Introduction
The primary objective of the Westmont College Music Department 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.

Focus of Report
While the Music Department has been undergoing concentrated review since its 1999 self-study as part of the Westmont Futures Project, which resulted in the particular program goals and assessment strategies identified in the Department’s program review of 2004, this report will focus on the description and results of the process of general program development stimulated by the Music Department’s consultation with a visiting team headed by Dr. Robert Blocker, Dean of the Yale Conservatory of Music, in the fall of 2003. To follow the rationale behind the Department’s decision to focus on global program development, a brief history of our review process follows.

Program Review History
Summer 1999: Westmont Futures Project Departmental Self-Study
In the summer of 1999, the Music Department initiated an ongoing process of review through our participation in the Westmont Futures Project, in which we assessed our music program in light of six Student Learning Standards established by the college. In our self-study report, we articulated particular ways our program accomplished the student learning outcomes specific to each standard, suggested ways of assessing that these outcomes were being achieved, proposed additional means by which our department might pursue these outcomes, and listed additional resources that would enable our department to better accomplish them (See Appendix 1, Futures Project Self-Study Report).

Fall 2003: Music Consultation and the “Blocker Report”
In the fall of 2003, we underwent a 3-day consultation with a team headed by Dr. Robert Blocker, Dean of the School of Music at Yale University. Through attendance at classes, rehearsals, and lessons, as well as meetings with students, faculty, staff, administrators, alumni, and community leaders, the team evaluated the music program at Westmont department in several areas: “Mission and Purpose,” “Facilities,” “Equipment,” “Programs,” “Library,” “Finances,” and “Faculty and Staff.” The report issued by the consultant team, known as the “Blocker Report,” included several recommendations, among them:
Expansion and improvement of the music facilities on campus, which were considered “fundamentally flawed and inadequate for an institution of this caliber”

The establishment of an endowed chair in music and worship, who would have “dual responsibilities in the Department and Chapel” to help fill “a potential niche for Westmont (a Christian liberal arts college) among its peer institutions” in the area of church music

The addition of a staff position in the area of programs

The development of an endowment to fund increased music scholarships

(See Appendix 2, Blocker Report)

**Spring 2004: Initiation of Program Development**
In consultation with the Provost, the Music Department determined that the best strategy for enabling our students to achieve the learning outcomes specified in the Westmont Futures Project in the particular ways we had articulated in the 1999 *Futures Project Self-Study Report* was to initiate a plan of program development based upon the recommendations of the Blocker report. In consultation with the Provost, we prioritized these recommendations, our goal being to develop a music curriculum unique to Westmont College, filling a particular niche in which both students and faculty might flourish and develop.

Coincidentally, in the spring of 2004, local benefactors Steven and Denise Adams offered to endow an academic chair whose occupant might help us to develop and implement specific program goals. In the spring of 2005 we hired Dr. Michael Shasberger as the Adams Chair of Music and Worship and have since been in constant evaluation, revision, and articulation of our program, our goals, and our vision for the coming five years.

**Summer 2004: Departmental Program Review**
In its August 2004 *Music Program Review*, the Music Department identified particular program goals related to the student learning outcomes articulated in the 1999 *Futures Project Self-Study Report* and specified methods of assessing that these goals had been achieved (See Appendix 3, *Music Program Review*). Upon its review of the report the college Program Review Committee made several recommendations, as a result of which the Music Department formulated an assessment strategy. A plan for ongoing assessment of student work was devised. In addition, at the recommendation of our department’s assessment coordinator, the Music Department determined to focus on a particular program goal:

80% of our graduating seniors will demonstrate growth in the Christian virtues of courage, self-control, prudence, faith, hope, and love through their studies in music at Westmont College.

It was determined that the development of these virtues would be judged largely using self-assessment tools.
The Music Department assessment strategy incorporates several sources of data (For samples of assessment tools and data collected, as well as locations of additional data, see Appendix 6: \textit{Assessment Tools and Data}): 

1. Music Graduate Self-Assessment
   This tool focuses on assessment of Christian virtues
2. Senior Interview
3. Alumni Survey
   This survey, currently being administered, has been updated to reflect our interest in development of Christian virtues.
4. Review of the Work of an Exemplary Student
5. Examples of Written Work
6. Music Courses and Ensembles Self-Assessment
   This tool focuses on assessment of Christian virtues
7. Music Private Lesson Self-Assessment
8. Audio and Video Recordings of Performances and Jury Exams
9. Programs of Performances
10. Auditions and Entrance Evaluations
11. Piano Proficiency Exams
12. Observations of the NASM Evaluation Team

At this point of program assessment, we have focused on evaluating the data gleaned from the Review of the Work of an Exemplary Student (No. 4, above) and the results of Piano Proficiency Exams (No. 11, above). Details of these assessments and our evaluation of the data are below.

\textbf{Fall 2005: Development of Strategic Plan, NASM Membership}

Since Dr. Shasberger’s arrival, the Music Department has focused on overall program review, revising its essential mission, vision, and performance philosophy statements (See Appendix 4, \textit{Essential Statements}) and fleshing these out in a newly articulated program outline and a five year strategic plan (See Appendix 5, \textit{Program Outline and Strategic Plan}). Given the time and effort involved in developing this plan and beginning to bring it to fruition, program development has taken the lion’s share of the department’s energies during the past year and, thus, will be the focus of this report.

In addition, in the fall of 2005 the Music Department embarked on the journey toward membership in The National Association of Schools of Music (NASM). A Notice of Intention to Apply for Membership in NASM was filed and, upon recommendation by the Association, the Music Department selected Dr. Richard Evans to be our NASM advisor. Dr. Evans will visit our campus for a preliminary evaluation this fall 2006. At our department’s request, the Association has invited Dr. Kenneth L. Scheffel and Dr. Robin R. Koozer to serve as chair and member, respectively, of the official NASM evaluation team, which will visit our campus for a formal evaluation in March 2007. A preliminary self-evaluation of our program will be filed with NASM this summer.
The Music Department contends that this focus on overall program development benefits our students in that it will enable them to achieve the learning outcomes detailed in the Student Learning Standards document resulting from the Westmont Futures Project.

Below are listed specific goals detailed in the Strategic Plan, assessment methods and data used to determine the attainment of each of these goals, interpretation of the data collected, how the results of the data will be used, and the next steps that are to be taken as a result. It should be clarified that these program goals were established as part of the Strategic Plan, developed after the departmental program review of Summer 2004, and thus mark a departure from the goals proposed by the Music Department at that point.
Assessment: Review of the Work of an Exemplary Student

Strategy for Assessment:
The Music Department will choose one exemplary senior each school year and meet as full-time faculty to have departmental reflection on that student’s work.

Data:
Phil Walton is the outstanding senior for the year 2005. His area of concentration is composition, his portfolio of scores and recordings are on file in the music office, and his website is http://www.motiff.net/. The culmination of his efforts was presented in his Senior Recital on April 23, 2005.

