September 15, 2009 Report  
Music Department  
Submitted by Steve Butler

I. Mission statement:

The Music Department at Westmont is dedicated to the serious study and performance of great music within the scope of the liberal arts tradition and the context of the Christian faith and worship.

Vision Statement:
The primary objective of the Music Department is to develop skilled musicians with Christian insight into their art and craft at an advanced level. The Music Department works toward that objective in many ways unique to the arts, and always as part of and in harmony with the total College community.

Faculty and students work together to:
• Examine all music in the light of Christian principles and thereby better understand and appreciate this unique response of humanity to God and His creation.
• Develop knowledge and understanding concerning the structure and history of music as it relates to creating, interpreting, performing, listening to, evaluating, and teaching.
• Provide an environment which promotes meaningful aesthetic experiences, critical examination, creative self-expression and musical sensitivity.
• Acquire technical skills necessary for creating, interpreting, performing, listening to, evaluating, and teaching music.
• Collaborate with each other and the broader arts and faith communities in performance to share and multiply the gifts that are developed through our efforts.

Performance Mission of the Music Department:
Musical performances at Westmont are dedicated to the glory of God and in gratitude 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.

Analysis:
It is the shared opinion of the Music Department and the institutional leadership that the mission, goals and vision of the Department and the College are in harmony with each other, and are intended to work together to provide a program of excellence.
Student Learning Outcomes:

**Outcome #1. Technical Expertise: Developing the skills necessary for performing music.** This outcome was greatly affected by the Tea Fire in the Fall of 2008 and subsequently in the Spring of 2009, we were evacuated in the middle of Jury Exams due to the Jesusita Fire evacuation. We were able however to hear about half our music students perform in their specific and secondary areas. Written comments were submitted by each of the faculty to the student’s teacher who then shared those comments with the student. In many instances, there was immediate discussion and reflection of the student’s progress and difficulties among the faculty in order to assess the progress and determine the best next steps for the student and the teacher.

**Outcome #2. Music Literacy: Developing an understanding of the Structure, History and Literature of music.** This outcome has been designated as best measured in our Music History sequence.

Assessment Summary:  MU 121 History of Western Music II

MU 121 History of Western Music II is the second course of a two-semester sequence that is required of music majors. While open to all students, it has as a prerequisite MU 12 Principles of Music II. In addition to expanding students’ knowledge of the corpus of western European music and enabling them to appreciate its historical development, MU 121 is designed to develop skills and techniques in the areas of score reading, music analysis, and musicological research.

Music literacy is assessed via classroom discussions, student papers, and student presentations as well as score identification exercises and other elements of course examinations. Students are expected to perform at the developing level. The benchmark for this outcome: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams. All students’ participation in classroom discussions will be encouraged and monitored by the professor.

What follows is a report on Outcome #2, Music Literacy, for which the assessment point is MU 121 History of Western Music II:

Benchmark: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams.

Result (Spring Semester 2009):

100% of students (9 our of 9) achieved a combined average score of at least 80% on the two papers assigned.

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56% of students (5 out of 9) achieved a combined average score of at least 80% on the three exams administered.

Comments:
The course is a "Writing Intensive Course inside the Major." High emphasis was placed on writing. Students received copious feedback from the instructor on paper drafts. Each paper assignment was constructed so that students were required to submit two and could submit up to three drafts. This intensive focus on writing may have yielded the high level of achievement in this area.

Exams are traditionally difficult in this course. Students generally make up shortfalls in this area by succeeding in other areas, including quizzes, which are administered in many class sessions.

Representative student comments from course evaluations:
Suggestions to improve course: work load too heavy; make course two semesters long

Beneficial aspects: having two shorter papers instead of one longer one was helpful.

**Outcome #3. Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination.**
This outcome has been designated as best measured in the College Choir & Westmont Orchestra experience.

Assessment Summary: MUA 071/171 College Choir

Excellence in Performance: Performing music at a high standard and developing the skills for sensitive and critical examination. MUA 071/171 and MUA 083/183 are designed to achieve intermediate and advanced level for this outcome: These are courses designed to bring students to the highest possible performance and critical level. They are applicable to major or minor requirements and also facilitate learning for highly musically motivated non-majors. Excellence in performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators. The benchmark for excellence in performance comes from recordings of performances, the record of outside evaluators, and invitations to perform in significant cultural settings (i.e. with the Santa Barbara Symphony, in major churches, festivals and the like) will attest to the quality of performance standards. The majority of MUA 071/171 and MUA 083-183 students will continue to pursue music performance as an avocation.
Assessment Materials and Data:

The following is evidence of the assessment of the three criteria identified in Outcome #3:

1) Recordings

2) Outside Evaluators

3) Invitations to perform in significant cultural settings

1)

In 2009 the College Choir and Westmont Orchestra released a CD of their work. This compilation included representative samples of their work from the entire year. It is available for purchase through the campus bookstore, on-line through Itunes, and for reference in the College library. Samples of the CD are also available on-line via the Music Department website.

