intended for worship music through participation in Westmont ensembles, private lessons (primarily voice and composition), music survey and history classes, and our church music course. Resources gleaned during these studies may provide a significant contribution to broadening our students’ devotional experiences. Specific opportunities for personal reflection are available during times of concerted devotion and prayer during classes and ensembles, and faculty and student devotionals, along with the singing and playing of hymns in classes, provide additional samples of devotional resources, both textual and musical.

For these reasons, we have decided that during their senior year, each of our students will be required to submit a written self-assessment of their development during their time at Westmont in the area of devotional resources for both individual and corporate use.

Program Review Committee Feedback

The following feedback came in response to our Summer 2004 Proposal:

1. You have clearly rooted your assessment plan in the College’s Student Learning Standards for Christian Orientation and Critical-Interdisciplinary Thinking. The proposal is also a natural continuation of your 1999 department self-study.

2. Assessment methods are clearly identified and should provide students with a valuable exercise of self-reflection on their educational experiences. You have also proposed to use assessment methods that will be easily archived for future use and reference.

3. Most of your assessment efforts are directed towards seniors as they are preparing to complete your program. The Committee recommends that you also use some of the same assessment methods on your freshmen students. This will provide valuable "baseline" information from which you can infer your students’ development during their time at Westmont.

4. The Department needs to give serious consideration as to what exactly you will be looking for in the videotape and self-assessment reports. What
specific behaviors and self-descriptions will be used as evidence that the Standard is being met?

5. The Department will want to think carefully about how each of the self-assessment tasks is presented and described to your students. If the task is too open-ended, students may not understand what is expected of them. How can these assignments be made sufficiently concrete so that they are in fact addressing the issues upon which you want them to reflect?

6. You are relying heavily on self-assessment tools throughout your plan. The Committee does not want to discourage you from using this valuable methodology. However, since you have the opportunity to work with many of your students in one-on-one and small class settings, the Committee encourages you to consider means by which you would be able to validate the accuracy of your students’ self assessments.

**Collecting Data: The Music Department Strategy**

I. Senior Interviews  
II. Alumni surveys  
III. Reviewing one exemplary student’s work  
IV. The 2003 Music Department Consultation  
V. Audio/video recordings of all performances and jury exams  
VI. Programs of performance repertoire  
VII. Auditions and Entrance Evaluations  
VIII. Piano Proficiency

I. The Senior Interview asks several questions, two questions specifically related to our program goal:

“Through your private practice of an instrument, voice, or composition while at Westmont, how have you developed in the areas of courage, self-control, faith, patience, hope and love?”

“Through your involvement in music ensembles while at Westmont, how have you developed in the areas of courage, self-control, faith, patience, hope and love?”

II. The Alumni Survey has been distributed once in 1999, and will be given again in January 2006. The questions include:

How did you make music when you were a student at Westmont? How do you make music now? How did your study of music at Westmont influence your career and life choices?
Since leaving Westmont, has music been your primary occupation, secondary occupation, avocation, or a combination? What musical positions have you held?

Did you pursue an advanced degree? If so, is it in music, or another discipline?

How did a degree in music from Westmont prepare you for life beyond your undergraduate years? Did your study of music at Westmont help you develop Christian virtues, such as courage, self-control, faith, patience, hope, and love? In what ways?

III. We have chosen to review the work of Phil Walton as our exemplary student for the year 2006.

IV. The music department has been in constant program assessment for nearly three years. In 2003, we had a 3-day consultation team arrive which was headed by the Dean of Music from Yale University, Dr. Robert Blocker. In close consultation with the President, Provost, and music department faculty, we embarked on a search to hire an endowed chair position to help develop and implement our goals. In 2005 we hired Michael Shasberger as the Adams Chair of Music and Worship and have since been in constant evaluation of our program, our goals, and our vision for the coming five years. Our weekly department meetings have been saturated with brainstorming our program and our goals. We are now in the process of hiring a full-time tenure track position in strings.

V. We measure the development of any student’s virtues by observation over a period of time. Our plan is to follow the committee’s advice and start early in the student’s career and track carefully the growth of our students in the areas of courage, self-control, faith, patience, and hope. It takes great courage for a person to stand up and sing to any group of people, especially one’s peers and professors. Though most obviously in solo situations, this is also true to a greater or lesser degree in collaborative ensemble situations as well. Our ensemble performances, junior and senior recitals, weekly recitals, as well as jury exams will be video-recorded to give evidence to the visible level of areas of growth in presentations.