Interpretation of Results:
Over the course of the Spring and Fall semesters, 2005, the Department worked privately as well as in departmental meetings to determine the impact of our teaching on Phil’s work in the area of composition. The eleven works reviewed were:

- Taming the Beast (2005)Brandon Jones, guitar
- Songs About Houses (2004)Grey Brothers, tenor Steve Hodson, piano
- The Lost City (2003)
- Shades of Grey (2003)Pheonix CD, 2004 Mary Patterson, pianoApril 23, 2005 Mary Patterson, piano
- Seek Ye First (2002)April 8, 2003 Westmont Chamber Singers
- Untitled (2000)

Faculty Comments on the Senior Recital

“Aside from the music itself, I am struck by the multi-faceted nature of the performance. Mr. Walton wrote for a variety of media, requiring the involvement of a number of performers: pianists, a guitarist, jazz musicians, solo and choral vocalists. What’s more, the music was generally very well performed, suggesting that all those involved applied themselves seriously to the project. The apparent care taken by the performers to realize Mr. Walton’s music reflects the esteem they bore for him, in turn a response to the love he showed to them, as well as the faith he had in their abilities.”

“I am struck also by the courage required of Mr. Walton to mount such a recital. He clearly did not settle for the easy route—neither in the music he composed nor the forces he required. He involved a number of fellow students, as well as his teachers in the performance. He took on the task of assembling and conducting a chorus, certainly no
mean feat, particularly for a student who, as a freshman, had not passed the audition for entry into the college’s principal choir.”

“Clearly, executing a project of such complexity required of Mr. Walton considerable self-control and patience. It is one thing to compose pieces and then to turn them over to others and another to be involved in bringing about their realization. I know, from a teacher’s perspective, how frustrating it can be to martial students’ enthusiasm and effort, yet Mr. Walton managed this without, as far as I have been able to determine anecdotally, any loss of temper or flagging of patience. He showed remarkable self-control under the pressure of putting together all the details necessary to create a memorable performance.”

“I believe the sort of courage Mr. Walton demonstrated in mounting his senior recital and the manner he demonstrated in the process represent his strong Christian faith. He appears encouraged by the knowledge that the results of his efforts are in God’s hands and he finds hope in the security of knowing that his best efforts will bear good fruit. He appears to rest not in promise of his own reputation, but simply in the satisfaction of work well done.”

Faculty Comments on Mr. Walton’s Music

“Reflections of Christian virtue are also apparent in the music that Mr. Walton composed for his senior recital. Self-control can be observed in the subtlety of his music; I am struck throughout not by pyrotechnics, but by subtle shifts of theme, color, and texture. These qualities can be observed particularly in the piece for piano, Shades of Grey, which, while understated and beautiful, displays drama and intriguing contrast. The best examples of Mr. Walton’s self-control as a composer can be found in his adept matching of music to textual nuance, particularly in his four Emily Dickinson settings. While parts of these pieces are technically difficult, they are not so for the sake of effect, but out of respect for shifting textual implications. Another aspect of self-control can be seen in Mr. Walton’s Music of Indeterminacy, where he gives up complete ownership of the music and allows the performers a share in the composition.”

“Perhaps the virtue that can be seen most clearly in Mr. Walton’s music is courage. He is not afraid to write difficult music; he is not afraid to ask much from performers in order to achieve the effect he wants. This can be seen immediately in Broken Music Box, clearly a handful for the pianist.”

“Having prepared the Emily Dickinson songs, I remember wondering whether there might have been easier ways the Mr. Walton might have written certain sections, then discovering that the music wouldn’t have made the same sort of sense had he taken an easier path. He was right in sticking by his decisions. A particular example is unsettledness of central section “The Sun Kept Setting,” probably rhythmically the most difficult section of the set. I could imagine a simpler setting that would have achieved similar results, yet found, ultimately, that the difficult rhythms Mr. Walton employed admirably fit the unsettled nature of the poetry.”

“Phil Walton writes as a person having the courage of his convictions. The Lord’s Prayer is not an easy piece to perform. There are many intricacies that require considerable work to work successfully, but the end result is a piece that displays, because of it’s complexity, both refined nuance yet significant drama in it’s short span.”
“I have reviewed scores and recordings of compositions by Westmont graduate Phil Walton ('05). In my opinion, Phil's compositional works clearly exemplify courage, self-control, patience, faith, and hope -- Christian virtues the Westmont music department strives to inculcate into the work and lives of our students. Indeed, creating, notating and bringing to life through performance works of musical art such as Phil's requires extraordinary amounts of virtuous work. Creation involves courage and faith, looking toward a work of music that does not yet exist. Self-control and patience are shown in the process of notating Phil's compositions, for notation necessitates putting into practice important skills learned over a lengthy period of time and requires successful employment of complex and challenging computer programs. Bringing to performance one's personal creations involves sensitive collaborative work with an array of fellow musicians, also necessitating courage and self-control. In all of this, hope is central.”

Using the Results:
The Music Department agrees wholeheartedly that Phil Walton has achieved much in his time at Westmont and has more than met our performance and educational goals as outlined in our Music Department handbook (see appendix). The professor of composition and theory determined that while Mr. Walton achieved so much, there was still a desire to improve the level of sight-singing and dictation ability in Phil’s musicianship as well as other students in the music program. As a result of this departmental study, the decision was made to evaluate the effectiveness of the theory sight-singing curriculum.

Next Steps:
The music theory and lab sequence is in the process of complete overhaul. The professor of composition and theory has recommended changes in the days and times of class meetings, has committed additional time to sight-singing and dictation, and is in the process of greatly enhancing the student resources through the development of an online learning module through our campus learning center.
Assessment: Results of Piano Proficiency Exams

Program Goal:

A music department goal with distinctively measurable and quantifiable student outcomes is the department’s piano-keyboard proficiency exam. An exam of this sort is common to music programs nationwide, and as is typical in most such programs, all music majors must pass the exam prior to receiving a music degree.

Criteria for success in piano proficiency:

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.)
   - 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

Benchmarks for progress toward achievement of the piano proficiency goal includes growth demonstrated in private piano lessons and small student recitals, and successive completion of each of the above five areas of proficiency.

Data:

Data have been collected in piano faculty computer files that track individual student progress through the five areas. Assessment method is visual and aural observation by faculty members of a high level of correct notes, rhythms, and fingering in each exam area.

Here is data for music graduates over the last decade:

- Emilee Hurlbert '06: piano proficiency not yet completed
- Matthew Kissel '06: completed piano proficiency
- Mary Patterson '06: completed piano proficiency
- Greg Wadsworth '06: piano proficiency not yet completed, planning to complete during summer '06 along with a separate G.E. requirement
- Alison George '05: completed piano proficiency
- Benjamin Banner '05: transfer student; completed piano proficiency through combined work at Westmont and a previous college
- Brian Jensen '05: completed piano proficiency
- Kirsten Esser '05: completed piano proficiency
- Julieanne Faas '05: completed 2 elements; did not graduate
- Ashley Hanna '05: completed piano proficiency
- Lianne Ong '05: completed piano proficiency
Philip Walton ’05 completed piano proficiency
Kathryn Evans ’05 completed piano proficiency
Brandon Barski ’04 *passed erroneously
Alicia Burns ’04 completed 4+ elements; *passed erroneously
Christopher Humphreys ’04 completed 3+ elements; *passed erroneously
Rebecca Conn ’04 proficiency not completed, degree awarded for second major
Heather Gillaspy ’03 completed piano proficiency
Ryan Ebright ’03 completed piano proficiency
Derrick Lowe ’03 completed piano proficiency
John Witty ’02 completed after 4-5 year hiatus
Eric Palmquist ’02 completed piano proficiency
Joshua Lamar ’02 completed piano proficiency
Kevin Wetzel ’02 completed piano proficiency
Daniel Koh ’01 completed piano proficiency
Sarah George ’01 completed piano proficiency
Vanessa Zarate ’01 completed piano proficiency
Joel Pierson ’01 completed piano proficiency
Melody Hanford ’01 completed piano proficiency
Mary Samuelson ’01 completed piano proficiency
Robert Evans ’01 completed piano proficiency

* a few students bypassed the exam through departmental error while primary piano faculty member was on sabbatical

Interpretation of Results:

The music major piano proficiency exam serves as an example of an ongoing process where departmental faculty studies a student outcome and looks for ways to improve the process. In recent years, the faculty has identified and discussed the following challenges inherent to our piano proficiency exam process.