2)

Professional reviews of the work of the Choir and Orchestra are available in a folder in the Music Department Office. These include formal critical comments provided at the annual Christian College Choral Festival by a peer reviewer, an international newspaper review of the Westmont Orchestra and several examples of correspondence received from professional and industry sources over the past several years commenting on the work of the ensembles.

3)

The College Choir has received repeated invitations to perform locally and on tour from a variety of church and educational institutions. These include recent and upcoming performances as noted below:

1) Collaboration with Santa Barbara Chorale Society for Verdi Requiem (declined)

2) Planned tour performances in 2010:

   a. Salem School District, OR, all district choral festival featured artists

   b. Grass Valley Unified School District, CA, concert and clinic
c. Numerous churches

3) 2009 Tour Locations
   a. Santa Inez Valley Presbyterian (cancelled due to fire)
   b. Santa Barbara Community Church
   c. 1st Presbyterian Church Oxnard
   d. Palm Desert Community Presbyterian Church

4) Westmont President’s Breakfast

The Westmont Orchestra received invitations to perform in exclusive settings and with distinguished international artists on its May 2010 to Hungary and Austria including:

1) Collaborative Concert with the Bela Bartok Choir of Szeged
2) Collaborative Concert with the Central Hungarian Baptist Choir at the Italian Institute in Budapest
3) Municipal concert series in Matzen, Austria

The orchestra has also been invited to play for the public ceremonies for Veteran’s Day at the Sunken Gardens of the Santa Barbara Courthouse in November of 2009. The orchestra also received an invitation to participate in the sound track recording program at Disney Studios in Anaheim, and has received invitations from several Southern California churches for tour performances in May of 2010.

2008-2009 Observations:
1. In assessing quantity of performance opportunities vs. quality of performance, we need not strive at this point for more quantity--students have plenty of opportunities to perform. Rather, we can be satisfied that performance schedules are full enough and focus increasingly on quality, making sure that students are prepared to perform well.
2. Balancing the desire to stretch our students with challenging repertoire with the desire that they perform at a high level is a constant struggle. While we are conditioned to look and listen for growth, we need to keep aware of how performances are heard by the public, which listens with different ears than we do.
3. We appear to maintain a positive, supportive environment in rehearsals and performances of all our ensembles. Directors foster delight in making music.

**Outcome #4. Christian Virtues and Practices: Employing musical craft in the expression of one’s faith.** This outcome has been designated as best measured in our MU 122 Music in the Worshipping Church.

**Assessment Summary: MU 122 Music in the Worshipping Church**

MU 122 Music in the Worshipping Church is open to all students. MU 122 provides an assessment of the role of music in Christian worship through a study of the theology and history of Christian worship and worship music, a survey of the styles of music currently employed in Christian worship, and issues concerning worship and music facing the church today. Self-control will be assessed via student interaction in class. Particularly in a discipline that requires technical comprehension, self-control is required of those who enter at a relatively advanced level, who may be inclined to dominate class interactions. Furthermore, some students from a Religious Studies background may have significantly greater knowledge than others in the area of church history. It is anticipated that these students will demonstrate self-control at the developing level in the context of classroom discussions. In addition, students in this course will be called upon to exercise Christian love as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them. They will be expected to respond at the developing level to those from other Christian traditions with understanding and sympathy borne of Christian charity. It is anticipated that these students will demonstrate Christian charity at the developing level in the context of classroom discussions. The benchmark for this outcome: all students will demonstrate Christian charity in the context of classroom discussions, as monitored and encouraged to do so by the professor.

We hope to have approval soon for a Mayterm offering and new approach to MU-122 Music in the Worshipping Church. Since the class was not taught in the past school year we look forward to reporting great success after Mayterm 2009.

**II. Data and Interpretation**

CD recordings of the College Choir and Westmont Orchestra have been placed in the library, digital downloads are publicly available on I-tunes, and selections are featured on the Music Department Website.

External professional and peer reviews of the performances are available in the music office.

We continue in each of our weekly department meetings to discuss assessment surveys, progress and ideas. Our methods are proving to be effective and our students are progressing toward our department goals. One professor comments:
“My violin students are exhibiting ever greater capacities to learn more challenging repertoire earlier in their time here at Westmont. They also perform their works with fewer mishaps and greater overall aptitude than students of past years. This in turn is a significant indicator that the students are more advanced in their general abilities on the instrument. While I primarily teach the violin, I have heard all stringed instrument students in orchestral auditions and I can personally attest to their ever-increasing level of technical expertise. This means that the general level of orchestral playing will be of a higher level as well.”