It takes courage for the composer, the performer, and the historian to let go of pre-conceived notions with regard to music. Most students, along with most people, have little understanding about the music outside their own cultural milieu. Particularly evidential in this area is tracking the composition major from early work through graduation. The growth of the performer’s repertoire towards more sophisticated music is an obvious result of achieving this outcome.

Our students must exercise self-control as part of the rehearsal discipline in chamber groups and large ensembles. Individual practice is required in private lessons as well as ensembles. In some of these areas students are required to keep accurate records of practice times, struggles, and areas of growth.
We see our students achieving the desired outcomes in the virtues of faith, hope, and patience as they attempt to master a difficult piece of music, as they become leaders in a variety of worship settings on campus, and particularly as they participate in the daily classroom setting.

All students taking private lessons are required to perform before the faculty jury. Private lesson jury exams are conducted during finals week each semester. These jury exams are the equivalent of final examinations for private instruction. The jury consists of three or more music faculty members. The exams usually last from seven to ten minutes.

Performance recitals are effective means of assessment:

Junior and Senior Recitals

1. Students in the performance track are required to perform a junior and a senior recital. Other music majors may audition to perform a junior or senior recital.

2. Normally, a junior will perform a half recital in cooperation with another student. The length of a joint recital should be approximately 75 minutes. A senior will perform a full-length recital, approximately 60-70 minutes in length.

Colloquia and Weekly Recitals

Recitals are an important way to develop performance and listening skills, gain exposure to a broad range of music and support each other as Christian musicians. Colloquia provide opportunities for music faculty and students to meet on a regular basis to explore issues of common interest. All private students are expected to perform periodically in the colloquia/recitals.

As we review recordings of video and audio data we make a number of evaluations based upon the performance medium for which we are assessing. For piano and instrumental performance we evaluate musicianship (accuracy of pitch and rhythm, tempo, phrasing, dynamics), artistry (tone quality, interpretation, sense of style, presentation, poise), and technical aspects (memory, fingering, touch, hand/arm technique). These particular elements of evaluation will certainly vary from the type of performance instrument being assessed, e.g., for the voice student we would add diction, for the violin we would consider bowing techniques, etc.

VI. Because of the integral role music has played in Christian worship, the music curriculum provides ample opportunity for students to become acquainted with scripture, biblical scholarship, Christian doctrine, and church history, especially through music history and survey classes, as well as through ensembles and music theory courses. Choral ensembles and private vocal lessons, as well as
projects in composing vocal music, require students to become familiar with scripture and doctrine through the close examination of Christian texts. In-class devotionals, as well as hymn singing and playing, in some instances provide a means to achieve this outcome, while our church music course provides a unique opportunity to examine biblical scholarship as we interpret scriptural directives regarding music in worship. Our performance programs, as well as the recordings of those performances will perhaps best demonstrate our achievement in these outcomes.

VII. Assessment in the music curriculum begins on the first day of classes and often even before the first day of classes!

All students entering the choral program are required to schedule an audition, which is met with THREE of our full-time faculty. Each student entering the vocal music program, either for private study or choral ensemble participation, is individually evaluated on five criteria:

1) Experience: through a student-submitted summary of their singing experience including years of private study, ensemble history and solo performance background.

2) Solo Performance Proficiency: through a presentation of solo song from literature of the student's choice.

3) Sightsinging: through the use of a standardized instrument of sight-singing examples in a 10-measure vocal line that measures diatonic sightsinging, chromatic alterations and various rhythmic devices.

4) Tonal retention: through the measurement of the student's ability to accurately repeat short melodic fragments that are played to them on the piano.

5) Vocal range and flexibility: through the application of individually selected vocalises designed for each student.

All students entering the music theory program are met with an evaluation test and this evaluation is an ongoing process through all sequences of the curriculum. An accurate assessment tool in this evaluation is establishing a baseline for their ability to hear a stepwise diatonic melody and write it down without the use of an instrument. The remainder of the evaluation serves to measure their ability to identify the general categories of the graphic music symbols such as clefs, notes, accidentals, intervals, etc. As students interpret a piece of music, they must carefully examine the score to determine the composer's intent, employing musical terminology. They learn to analyze music with regard to melody, harmony, rhythm, dynamics, and timbre, and are required to examine vocal and choral music with regard to the structure, stress, syntax, and semantics of the text. Musical and textual analysis may employ a variety of forms and techniques, as music and text are examined from the micro to macro levels. On a monthly basis, music theory students are required to demonstrate their growth in sight-reading music by singing melodies with only the aid of a
single starting pitch. Assessment is ongoing and the desired outcomes are measured by periodic testing.