The notion that proficiency at the piano keyboard must be attained for a degree to be awarded, while widely accepted throughout academia, presupposes a potential pass/fail situation that may discourage a few students from entering the major. This is a concern that the faculty is studying.

Additionally, because the de facto absolute deadline for demonstration of proficiency is graduation day, some students choose to delay working on piano keyboard skills during earlier semesters in the major, focusing instead on more immediate challenges; some have procrastinated into their final semester. Predictably, a few students have found themselves under significant proficiency-related stress during their final weeks at Westmont. Indeed, during the last decade, four have not received their degree on schedule: one has not yet received a degree, another received a degree from a second major only, and two recent majors, scheduled to graduate Spring, 2006, are presently continuing their work on piano proficiency.

Using the Results:

Our use of these results continues to be a topic of discussion within the department. A few years ago music faculty created the following timeline that students are expected to adhere to in preparing for and completing the various elements of their piano proficiency:

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.

We have found, however, few means for enforcing the above timeline, and approximately half of our students continue to delay completing any aspects of piano proficiency prior to their senior year. This presents a challenge we will continue to address.
Assessment: Program Development Goals

Program Goal #1:

Data:
The Music Department consulted the report from the external evaluation team (see Appendix 2, Blocker Report), analyzed enrollment trends, held extensive discussions with the Provost, met with musicians in the community and met in multiple sessions from June through August to consider possibilities and review proposals.

A review of all existing Departmental materials was included (promotional materials, website, Department Handbook, etc.)

A review of programs, both successful and unsuccessful, over the past 20 years was considered.

The analysis of the various inputs was a central part of the search process and interviews for the Adams Chair position as well.

Interpretation of Results:
Over the course of the summer and 10 Departmental meetings the Department worked collaboratively to develop and write the relevant documents. These were reviewed and endorsed by the Administration.

Using the Results:
The product of this assessment endeavor is outlined in the Music Department Configuration document (see document copy in appendix of this report) that outlines a comprehensive strategy for the development over the next 5 years. Specific programmatic, recruitment, funding, faculty development, performance and outreach goals are articulated in this document. It includes Mission, Vision and Performance Philosophy statements, and a programmatic strategy for implementing the stated goals.

To date every specific goal has been achieved within the time frame identified. Each of these is separately identified in the body this report.

Next Steps:
Every aspect of the programmatic goals is being evaluated individually as will be addressed in the program goal reports that follow. The plan for year 6, which is already outlined in the attached document, will be further developed as a result of the analysis of these individual reports. Minor editorial changes of the Mission and Vision statements have been incorporated throughout the year following recommendations from faculty and administrators.
Program Goal #2:
Recruiting faculty and curriculum coordination.
The Music Department seeks to engage full and part time faculty to successfully implement its curricular and program goals.

Data:
The Music Department consulted the report from the external evaluation team (see Appendix 2, Blocker Report), analyzed enrollment trends, held extensive discussions with the Provost, met with musicians in the community and met in multiple sessions from the spring of 2004 through the present time to define curricular goals, define faculty positions, interview candidates and engage appropriate faculty.

Two national searches were engaged to hire the Adams Chair of Music and Worship and a professor of strings. Search committees comprised of members of the Music Department, College Administration and non-music faculty participated in these searches. Additionally an outside evaluator and string specialist was engaged in the process of the string faculty search process.

The members of the Department initiated numerous interviews with community educators and musicians to identify qualified candidates for multiple adjunct positions including conductors for the wind and jazz ensembles, and numerous applied positions.

The Department auditioned and interviewed identified candidates, and continues to schedule interviews as needed.

Interpretation of Results:
Two candidates have been identified and successfully recruited from the national pool of candidates identified, Dr. Michael Shasberger and Dr. Philip Ficsor will both on the faculty for the fall of 2006. Dr. Paul Mori was hired and is continuing to lead the Wind Ensemble program. Continuing consultation and interviews continue for adjunct applied faculty in some areas in strings and winds.

Using the Results:
The faculty engaged have been charged with the implementation of the curricular design outlined in the vision and mission documents in the appendix. Steps have been taken to focus student recruitment and learning goals to create a comprehensive curriculum to enhance student learning.

Next Steps:
Work is continuing to identify appropriate faculty in specific applied areas including, viola, string bass, oboe, and French horn.

Faculty evaluation systems well established by the College will continue to be used in the evaluation of all new and continuing full time and adjunct classroom faculty.
Program Goal #3:
Degree review and accreditation by the National Association of Schools of Music (NASM).

Data:
The Music Department, beginning with the Futures Project Self Study Report of 1999 and continuing with the Blocker Report (appendix #2) has sought both internal and external review of its programs.

These reviews have recommended addition of, revision in, and elimination of certain program ‘tracks’ in the music degree program. Further consideration of these possibilities will be pursued during and following the review of the NASM accreditation team and the assigned NASM program advisor.

Each degree track has been analyzed to determine the percentage of courses in all areas of the music discipline and general education requirements in order to determine their alignment with NASM standards.

A self study document is being prepared in the summer of 2006, and an external program review advisor has been engaged to visit campus in the fall of 2006 in advance of the NASM accreditation team’s scheduled visit in the spring of 2007.

Interpretation of Results:
To date the Music Department has responded to the recommendations from external reviewers, and its own analysis of its programs as compared to NASM standards. The preliminary needs assessment included:
1. Hiring of appropriate faculty
2. Addressing curricular design
3. Addressing facility and equipment issues
4. Addressing student scholarship assistance programs
5. Evaluation of student work and achievement

Using the Results:
The Department and College have implemented several significant actions to date, including:
1. Hiring two full time and multiple adjunct faculty
2. Implementing new courses, including Music Theatre Workshop, and redesigning syllabi to coordinate with the College’s General Education Program.
3. a. Securing a $350,000 grant for the complete replacement of all pianos with Steinway instruments
   b. Including the Chapel/Auditorium in the first phase of the planned campus development project.
4. Implementing $133,000 in new music scholarships funded by external gifts and institutional budgetary allotment.
5. Redefining student work assessment goals and procedures as outlined elsewhere in this report (see Phil Walton and Piano Proficiency student assessment reports)

Next Steps:
The work in this area will be continuing during the 2006-2007 academic year as the NASM assessment team visits the campus and reviews the Department’s programs and activities.

Program Goal #4:
Recruit students to adequately populate the program’s being designed and implemented.