III. Using the Results and Next Steps

For this report and for the future, we have decided to include MUA 083 1 Orchestra (orchestra in addition to choir) as a data source for Outcome #3, in that we have a good deal of evidence to provide from this source as well and it represents the instrumental side of the program.

We have realized the challenges inherent in making recordings of the highest possible quality. Live performances, while accurate in an archival sense, are fraught with audience noise distractions and spontaneous imperfections that would not normally be memorialized on a CD recording. A careful review of recording techniques and student schedules is an ongoing consideration.

We are constantly looking for opportunities to leverage the exposure and connections provided by each performance outreach interaction to develop new and more impacting collaborations. Dialogue with the Santa Barbara Symphony and Chamber Orchestra, work in professional associations such as the American Choral Directors Association, Collegiate Orchestra Directors Association and others is ongoing.

The results that spring from our utilization of assessment are always made known and communicated through the continued performance activities of our ensembles.

The entire body of repertoire for the ensembles changes each year. This is in direct response to the peculiar talents represented and the assessment of the previous year's efforts.

The recording schedule for the orchestra has been modified this from post-concert cover sessions to pre-concert cover sessions in order to catch the student's efforts at their "freshest".

The department is currently considering the viability of sustaining the orchestral program given the current financial climate.

IV. Data For Program Review
We have been working with Mary Logue in the library for several years now to catalogue our scores and recordings. The work has been fruitful, we have met with her on a number of occasions as a department as well as individually, and the process is ongoing. Evidence includes the progress in cataloging the performance collection. Choral music is now complete, and progress is being made in the chamber music collection, followed by the orchestral and band collections. For the 2008-2009 year, major additions to the music collection were gained from estate gifts and were reviewed by a faculty member with the assistance of library staff.

We are currently working the Office of the Registrar to complete a comprehensive search of all enrollment data for all music ensembles and private lessons taught since 1937 to compile a complete record of music alumni. As noted earlier, outside reviews of performances are on file in the music office.

Evidence of work with the Internship Office includes Internships by Bryan Lane at Santa Barbara Opera and Trinity Episcopal Church as well as Ruben Cortez at the Music Academy of the West.

V. Time-line for completion of the 6 year report

We feel well on the way to complete our 6-year report. We plan to continue the thorough and detailed review of performance activities as has been established.
# Major in Music

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<th>Goals</th>
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<th>Music Literacy</th>
<th>Performance</th>
<th>Christian Virtues And Practices</th>
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<td>Student learning outcomes</td>
<td>Developing the skills necessary for performing music.</td>
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## Where are the Learning Outcomes met?

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<tr>
<th>Jury Exams</th>
<th>Music History</th>
<th>College Choir</th>
<th>College Orchestra</th>
<th>Music in the Worshipping Church</th>
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## How are they assessed?

- Rubrics
- Portfolios
- Capstone
- Poster session
- External Jury
- Exit interviews
- Written Surveys
- Etc.

- The full-time faculty and many of the adjuncts met in December of 2007 and April 2008 to hear over 150 students perform in their specific and secondary areas. Written comments were submitted by each of the faculty to the student’s teacher who then shares those comments with the student. In many instances, there was immediate discussion and reflection of the student’s progress and difficulties among the faculty in order to assess the progress and determine the best next steps for the student and the teacher.
- Class discussions, student papers, and student presentations as well as score identification exercises and other elements of course examinations. Students are expected to perform at the developing level.
- Excellence in performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators.
- It is anticipated that these students will demonstrate self-control at the developing level in the context of classroom discussions. In addition, students in this course will be called upon to exercise Christian love as they worship with other Christians in a variety of settings that may be unfamiliar to, or even disorienting for them. They will be expected to respond at the developing level to those from other Christian traditions with understanding and sympathy borne of Christian charity. It is anticipated that these students will demonstrate Christian charity at the developing level in the context of classroom discussions.
- Benchmark: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams. All students’ participation in classroom discussions will be encouraged and monitored by the professor.
- The benchmark for excellence in performance comes from recordings of performances, the record of outside evaluators, and invitations to perform in significant cultural settings (i.e. with the Santa Barbara Symphony, in major churches, festivals and the like) will attest to the quality of performance standards.
- The benchmark for this outcome: all students will demonstrate Christian charity in the context of classroom discussions, as monitored and encouraged to do so by the professor.

## Benchmark

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