VIII. All graduating music majors are also required to take a piano proficiency examination:

Piano Proficiency Requirements

All music majors, including music education majors, are required to exhibit a basic proficiency at the piano by completing the following requirements:

1. Play two-octave scales and arpeggios in the major and minor keys (including three forms of the minor scales), both hands together, with correct fingering, at the tempo quarter note = 60.

2. Play a prepared, approved composition at the level of the following:

   Anna Magdalena Bach Notebook (intermediate to advanced selections)
   Clementi - Sonatinas
   Beethoven - Dances
   Schumann - Album for the Young, Op. 68 (nos. 12 ff.)
   Scenes from Childhood, Op. 15
   Kabalevsky - 15 Children's Pieces, Op. 27 (nos. 7-15)

3. Harmonize a simple melody in a major key, and one in a minor key using tonic, dominant and sub-dominant triads.

4. Transpose a melody up or down a major second and a minor second.

5. Sight-read a four-part chorale or hymn, and a piano piece at the level of the following:

   Anna Magdalena Bach Notebook (beginning level selections)
   Schumann - Album for the Young, Op. 68 (nos. 1-11)
   Bartok - For Children (beginning level selections)
   Kabalevsky - 15 Children's Pieces, Op. 27 (beginning level selections)
   Kodaly - Children's Dances

The proficiency exam will be given on the last day of juries at the end of each semester, or at another time agreed upon by the student and the examination committee. All prospective Music majors must take the exam at the end of their first semester. All students who have declared music as their major must take the exam every semester until the proficiency requirements have been met.
Interpretation and Using the Results

I. In the fall semester of 2005, the music department met to discuss assessment as it specifically relates to the Senior Interviews. These interviews are kept on file with the Music Department Secretary, as are all of the other data collected for the purpose of this report. Our findings were that more than 80% of the graduating seniors in 2005 recognized strong areas of growth in the areas of courage, self-control, faith, patience, hope and love.

II. We met on occasion as well to discuss the Alumni Survey that was distributed in 1999 and found that it did not lend itself well to interpreting the specific areas of our Program Goal. Thus, we decided to change some of the questions to more accurately reflect our given objectives. For instance the question, “How did a degree in music from Westmont prepare you for life beyond your undergraduate years?”, was enhanced by adding, “Did your study of music at Westmont help you develop Christian virtues, such as courage, self-control, faith, patience, hope, and love? In what ways?” We hope to assess these changes for our next report.

III. We chose to review the work of Phil Walton as our exemplary student for the year 2006. The data gathered are scores and recordings of his compositions, his response to the Senior Interview, as well as our own reflections of his work at Westmont. We unanimously agree that Mr. Walton’s work has more than met our program goals.

IV. As stated in the data collection heading, after the 2003 Music Department Consultation we hired Michael Shasberger as the Adams Chair of Music and Worship and have since been in constant evaluation of our program, our goals, and our vision for the coming five years. The following 18 pages contain the result of those deliberations:
The program would be defined by its focus on chamber music ensembles that could be combined in a variety of ways to form traditional medium size to large ensembles to serve music majors and provide opportunities for liberal arts students across the campus. Each faculty member would in some way relate to the performance ensembles, core curriculum, and be responsible for teaching the applied lessons in their area of specialty along with coordinating the work of related adjunct faculty. A shared vision of Department administration and student recruitment would also be affirmed.

The performance mission of the Music Department is:

Musical performances at Westmont are dedicated to the glory of God and in thanks for the creative and expressive gifts that are shared with this community. Westmont musical ensembles present performances that are an expected outcome of curricular and collaborative activities. Performances aspire to educate, entertain, and edify the spiritual development of both performers and audience members.
The string faculty would form a faculty string quartet that could perform multiple functions in the life of the community. They would all be artist-teachers, and would participate in the Chamber Orchestra as needed for support and coaching. They would perform periodically for campus and community events. The three adjunct positions would ideally be formally linked with the Santa Barbara Symphony or Chamber Orchestra in some way that acknowledges their Westmont connection in the public sector.