Data:
The Music Department analyzed its student recruitment practices during the summer of 2005 and ascertained that the College had low rates of application from its prospect pool and low yields from its applicant pool in the area of music interest.

The music faculty engaged in a thorough review of all admitted freshman for the fall of 2005 and identified all entering freshman with academic or self reported extra curricular music backgrounds.

The Music Department, in cooperation with the Office of Admissions, has analyzed all applicant interests during the 2005-2006 academic year from the time of receipt of applications for music interest.

An informal survey of music scholarship support available at peer institutions was conducted.

Interpretation of Results:
An applicant yield (enrolled students) of circa 5% of those students identified for music scholarship assistance was common. An historic average of 19 music scholarship auditions was identified with a yield of 5% on pre-admission scholarship offers.

The initial review of admitted students revealed over 100 students with relevant musical backgrounds.

68 applicants with strong music performance backgrounds were identified in the fall 2006 prospect pool.

Survey analysis revealed that Westmont was far below the normative standard in terms of music scholarship support.

Using the Results:
The Music Department was successful in obtaining $1,000,000 in scholarship support commitments over the next four years from donors and developing an increase of $33,000 per annum in institutional scholarship support.
Invitations were extended to over 100 entering freshman in the fall of 2005 resulting the addition of two new choral ensembles in the curriculum, New Sounds and Men’s Chorale, and the largest Wind Ensemble enrollment in recent years.

68 music scholarship applications were encouraged and received, with a resultant 28 award offers made for the fall of 2006. As of the May 1st national commitment date a yield rate of 68% (or 18 students) has been realized.

**Next Steps:**
Work continues with donors to endow the music scholarship assistance past the current four-year funding model.

Development of the relationship with the Office of Admissions in the areas of identifying and courting music prospects is continuing.

Scholarship assistance needs of current students are being analyzed to ensure support for musicians in the program who arrived prior to the development of funding for entering students.

The Department is implementing various strategies to raise the public awareness of its programs and support mechanisms including outreach to private music teachers, festival for public school music ensembles, workshops and clinics for high school musicians, and increased public performance visibility.

**Program Goal #5:**
Develop community relations.

**Data:**
The Music Department identified that it had a low level of recognition and involvement in the professional music circles in the Santa Barbara area, with the exception of specific areas of interaction with churches and schools were faculty members had individual affiliations.

A planned reception for community arts leaders was cancelled due to lack of response from those invited at the start of the 2005 school year.

No local musical outreach programs for public school music programs were in place prior to the fall of 2005.

No recurring or ongoing Music Department activities existed between the Department and major arts presenters in the city.

**Interpretation of Results:**
Little opportunity for networking or mutually supportive programming was identified.
Community arts leaders generally had little or no personal connection with the College that would motivate them to attend the planned reception.

Recruitment of music students from local private studios and schools was identified at a very low level.

**Using the Results:**
Meetings were scheduled throughout the year with the leadership of various community arts organizations including the Community Arts and Music Association (CAMA), the Santa Barbara Symphony, Camerata Pacifica, Santa Barbara Choral Society, American Guild of Organists local chapter, and numerous church music professionals to identify opportunities for mutual support and collaboration.

Programs for reduced or free admission cost for programs of CAMA, Symphony and Camerata Pacifica were developed in conjunction with the young audience development programs of the various agencies.

Performance opportunities were developed in multiple area churches for student ensembles.

A fall choral festival involving over 200 area public school music students was organized in the fall of 2005.

A festival of the vocal arts event was organized for regional voice students and teachers in conjunction with a CAMA vocal recital program.

Representatives of the Santa Barbara Symphony were invited to participate in on campus student colloquia and were thus featured in the spring semester of 2006.

The Westmont in the Arts program which provides tickets to Westmont students to attend arts events in the city instituted regular participation by music faculty members.

**Next Steps:**
Community collaborations currently being developed include:
- Facilities and instrument exchanges with the Music Academy of the West
- The Westmont Chamber Orchestra will present a program on the Santa Barbara Symphony Guitar Fest in spring 2007
- Negotiations are underway for the participation of the Westmont College Choir in performances of Brahms’ “Ein Deutsches Requiem” in spring 2007
- Interviews are being conducted to engage members of the Santa Symphony and Chamber Orchestra for adjunct applied faculty positions
- Plans are being discussed for a community string program taught by advanced string students
**Program Goal #6:**
Increase community program outreach and expand the scope of student touring programs.

**Data:**
A review of Departmental touring activities was conducted in the fall of 2005.

Ensemble directors met to review past practices in ensemble outreach.

**Interpretation of Results:**
It was identified that large ensemble touring practice had predominantly been limited to the southwestern United States, with performances in high school and small church settings with modest audience attendance and no specific tracking of recruitment development derived from the touring activities.

A consistent pattern of appearances in specific local settings from Santa Barbara to Morro Bay was identified.

**Using the Results:**
Touring plans for the College Choir, Chamber Singers and New sounds have been re-cast to include a commitment to a major international experience in every student generation.

An extension of this commitment is planned for the Chamber Orchestra following its reorganization in the fall of 2006.

To mark the renewed significance of the ensemble touring program, funding was obtained to extend the spring 2006 tour to include the islands of Hawaii, the first such trip for the choir in 35 years.

Tour audiences were expanded by networking with schools and music associations, and by obtaining performance opportunities in some major religious/cultural venues (Central Union and Kuaihau Churches in Honolulu, for example).

Direct connections to recruiting efforts were made including performance collaborations with prospective students.

Community performances that have been successful in the past were identified and affirmed in the 2005-06 season.

**Next Steps:**
Endowment funding for long range touring plans has been placed as a top priority for the Department.

Budget development to incrementally develop the range of touring experiences has begun and is planned to continue in future budget cycles.
**Program Goal #7:**
Network with the campus community for increased interaction with the Chapel program and the Gospel Choir

**Data:**
Music Department ensembles had participated in the campus chapel program on an intermittent basis in recent history.

The development of and interview process for the Adams Chair of Music and Worship and Music revealed a broad consensus for a reinvigoration of and diversification in the worship and music aspects of the chapel program.

Meetings were held twice weekly between the newly appointed Adams Chair and the staff of the Campus Pastor’s Office from commencing in August 2005 to discuss and plan a variety of worship experiences involving Music Department ensembles.

3 meetings with the leadership of the student led Gospel Choir were held to explore the current status of the ensemble and explore possible interaction with the Music Department.

**Interpretation of Results:**
It became apparent that the Music Department could offer a broader range of musical experiences than had been historically offered by the contemporary Worship Team.

The use of music faculty could enhance the repertoire of chapel offerings, particularly in the adding of organ and hymn based repertoire to the forum.

An analysis of acoustic challenges was undertaken to ascertain the viability of participation by the various choral and instrumental ensembles, along with ways to increase the flexibility and effectiveness of the Worship Team.

The student leadership of the Gospel Choir realized the need for professional and technical skill development on the part of the directors and participants.

**Using the Results:**
Music Department ensembles were scheduled throughout the year, typically on Wednesdays, for participation in chapel services. Music Department ensembles were involved in 29 chapel and convocation events throughout the 2005-2006 school year.

Music faculty and other invited guest organists played monthly in chapel services, and an investigation of the possibilities of replacing the current chapel organ is underway.