The goal of the string program would be to attract 4 string quartets, and perhaps an additional six to twelve string players from non-majors or additional majors who were not specifically recruited to form a core quartet. These numbers represent current participation levels and would conceivably grow if the core program attracted more interest among the non-major liberal arts population. It would be beneficial to recruit or develop one to three string bass players in addition to the quartets in each four year cycle. These players would thus form the College Chamber Orchestra of 22-28 strings.

The teaching load of the principal faculty member could include:

- 9, 45’ lessons = 4-6 units
- Chamber Orchestra = 2-4 units (conductor or associate conductor, bowing, sectional leadership)
- Quartet Coaching = 1 unit
- Core curriculum class = 3 units (string pedagogy, music education or other)

Adjunct teaching loads could include a 1-8 unit per semester teaching load per faculty member:

- 2nd violinist
  - 9, 45’ lessons = 6 units
  - Performance = 1 unit
  - Chamber Orchestra = 1 unit
- Violist
  - 6, 45’ lessons = 4 units
  - Performance = 1 unit
  - Chamber Orchestra = 1 unit
  - Ensemble Coaching = 1 unit
- Cellist
  - 6, 45’ lessons = 4 units
  - Performance = 1 unit
  - Chamber Orchestra = 1 unit
  - Specialized course = 1 unit
- Bassist
  - 3 ½ unit lessons = 1 unit
Vocal Faculty Design

The Vocal faculty would form a faculty Ensemble that would bind them together artistically and give them common ground for creative expression. A major factor in their selection would be their voice type. The ensemble would ideally partner with instrumental colleagues from time to time as they explore diverse repertoire. They would perform periodically for public and campus events.

The goal of the vocal program would be to attract approximately 24 vocal music majors with an appropriate balance of voice types to provide for ensemble opportunities for these students and participating liberal arts majors from across the College. These students would all be active in both the College Choir and a chamber music experiences. Multiple chamber music experiences would ideally include a traditional madrigal/chamber ensemble, a contemporary/jazz ensemble, and a vocal arts ensemble that would include an emphasis on accompanied part songs and musical drama repertoire. It is assumed that participation levels from across the College would either remain consistent with current enrollment or increase as the impact on the campus community increased, thus supporting a College Choir of circa 48 singers, and other possible experiential and developmental ensembles. The Gospel Choir will be connected in some manner with the Music Department to enhance collaboration among all musically inclined students.

The teaching load of the principal faculty member could include:

- 3, 45’ lessons = 2 units
- Chamber Ensemble = 2-4 units
- Core curriculum class = 4 units (music history, conducting, or other)

Adjunct teaching loads could include up to an 8 unit teaching load per instructor:

- Two Adjunct voice positions
- Up to 9, 45’ lessons= up to 6 units
- Performance = 1 unit
- Choral ensemble = 3 units
- Opera Workshop Vocal Coach
- Opera Workshop = 2-4 units
- Performance = 1 unit
- 3, 45’ lessons = 2 unit
- Specialty course = 2 or 3 units (i.e. vocal pedagogy)

Applied teaching loads would accommodate circa 30 students. If additional BA or general Liberal Arts majors sought to study voice, additional adjunct faculty who were not part of the faculty performance ensemble could be considered to fill the need. Other adjunct faculty could be identified to assist with developmental and experiential choral ensembles.
The Keyboard faculty would provide instruction for all piano majors, minors and general Liberal Arts students, as well as coordinate the collaborative needs of other musicians in the Department and college at large. It would be desirable for at least one of these to be a competent organist along with their pianistic skills.

The goal of the program would be to recruit at least 8 piano majors. These faculty members would also provide non-major lessons as required for the vocal and instrumental music majors and general Liberal Arts students from across the College.

The teaching load of the principal faculty member could include:
- 6, 45' lessons = 4 units
- Core curriculum = 4 units (music survey, class piano, repertoire, pedagogy, etc)
- Ensemble leadership = 4 units

The adjunct teaching loads could include:
- Adjunct piano instructor
  - 9, 45' lessons = 6 units
  - Additional contract or Free-lance pay for additional accompanying applications

- Staff Accompanist
  - Optional teaching load as needed for applied
  - Contract pay for appropriate ensemble and studio support accompaniment
  - Free-lance pay for additional student accompaniment
Core Curriculum Faculty Design

Core Music Faculty Member
Core curriculum focus
Theory Composition emphasis preferred
Department Administrative Leadership

Adjunct Core Faculty
Teach supportive core classes as needed

The core curriculum faculty member would ideally have a theory composition emphasis and would be charged with the administration of the curricular offerings of the Department and other functions appropriate to the Department chair. Some of these functions could be shared by other faculty members with appropriate distribution of teaching load credits.

The teaching load of the core curriculum faculty member could include:

- **6, 45’ lessons** = 3 units (for private instruction in composition)
- **Theory courses** = 8 units (first and second year major sequence courses)
- **Advance specialty courses** = 2 units (Form and analysis, orchestration, etc.)
- **Basic musicianship** = 2 units (spring only)
- **Department Chair** = 4 units

Adjunct faculty could be secured as needed to teach pre-theory and preparatory music literacy courses that could not be accommodated in other full time or adjunct faculty responsibilities.
Adams Chair of Music and Worship Design

Adams Chair of Music and Worship

Long range planning
Community Relations Development
Campus Chapel Involvement
Ensemble Leadership
Applied studies
Core curriculum as possible

The Adams Chair position provides long range planning across the Music Department and in relationship with campus chapel and community interests. This position also teaches in the Music Department. The suggested faculty teaching load below represents one possible model.

The teaching load of the Adams Chair could include:

- Choral Ensemble = 5 units
- Other ensemble or Applied = 2 units
- Community relations, Chapel Coordination
- Vision planning = 5 units
- Other course work as feasible

**Major Programmatic Goals**

- NASM accreditation for Music Department
- Coordination of efforts with campus pastor for Chapel program
- Developing relationships with community music interests
- Building cooperative relationships in the Music Department
- Review of curricular offerings
- Developing long range outreach plans for music ensembles
- Assist in faculty development and recruitment, full time and adjunct
- Assist in student recruitment
Additional Adjunct Faculty Design

Additional Adjunct Classroom Faculty
Survey and preparatory courses as required

Instrumental Ensemble
- Jazz Band(s)
- Wind Ensemble
Possible development to full time position or long term “½ or ¾ time” contract position

Instrumental Applied
- Applied lessons
- Instrumental chamber ensemble coaching

Additional adjunct faculty would be needed to conduct additional ensembles that were not part of the core design of the Department’s performance offerings. These would primarily be populated by non-major students along with non-string music majors and those music majors participating on secondary instruments. It is possible, given student enrollment and demand that an additional faculty line in this area could be developed if deemed appropriate by faculty and administration. Music majors whose primary instruments did not fall in the vocal or string areas could use these as their primary ensembles if the Chamber Orchestra or other chamber ensembles did not meet their needs.

The goal of the Department would be to recruit a small cadre of winds that might form two woodwind quintets, a brass quartet and some percussion majors. Students majoring in unique instruments such as harp might also be considered. From ten to fourteen music majors in these areas would be desirable. This would bring the total music major population to between 58 and 70 majors (minimally, 24 vocal, 16 strings, 8 keyboard, 10 wind/brass/percussion).

Teaching loads for these instructors could include:
- Adjunct Classroom
  - Core or General Education as needed = 2 to 3 units per course offered

  Instrumental ensemble
  - Jazz Band = 2-4 units
  - Wind Ensemble = 2-4 units
  - Applied specialty area = 2-3 units

  Instrumental Applied (various and multiple instructors as needed for instrumental specialties)
  - Applied specialty area = 1-2 units
  - Chamber music coaching = 1-2 units
Instrumental Performance Program

The instrumental program consists of a core chamber orchestra that is populated by a fixed string component with winds and brass included as dictated by the repertoire and student population needs. Guest artists could be brought in when extraordinary needs present themselves such as piccolo trumpet, harp, etc. Supporting the work of the orchestra, most instrumental music majors and talented general liberal arts majors are organized into smaller chamber ensembles. Additional peripheral elective ensembles such as wind ensemble, jazz band, basketball pep band and others are available to all students.