Music Department ensembles offered a wide range of musical styles and worship elements to the services throughout the year, including presentational anthems, participatory worship songs, responsorial Psalms and the like.
Various acoustic and electronic sound solutions were applied to problem areas, including:

1. An acoustic drum shield for the Worship Team drummers
2. Personal instrument specific microphones to facilitate the participation by the College Chamber Orchestra
3. Moving the choral risers to storage areas more proximate to the gym to facilitate the participation of choral ensembles on a regular basis.

Music faculty participated in two rehearsal clinic settings in the fall semester and continued to work with the leadership throughout the year, assisting them with conducting, rehearsal management, repertoire selection and other matters. Plans are being developed for the formalization of these mentoring roles for the future.

**Next Steps:**
Regularly scheduled twice-weekly meetings continue between the Adams Chair of Music and Worship and the Campus Pastor’s staff.

Greater cross participation between the Worship Team and the Music Department ensembles in being implemented for the 2006-2007 school year.

Investigations continue in regard to acoustic and electronic solutions to solve difficulties of the ensembles in the gymnasium setting. A demonstration digital electronic organ was procured for testing in the spring semester and plans are being discussed in regard to acquiring an instrument in the near future.

The spring semester of 2007 programming for the campus chapel program will concentrate on worship, and will involve the participation of several external speaker/consultants to address the campus community and assist in the expansion of the community’s awareness and appreciation of worship styles.
Assessment Calendar

Annual Assessment Calendar

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

December:
1. Administer end-class surveys
2. Review of end-semester performances

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

April:
1. Administer end-class surveys
2. Review of end-semester performances
3. Administer year-end survey
4. Choose the outstanding senior

May:
1. Administer Alumni survey (every six years)
Appendix 1: Futures Project Self-Study Report

Futures Project Self-Study Report
Music Department
August 1999

Christian Orientation Standard

General Statement

Music has been part of Christian worship from the beginning, thus an immense body of music has been informed by the Christian faith. The practice of music as both art and academic discipline exercises Christian ideals. Consequently, the Christian faith and the musical academic discipline create a happy marriage.

Student Learning Outcomes

The extent to which these outcomes are already being accomplished in the programs of students in the music curriculum:

A. Knowledge

1. Because of the integral role music has played in Christian worship since the time of Jesus, 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, provide many opportunities for 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.

Students gain insight into world religions through their study of the music of other cultures, specifically in our world music course and in the units devoted to world music within our music history and survey courses, as well as in our ensembles.

Students experience the interaction of the Christian faith with the subject matter of the music curriculum through the examples of their music professors, who seek to demonstrate Christian humility in evaluating music which has issued from diverse faith traditions and life perspectives, as well as music which may be difficult to comprehend at first hearing. We believe that all human activity takes place within God's domain, and that a Christian perspective requires an open mind in assessing art outside our usual experience. We remain committed to ensuring that our students be exposed to the gamut of music.
We see the concept of the integration of faith and learning a difficult one for students to grasp; many see this integration occurring merely through the practice of in-class devotional and prayer, however we see these activities as only a part (albeit the most obvious one) of the process.

There are many avenues beyond the music curriculum through which this outcome might be achieved, including Religious Studies classes and Chapel experiences. Presumably, the interaction of faith with subject matter occurs in all disciplines. Courses on world religions and cross-cultural experiences (e.g. off campus programs) provide excellent opportunities for students to enlarge their understanding of world religions.

2. Students in music courses naturally become acquainted with a variety of devotional resources as they explore music and poetry intended for worship in ensembles, private lessons (primarily voice and composition), music survey and history classes, and our church music course. Resources gleaned through acquaintance with the music of non-western cultures, through participation in ensembles and studies of world music, may provide a significant contribution to broadening our students' faith experience. Faculty and student devotionals, and the singing and playing of hymns in classes provide samples of additional devotional resources, both textual and musical.

Outside the music curriculum, students will likely become acquainted with a wealth of devotional material, certainly through courses in Religious Studies, as well as in Chapel.

B. Practices
1. Students have many opportunities to cultivate Christian habits within the study and performance of music. Who we are as musicians mirrors who we are as people, therefore how students behave in the musical arena, particularly in their practice and performance, provides them much opportunity for personal reflection. Specific opportunities for personal reflection are abundantly available through times of concerted devotion and prayer during classes and ensembles.

As in other disciplines, it is assumed that students in music classes practice integrity by being responsible for their own work and success; this is relatively easy to assess in the context of composition and performance, when inconsistent work soon becomes evident. Musicians' integrity is often tested by the pressure to disregard copyright laws; professors can serve as examples to students in this area.

Our ensembles and private lessons provide a host of opportunities for students to cultivate the ideal of justice and the habit of peacemaking, as they interact closely with others in a combined artistic effort. These opportunities are especially available to students of ensembles who travel together on tour, as well as to students who work together on combined projects such as the biannual student composers recital.
Students in ensembles and private lessons are often required to perform as a service to others, both on and off campus. These opportunities occur many times in church settings, providing examples to students of healthy church involvement.

Students are encouraged to view the conscientious development of their musical gifts as a practice of good stewardship.

Many experiences throughout the college curriculum will combine to foster a Christian orientation in our students. A host of extra-curricular opportunities, such as Chapel and the various campus ministries, are also available to cultivate Christian practices outside the classroom.

C. Affections
1. Music has traditionally been a medium through which people singularly experience and uniquely express delight in God and in one another. The music faculty seek to inculcate in students an awareness of beauty as a gift from God, as a witness to truth, through our shared appreciation of and delight in fine music. By enabling students to understand God's gift of music more deeply, we hope to enable them to enjoy it, and God, more fully. Through the study of music, students are able to gain insight into the lives and ideas of the composers who created it, whether these composers are those who are universally recognized or their own peers at Westmont.

Musical performance provides unique opportunities for the enjoyment of God and other people, as a musical work is recreated in cooperation with and in the presence of others with the intention of bringing glory to the Creator.

A variety of other campus experiences enrich students' enjoyment of God and of others, especially communal activities such as occur in athletics and campus ministries.

2. "If there is any excellence and if there is anything worthy of praise," these things can certainly be discovered in the composition and performance of music. By encouraging our students to cultivate an enjoyment of fine music and to compose and perform it well we provide them with ample opportunity to meditate upon these things. As students seek to develop their gifts as composers and performers, they are constantly encouraged to focus upon and strive for excellence and for that which is pleasing, commendable, and worthy of praise.

The ideal "objects of attention" described in Philippians 4:8 may be experienced in a variety of ways across campus. Some, those things that are "true," "honorable," "just," and "pure," may be more consistently investigated in realms of the campus experience other than music, perhaps most especially Chapel and Religious Studies and Philosophy courses.

D. Virtues
1. 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. All these students must love music, and God who gives the gift, in order to be able to continue to give to it the time and energy required to achieve excellence.

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.

The best way of assessing that these outcomes are being accomplished:

Assessment of some elements of these outcomes, particularly in the area of Knowledge is easily accomplished through the traditional means of exams and other written assignments. Students' verbal feedback is invaluable, though difficult to quantify. Observation of student behaviors, especially over several years, is probably the best way to assess the development of practices, affections, and virtues.