The instrumental program collaborates frequently with the vocal program for major choral/orchestral works, opera and collage programs.
The vocal music program finds its center in the College Choir. The College Choir is fed by two or more vocal chamber ensembles that students can rotate through as they advance through the program to experience a wide variety of vocal performance styles. On the periphery of the program are developmental ensembles and other interest based ensembles such as the Gospel Choir (which should be connected with the Music Department through faculty leadership or mentoring), men’s and women’s choirs, non-auditioned mixed choir, etc., as student interest demands. Most students would enter the program at the developmental level and progress on to the College Choir and chamber opportunities. Performance opportunities should include musical theatre activities, both in ensemble workshop and production settings. A rotating choice of musical theatre and chamber opera productions would be ideal. The College Choir and major chamber ensembles should be active in community and touring venues to bring the College to a wide constituent audience.
Piano Performance Program

The piano program centers on applied teaching to facilitate the various piano performance and skill development needs of the campus community. In keeping with the chamber music emphasis, considerable emphasis should be given to both developing and modeling collaborative performance.
Chapel Program

The Campus Chapel program in collaboration with the Music Department and Adams Chair will develop common goals and a shared vision for creating a creative campus worship experience for all students that can additionally include enthusiastic participation of faculty and staff. A developmental outline of this collaboration might look something like the following:

Year One: Investigation and Experimentation
  Prayer, consultation, inquiry
  Active integration between Campus Pastor’s Office and Music Department
  Creative worship experiences applied in Chapel
  Advent through Easter exploration of liturgical season emphasis
  Develop significant campus Easter worship event
  Involvement of broader and more diverse student leadership

Year Two and beyond: Diversifying Worship
  Prayer, Involvement, Exposure
  Worship Leader retreat
  Continue alternative worship services
  Increase diversity in worship styles
  Build student worship repertoire
  Develop significant campus Advent/Christmas worship event

Five Year: Expectation
  Prayer and efforts to sustain vitality in campus worship life
  Students anticipate a rich and diverse worship vocabulary
  Faculty and administration active participants in weekday chapel
  Significant worship experiences aided by developed worship repertoire
  New students brought into an expectation for highly diverse worship
Recruitment and Program Development Goals

The Music Department seeks to develop incrementally to reach its overall design goals through a sequential process of:

1) Articulating vision and mission
2) Recruiting faculty and coordinating curriculum
3) Reviewing degrees and developing NASM accreditation
4) Recruiting students and developing programs
5) Implementing programs
6) Developing community relations
7) Networking with the campus community including interaction with chapel and Gospel Choir
8) Initiating community programs including Santa Barbara performance collaborations and student touring programs
9) Creating excitement toward and recognition of necessity of new facilities

A timeline for these activities might be (assuming a starting date of May 2005):

**Year 1: 2005-2006**

- **May** Hiring Adams Chair Position
- **June-July** Drafting and endorsing mission documents
- **August** Announcing Faculty opening
- **September-November**
  - Reviewing curriculum, develop NASM application
  - Exploring possibilities for Chapel interaction
  - Enhancing Department involvement with Gospel Choir
  - Developing community relationships and programs
  - Implementing student recruitment initiatives including scholarships
- **December-March** Completing faculty search
  - Coordinating adjunct faculty plans for 2006-2007
  - Confirming student recruitment objectives
  - Presenting initial coordinated performance activities
- **April-May**
  - Impacting student/campus Easter worship experience
  - ‘Finalizing’ calendar for 2006-2007 outreach activities
- **June-August** Re-energizing and focusing on goals

**Year 2: 2006-2007**

- **August-September** Coordinating with new faculty (full time and adjunct)
  - Reviewing curricular programs
  - Renewing student recruitment initiatives
- **September-November**
  - Increasing collaboration with campus chapel programs
  - Preparing significant Advent/Christmas events
  - Increasing community involvement
- **December**
  - Offering significant Advent/Christmas campus and community events
- **January – May** Engaging in enhanced outreach and touring activities
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<tr>
<td>June – August</td>
<td>Confirming student recruitment objectives</td>
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<td>Offering summer musical experience</td>
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<td>Year 3: 2007-2008</td>
<td>Realizing diversity in campus chapel experiences</td>
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<td>Continuing program development at reasonable levels</td>
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<td>given appropriate funding</td>
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<td>Expanding community involvement</td>
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<td>Continuing NASM accreditation</td>
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<td>Year 4: 2008-2009</td>
<td>Continuing program development</td>
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<td>Building on significant community relationships</td>
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<td>Achieving NASM accreditation</td>
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<td>Year 5: 2009-2010</td>
<td>Achieving student population goals given appropriate funding levels</td>
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<td>Planning for new facilities</td>
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<td>Year 6: 2010-2011</td>
<td>Solidifying student population</td>
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<td>Setting future goals</td>
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<td>Anticipating new facilities</td>
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Community Impact and Outreach

The Music Department seeks to enhance the mission of the College through significant encounters with the Santa Barbara community, and California, national and international constituencies through a range of collaborative, performance and programmatic interactions. These might include:

**Santa Barbara**
- Faculty collaborations including church music, orchestras, community music leadership
- Student ensemble & chamber performances & interactions in schools, churches, and other community settings
- Development of local community support constituencies

**State and National**
- Major Ensemble Tours and run-out appearances for schools, churches, conventions and major events
- Faculty performances, convention participation, workshops and master classes
- Journal and event advertising, and promotional exposure for touring events and student recruitment

**International**
- Major Ensemble Tours
- Faculty involvement in international study and performance programs
- Alumni and community continuing education travel experiences
Overall Student Enrollment

The Music Department seeks to impact and enrich the lives of every student on the Westmont College Campus. Approximately 50 to 80 students may be music majors or minors at a given point in time. Many others will be affected by general education music courses, and participation in major and minor performance ensembles including:

**Major Ensembles**
(Required curricular components for music majors)
- College Choir: 36 – 48 majors and non-majors
- College Chamber Orchestra 16 – 28 majors with some non-majors
- Vocal & Instrumental Chamber Ensembles 16-36 majors with some non-majors

**Minor Ensembles**
(Developmental and Experiential opportunities for majors and non-majors)
- Wind Ensemble 30 – 50 majors and non-majors
- Jazz Ensemble 20+ majors and non-majors
- Music Drama Productions 10-50 majors and non-majors
- Gospel Choir 50-400 predominantly non-majors
- Men’s & Women’s Choir 20-80 predominantly non-majors
- Other choral experiences as they develop predominantly non-majors

**Overall**
Between 200 and 700 active participants per year with opportunities ranging from specialized high intensity work for upper division music majors to introductory experiential exposure for non-majors.

Additionally, the Music Department will seek to offer:

1) All campus music performance experiences that could include students, faculty and staff. Such experiences could include all campus and/or community performances of significant musical works such as Handel’s “Messiah,” or other large historic and contemporary works

2) Collaborative efforts of the Music Department seek to reach all students through involvement in the campus chapel program, and other campus events.

3) School year festival and Summer camp interaction for pre-college age populations
Overall Scholarship Design

A music program of the quality and scope that is outlined in this vision statement will require significant scholarship funding. It is recommended that a scholarship assistance plan be developed that would phase in over a period of five years as the Music Department implements its programmatic goals. The fully implemented plan would include the provision for scholarships to support the recruitment of qualified students including:

- 8 full scholarship equivalents to recruit 16 core string music majors
- 4 full scholarship equivalents to recruit 8 core piano majors
- 6 full scholarship equivalents to recruit 24 core vocal music majors
- 2 full scholarship equivalents to recruit 8 additional majors on specialty instruments

Total: 20 full scholarship equivalents ($521,540 at the 2006-2007 tuition rate) to support 56 core music majors

These figures are based on an estimate of market place value of quality students in each performance area. They are averages, and may be creatively and flexibly applied based on recruiting trends and Department needs. It might be advisable to conduct some more extensive and formal market research to ascertain the current accuracy of these estimates.

Additional funding might be obtained for vocal music majors through a “Choral Scholars” program in conjunction with local churches, wherein churches offer stipends to vocal music majors who participate in the parish choral music program as section leaders, interns, choristers, and similar functions. Ideally, a parish church would fund a quartet of singers at a rate of circa $500 per semester per singer.

The implementation plan might look like the following:

- 2005-2006 academic year: No change in current funding. Announce plan for 2006-2007
- 2006-2007 academic year: Offer initial 5 FTE scholarships to recruit 14 entering music Majors
- 2007-2008 academic year: Offer second set of 5 FTE scholarships
- 2008-2009 academic year: Offer third set of 5 FTE scholarships
- 2009-2010 academic year: Scholarship program fully implemented, music program fully enrolled. Smaller target enrollment goals could be established if
scholarship funding is not available to support the projections described above. For example:

2006-2007 academic year with $131,000 in total scholarship funding could equate to 11 entering freshman and transfer music majors or non-majors with a significant talent base and participation interest.

**Financial Goals**

The above plan indicates the need for setting financial development goals for the mission and vision of the Music Department. As the funding for the Adams endowed chair has been seen as a first step in that development, it is important to identify the other significant goals that need to be achieved to fully realize and implement this plan. Assuming a 5% draw on endowment funds, the following funding models could be applied to achieve the funding goals through the development of endowments or major gifts.