Students could submit written assignments in the area of Affections, which would help to assess whether this outcome is being achieved. Students might also complete written self evaluations in the areas of Practices, Affections, and Virtues, through which their growth in these areas might be assessed. A general sense of students' growth in these areas might be gained through the use of anonymous written feedback.

Additional ways in which the music department might be appropriately pursuing these outcomes with present resources:

A two-year program of student-led devotionals, which focuses upon the Psalms, the Gospel of John, and the Acts of the Apostles is currently in place in the music theory classes; such a systematic approach might be implemented in other courses and ensembles.

The music faculty could take greater advantage of faculty outside the department as guest speakers in music courses, especially concerning the areas of Knowledge. The
music faculty seeks to develop its own expertise in these areas through personal study.

Additional resources that would enable the music department to better accomplish these outcomes:

With regard to the outcomes in the area of Knowledge, music faculty may be better equipped to accomplish these outcomes with more training in the areas of Religious Studies and the integration of faith and learning.

To the extent that these outcomes are better accomplished through a stronger program as a whole, better music facilities (practice rooms, rehearsal rooms, studios, and performing venues) will better enable the music department to succeed in all areas.

Any changes in the outcomes themselves that seem appropriate to the music department faculty:

The first learning outcome under Knowledge might be split into two distinct outcomes.

Critical-Interdisciplinary Thinking Standard

General Statement

Students come to Westmont well equipped to make aesthetic judgments concerning music based upon emotion; the music faculty hopes to enable them to examine music critically, in order to balance their emotional responses with intellectually informed assessments. We hope that our students leave us knowing that while having opinions about music is good, having reasoned opinions about music is better.

Student Learning Outcomes

The extent to which these outcomes are already being accomplished in the programs of students in the music curriculum:

1. The music faculty considers it a part of its mission to encourage students to examine their assumptions concerning music by considering such questions as: What is music? What is music good for? Must music be pleasant to be enjoyed (or, at least, appreciated)? The music faculty seeks to help students gain familiarity with a wide variety of music, helping them to understand ways in which music can be appreciated on various levels, and in a number of ways.

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. They 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. Students must assess music in performance, as composers, performers, and listeners; in such cases critical evaluation of emotional and physical responses may play an important role.

2. The music faculty understands the development of critical thinking skills to be central to the mission of the liberal arts and sciences, and assumes that critical thinking is encouraged in a variety of disciplines across campus. Within the music curriculum, students are required to exercise critical thinking within the distinct but interconnected arenas of performance, history, composition, and analysis.

3. Within our curriculum, students employ several forms of critical thinking in their musical assessments. First, music may be evaluated on the basis of its actual or intended context, for example, concert, worship, or celebration. Music may be assessed from the point of view of performance, either the students' own or others', or from a purely analytical standpoint, which might also involve textual analysis. In the process, students are guided to a visual as well as an aural appreciation of music. Musical and textual analysis may employ a variety of forms and techniques, as music and text are examined from the micro to macro levels. While we focus upon developing in our students the capacity to make rational judgments concerning music, we aim also to instill in them an appreciation of the central part intuition plays in music composition and performance.

4. 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. Musicians often collaborate with those specializing in other areas of the fine arts, especially dance and theater, where the integration of media creates unique challenges. Students interpreting songs and choral music often work with language specialists, finding workable solutions to the problems which may develop when text is sung. Finally, whether they are composing music in the electronic music studio, maintaining their instruments in optimum condition, or performing in a space requiring electronic sound enhancement, music students must collaborate with others in various areas of technology in order to bring their work to fruition.

5. The music faculty attempts to reinforce an awareness that emotion and intuition are central to the composition, performance, and appreciation of music--that there are limits to purely rational processes, and that there is a crucial difference between a well-crafted piece of music that follows proscribed rules of composition and living work of art, between a technically proficient performance and an inspired
interpretation of the composer's intentions. We feel balance is in order; while fostering the intellect and encouraging the rational approach we affirm emotion and acknowledge the intuitive process.

6. The music professors hope to provide an example for our students of humility in our scholarly and artistic endeavors. We hope to show that the proper attitude of the performer, historian, or theorist is respect for the art and the artist, realizing that music created by another is a product of an experience outside our own, and that our primary goal is to attempt to grasp the composer's intent and to render it faithfully. This demands uncommon humility of the performer, who must continually learn to serve the music, and not the self. We practice humility in assessing music in performance, demonstrating how it is possible to be critical while acknowledging human limitations and affirming the good. We seek to teach our students to strive for beauty, while recognizing that the beauty we experience points toward a truth which is beyond our comprehension.

The best way of assessing that these outcomes are being accomplished:

Critical thinking skills are easily assessed via traditional means such as exams and papers, especially those exercises involving analytical procedures. Concert critiques and post-performance interaction with and among composers and ensembles as well as review of concert video and audio recordings provide valuable means of assessment, both of the performances themselves and of the critical thinking skills necessary to evaluate them effectively. Much of the evidence that students are developing in the area of critical thinking is anecdotal; as we observe our students grow as scholars, composers, and performers, we observe fewer snap judgments and more reasoned assessments.

We see no better means than these for assessing the accomplishment of the student outcomes of this standard.

Additional ways in which the music department might be appropriately pursuing these outcomes with present resources:

We would like to avail ourselves of more opportunities 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. We could set aside more time in our ensemble rehearsals and private lessons than we now do to discuss these themes with our students. We also feel it would be worthwhile to budget more time in ensemble rehearsals for reflecting as a group on previous performances. We might also invest our efforts further than occasional guest lectures in the aesthetics course currently taught by Theatre and Art faculty and required of all fine arts majors.

Additional resources that would enable the music department to better accomplish these outcomes:
We can think of no additional resources that would enable us to better accomplish these outcomes, other than those which might enable us and our students to pursue opportunities to become better acquainted with Christian aesthetics, particularly in the area of music.

Any changes in the outcomes themselves that seem appropriate to the music department faculty:

No changes seem necessary, as these outcomes appear clear and well defined.

**Diversity Standard**

**General Statement**

While the standard canon of written and (to some extent) performed music comes to us through the western cultural tradition, significant contributions have been made by many cultures and ethnic groups, and by musicians of every race and gender, and the canon has been significantly enriched thereby. The Westmont College music program recognizes and appreciates the enriching diversity of art and artists available for performance and study.

**Student Learning Outcomes**

The extent to which these outcomes are already being accomplished in the programs of students in the music curriculum:

While the beliefs, values, ideas, and practices of many students are incipient at best and much work needs to be done examining basic Christian thought, music classes nevertheless strive to incorporate appreciation for and discussion of the larger historical and cultural contexts of the music we study and perform, and to include works in our program by women and minority composers, and music of other cultures and ethnic groups.

The teaching of music composition—a particularly-healthy aspect of our present program—encourages self-reflection within a process which incorporates a reflection both musically and personally of the composer’s own personal milieu. Further, composition classes examine gender and culture in relation to the compositional process.

In addition to the fascinating contributions available from non-traditional repertoire and composers—many composers within the purview of common textbooks (e.g. Fanny Mendelßohn Hensel, Richard Wagner, Claude Debussy, William Grant Still, Ellen Taaffe Zwilich, and Shulamit Ran) provide rich soil for exploration of the effects of gender, social class, ethnicity, and culture on the composition and performance of musical art.
Indeed, any survey of western music history cannot fail to recognize and discuss the exclusion of women from early performances. Similarly, any study of African music must incorporate discussion of the extent to which music is completely incorporated into the fabric of the daily lives of everyday people. A look at music study in India will note the extent to which lengthy apprenticeships requiring immersion in the everyday life of the master effects the musician and the musician’s artistic output. In fact, in studying the music of other cultures, we observe that a culture’s constructs of truth and beauty are clearly communicated by intimate connectivity with that culture, at times significantly more than that typically observed in the western cultural milieu.

Regarding our desire that our ‘students have an understanding of the Christian church cross-culturally…’, music can contribute here, for Christian music that can be studied and performed by our students has been composed and is being composed by many non-Western Christians. The idea of ‘understanding the Christian church cross-culturally’ might be expanded to incorporate the need to understand the Christian church cross-denominationally and cross-generationally, and music may be able to help here as well. We should note that some Christians are less accepting of unfamiliar Christian music than unfamiliar secular music.

Our ‘Music in the Worshipping Church’ course examines the musics and worship practices of ‘other’ Christians in some specificity and requires attendance at a variety of local churches. Further, our annual Choir tour takes students to a variety of churches for dinners, performances and homestays, further encouraging increased understanding of other Christians.

Westmont choirs commonly perform music in languages other than English. We trust that this encourages in students a heightened interest in other modern languages. When exploring a vocal work in a foreign language we frequently work across disciplines by coordinating our instruction with the Modern Languages department.

Because leadership by example is a powerful tool, the music department faculty recognize the importance of teaching our students by—avoiding premature judgements about unfamiliar music and carefully examining unfamiliar art before passing judgement.

The best way of assessing that these outcomes are being accomplished:

Effective assessment may be achieved through reviews of concert programs, student evaluations, class syllabi, and anecdotal evidence such as that included above as well as gathered from professors and students.
Additional ways in which the music department might be appropriately pursuing these outcomes with present resources:

Of course, addition of further course content generally requires deletion of present content to make room in already overly-full syllabi, so the question of ‘what gets eliminated?’ must be recognized and discussed.

Suggestions for additional ways in which the music department might pursue these outcomes include: (1) having composition students look at how their own class/gender/ethnicity effects their creative output; (2) expanding the offering and number of sections of our World Music course; (3) performing even more music of other cultures; (4) incorporating further study of world music in our Survey and History courses; (5) encouraging further involvement of music students in off-campus cross-cultural programs; (6) encouraging more music student involvement in chapel- and multicultural-program-sponsored cross-gender and cross-cultural activities; (7) implementation of a World Music track presently under development; (8) increased programming and examination of music composed by female composers; and (9) bringing in guest lecturers from internal campus resources.

Remarkable resources are available locally through outstanding ethnic music program at the University of California, Santa Barbara, which includes classes, performing ensembles, and fine guest lecturers and performers. It may be possible for Westmont music students to profit further from that resource with increased articulation between the two institutions (composition classes, music survey classes, music history classes, and performing ensembles might all benefit), but additional financial resources could be required.

Also, off-campus cross-cultural music programs are currently available to our students and an off-campus component can be found in our incipient world music track.

Additional resources that would enable the music department to better accomplish these outcomes:

Additional resources might allow the music department to: (1) expand World Music course and offer more frequently; (2) attend workshops on related topics; (3) tour with our performing ensembles to foreign countries; (4) provide expanded teaching of language diction; (5) offer expanded library research resources on the music of other cultures; (5) purchase additional audio and video teaching tools for our listening library; and (6) subscribe to internet research resources in the area of cross-cultural music studies.

Any changes in the outcomes themselves that seem appropriate to the music department faculty:

We may want to more clearly define which ‘beliefs, values, ideas, and practices’ we are referencing in outcome #1. We must ask if these elements have been sufficiently
developed for self-reflection. Some students may need to achieve a narrower understanding of appropriate behavior and values before (or along with) studying contrasting and competing behaviors and values.

Regarding the first sentence of the primary student learning outcome, “Students have the understanding and skills to engage people unlike them…”, and recognizing that some Christians can more easily accept a different culture than a different Christian, might it be possible to explicitly include in this statement the denominational ‘other’ and the generational ‘other’, as well as other ideas and other art forms? Also, many students need better understanding of their own culture to become sufficiently equipped to effectively compare it other cultures.

We may also want to incorporate a discussion of the good, right, and true in our popular culture’s approach to issues of diversity, tolerance, and ‘otherness’. Also, we could grapple with implicit meanings behind the term ‘other’ to extract inappropriate and romantic connotations.

The process of knowledge formation is indeed complex. We might more specifically define what we intend by the phrase “formulation of knowledge” in question #3, “Students are able to recognize that any formulation of knowledge may be affected in important ways by gender, social class, ethnicity, and culture”. Are we simply encouraging a general atmosphere of ‘tolerance’? If so, how will we as Christians seeking the good, right, and true, define ‘tolerance’?

Written and Oral Communication Standard

General Statement

The music curriculum has numerous opportunities for students to demonstrate written and oral communication standards. They are expected to utilize these skills throughout their four years of study in all academic coursework, applied music, and ensembles.

Student Learning Outcomes

The extent to which these outcomes are already being accomplished in the programs of students in the music curriculum:

Music majors have the opportunity to assume leadership positions within the various music department ensembles. These positions include president, secretary-treasurer, student director, and chaplain, in which student leaders verbalize thoughts and ideas. Devotionals are given in the traditional music classes as well as the ensembles.

Abilities and skills are demonstrated through oral presentation, and critical feedback is given in applied lessons, history, theory, composition, survey, and education courses. Paper writing and project preparation in these classes is also demonstrated
and assessed. Vocal, choral, composition, and conducting students study how text is mirrored in musical structure. Students must be able to look at music from the micro to the macro level and discuss elements of music theory within the historical context. They also work in small groups, write concert critiques and reviews, and keep journals and notebooks in our traditional class settings.

Students nurture communication skills in applied lessons, composition, and ensembles. Conducting students utilize physical and aural skills to demonstrate gestural, non-verbal communication. Students also show historical and cultural awareness in performing solo literature and with ensembles, as well as in history/world music topics.

Students are able to speak about Christian faith matters through the class devotional, class prayer, and small group prayer within the music classes and ensembles. They also practice self-assessment through completion of student surveys commenting on their own work.

The best way of assessing that these outcomes are being accomplished:

Many of these outcomes can be personally observed over a four year period within the activities outlined above. Non-performance classes in the music area are often somewhat limited in size, allowing much individual attention to be given. Through the course of their college careers, most of our students will take several classes with each faculty member, making it easier for us to assess individual achievement.

Additional ways in which the music department might be appropriately pursuing these outcomes with present resources:

One way to enhance communication with our current resources would be to encourage more use of e-mail for messages and announcements, as well as increased use of campus mail and voice mail.

Students could become more accountable by self-evaluation and self-assessment at the close of each semester. Areas of assessment could include attitude, attendance, and singing/playing tests. This also would be an opportunity for students to voice opinions and thoughts through written comments beyond the standard teacher/course evaluations.

Additional resources that would enable the music department to better accomplish these outcomes:

Additional faculty training and development in the use of online and web-server based communication technology.