- **Major Facilities Construction** $10,000,000 to $20,000,000
  
  New music facilities to enhance or replace current buildings should be envisioned. Basic needs of the program such as adequate student practice facilities, recital and concert venues, faculty studios and appropriate classroom spaces should be included. Current facilities may well be able to be renovated to be considered a part of this development. The higher figure may be needed if a major campus worship space is considered at the same time.

- **Scholarship Endowment** $11,122,400
  
  This sum would provide an endowment base for 20 full tuition scholarship equivalents to support the financial assistance requirements outlined above assuming a 5% draw on endowment funds and a tuition and fee level of $27,806 (2005-2006 fees).

- **Pipe Organ and Concert Piano** $2,200,000
  
  In conjunction with the planned construction of a planned campus chapel, a major worship support/performance pipe organ and appropriate concert grand piano should be included.

- **Ensemble Outreach Support Endowment** $2,000,000
  
  Creating a fund that would significantly underwrite the outreach efforts of Westmont’s ensembles, removing the burden of funding such programs from both the students involved and the annual budget process. This would create a fund that could be used at various levels yearly, and focused for major tours in rotating years.
Summary Thoughts

The plan articulated in this document is a template for the development of a design that will define the goals of the Music Department and its collaborative efforts within the campus community (including the Chapel program), and outside constituencies. It is dependent on several significant factors:

1) A unified and committed Music Department faculty that takes ownership of such a design
2) A commitment from the Campus Pastor and Chapel program for collaborative program development
3) Support from the College Administration for curricular and accreditation goals, and budgetary considerations
4) Support from the College Administration and Advancement Office for scholarship support
5) Willingness of various agencies and individuals in the Santa Barbara community for collaboration with Westmont music activities
6) Availability of qualified and committed adjunct faculty
7) Support from the College Administration for long range facilities and equipment needs
8) Support from the College Admissions office

It is assumed that the plan outlined above would undergo ongoing thoughtful review and revision by the music faculty, College administration, campus pastor, and other pertinent individuals. The timelines and outcomes outlined above are based on the sequential development of integrated program components. Extensions in planning or implementation of any individual aspect will likely have implications on the timing of all aspects of the program design. The successful implementation of this design might lead to the desire for an increase in the number of full time faculty lines in music if desired by the Department and College administration. This would be particularly true if campus wide interest in participation in music programs necessitates an increase in ensemble, applied and curricular offerings, and if the College desired to decrease the dependence on and impact of adjunct faculty. It is, however, not envisioned that the music major program would increase beyond the numbers identified. An ideal outcome would be that music major enrollment would become increasingly selective as applications increased. However, the music faculty would maintain the ability to allow a certain number of ‘at risk’ majors into the program based on their evaluation of future potential.
The Next Step

The music department is dedicated to achieving the outcomes we have set as standards for our students. We intend to be deliberate about our desire to measure these achievements and hope to continue to sharpen our procedures for providing evidence. Across the board, we have already begun the task of establishing baselines with our new ensembles and first year students. Whether through self-assessment forms, senior interviews, mid-term evaluations, or audio and video recordings, our desire is to be as close as possible to understanding the level at which our students are developing as musicians.

We have developed an annual Assessment Calendar:

a. Ongoing weekly student recitals and colloquia
b. September:
   1. Review and clarify assessment strategies
   2. Administer entry level student survey
   3. Audition entry level students
   4. Assess cognitive and performance capacities of ensembles and individual students
c. October:
   1. Meet and evaluate ongoing assessment activities
   2. Evaluate initial student performances
d. November:
   1. Meet and evaluate ongoing assessment activities
   2. Ongoing student performances
e. December:
   1. Administer end-class surveys
   2. Semester exams in classes
   3. Jury exams in private instruction
   4. Review of end-semester performances
f. January thru March as needed:
   1. Review and clarify assessment strategies
   2. Administer entry level student survey where appropriate
   3. Audition entry level students where appropriate
   4. Assess cognitive and performance capacities of ensembles and individual students
g. April:
   1. Administer end-class surveys
   2. Semester exams in classes
   3. Jury exams in private instruction
   4. Review of end-semester performances
   5. Administer year end survey
h. May: Administer Alumni survey every six years