Any changes in the outcomes themselves that seem appropriate to the music department faculty:
None at the present time.

**Technology Standard**

**General Statement**

The music curriculum includes numerous built-in components that require the use of instructional technology. Students are expected to demonstrate requisite levels of technology proficiency throughout their participation in mandatory coursework within the major.

**Student Learning Outcomes**

The extent to which these outcomes are already being accomplished in the programs of students in the music curriculum:

All music majors are required to take two years of music theory, Principles I-IV, and the mandatory labs which accompany those courses. All music minors are required to take one year of music theory, Principles I-II, and the accompanying labs. The instructional technology aspect of the lab requirement covers a broad array of reasonably sophisticated hands-on computerized equipment. In order to accomplish the lab requirement, students learn to operate a Macintosh computer employing Musical Instrument Digital Interface (MIDI), channeled through to Roland XP-50 and/or Yamaha EX-5 electronically synthesized keyboards, which are then powered through a Mackey SR-4 24-channel mixer and Alesis RA-100 reference amplifier. The Finale™ software used to drive the classroom assignments is a multi-functional level of instructional technology in and of itself.

Composition students add Digital Performer™ to this array of coprocessing. This software-hardware combination is a complex system for audio processing and multi-track hard disc recording. Powered by the Macintosh with an internal PCI-324 card, an external MOTU 2408 Digital/Analogue I/O rack unit, and a MOTU Micro Express 6-port MIDI interface/patchbay with SMPTE, this ensemble of audio technology is used in concert with standard audio production equipment. Presently students are producing tape and CD recordings using an APS recordable compact disc drive, a Tascam DA-20 two-channel digital audio tape (DAT) deck, a Harmon-Kardon TD420 two-channel cassette deck, an Iomega Jaz drive, two SM58 mics, and two 48 volt AT4033 cardioid fixed charge condenser mics driven by a DBX 586 Vacuum Tube preamplifier.

Students in Music Survey are required to use a text that combines the use of CD-ROM, interactive musical examples on audio CD, various websites and links created by the text author and the course instructor. Classroom teaching incorporates further use of instructional technology through projected CD-ROM and traditional audio recordings.
Research in various music courses requires the use of web-based links, search engines, and web browsers. Besides classroom demonstrations and presentations, students are required to submit research papers in an acceptable word processing format. They are encouraged to take advantage of services offered by the library staff in bibliographic instruction and to seek assistance with search strategies; how to decipher citations; citing electronic sources; and evaluating the quality of those sources.

Student performers and conductors must incorporate various instructional technology media to assist them in achieving their highest potential. Video recorders, camcorders, and audio recording technology greatly assist these student musicians in developing and evaluating their skills.

The music faculty has discovered that an efficient way of communicating information to and with students is through the digital medium. Our web page for the Music Department has pertinent information for the inquirer as well as the enrolled student. We have been pleased with the ability to process information by incorporating group email addresses for our classes and the current trend points toward even more of this type of interchange with students.

The best way of assessing that these outcomes are being accomplished:

Music students are tested rigorously in regard to the laboratory requirements for the series of Principles I-IV. Due to the small number of students in these classes, onsite evaluation is effective, timely, and very thorough. Composition students are assessed and proven by their pieces and performances. Conductors and performers gain tremendous evaluative information from video recordings over the course of the time of their study. Music Survey, Music History, and Music Education students are evaluated through their documented research on specific topics as well as group projects.

Additional ways in which the music department might be appropriately pursuing these outcomes with present resources:

The intention of the Music Department is to continually seek avenues through which instructional technology will assist us in positive ways to effectively communicate our field of expertise to Westmont College students. Our plan is to incorporate more classroom instructional technology with additional web-based resources such as concert information websites, online forms for recitals, announcements, and other general-purpose information. We foresee increased use of email groups for all of our courses.

Additional resources that would enable the music department to better accomplish these outcomes:
Additional resources might include a proper performing arts complex with appropriate acoustic environment enhanced with rehearsal space and a soundproofed audio-video recording studio. Until then, it would be beneficial to have a workable budget for upgrading Deane Chapel, and funding for faculty to investigate website design and construction. We would be interested in requiring workshops on evaluation of information obtained from websites and originality/ethics issues for our students, as they become available. Further, a campus-wide study of these issues be highly worthwhile.

Any changes in the outcomes themselves that seem appropriate to the music department faculty:

Students should be encouraged to increase their web-oriented skills, particularly in design and construction.

**Active Societal and Intellectual Engagement Standard**

**General Statement**

The regular and mandatory performance schedule of all music students insures that active engagement at multiple levels of participation within societal and intellectual frameworks is achieved.

**Student Learning Outcomes**

Westmont College has a number of performance ensembles and all of these groups serve as a fruitful training ground for the Active Societal and Intellectual Engagement Standard. The ability to operate in an appropriate group dynamic is essential for successful endeavor in the performing arts.

The music department is pleased to sponsor a number of events, several completely organized and controlled by students, that require interpersonal competence and abilities, as well as effective communication and group cooperation. An example is ‘CC’s Café’, an annual fundraiser to benefit the choir tour, which requires students to cooperate together in an important group musical endeavor to be presented to their peers and members of the larger community.

Each semester of the academic year the student composers have to juggle a myriad of responsibilities in order to effectively demonstrate their work. Working all semester on original musical pieces, their advancement is then crowned with a Student Composers Concert in Porter Theater. The process of realizing this performance involves much more than composing the music. Composers have to find musicians who are willing to take time out of their always already busy schedules and learn a new piece of music. To exacerbate this difficulty, the music is often more complex
than traditional music, thus requiring even more of the average musician. All of this, of course, for free!

Rehearsals for Student Composer concerts require an exceptional level of diplomacy. One might think that most performers would automatically spend hours preparing a new piece for performance, but the reality is quite different. The composer has little leverage in demanding practice from a musician. Since the performer is not being paid, it is imperative to exercise genuine artfulness in order to achieve the best possible performance. As a group, the composers must decide who will be in charge of the concert, handle the advertisement, organize the stage crew, set up equipment, and provide refreshments, and each individual must then approach a variety of social situations in order to accomplish each specific tasks.

There are student leadership roles in place that demand a standard of effective interaction and group administration. The Westmont College Band and Orchestra elect officers to the positions of President, Student Director, Chaplain, and Secretary to help with group activities such as devotionals, sectionals, and pep band. The College Choir elects student officers to the positions of President, Chaplain, and Secretary who represent choir members in leadership meetings and organize important student activities such as the annual Choir Retreat and regular rehearsal-time devotionals. The choir also has utilized the services of a student tour manager whose responsibilities have included overseeing all of the primary contacts and schedules for a 10-day trip for 45 people. Further, the student group, ‘VoiceMale,’ employs a great deal of student leadership; students often choose their own literature, schedule and lead their own rehearsals, and organize their own performances.

In preparing for performance, the music student is involved in several levels of systematic interpersonal communication. The relationship begins with effective interchange in the private lesson between teacher and student. The conversation continues with the ensemble or accompanist. The resolution then occurs with the audience during and after the performance.

All music students are encouraged to understand the plight of those in conditions of confusion, suffering and vulnerability. Musicians may choose to perform music that communicates the message of the unfortunate, the stricken, and the hopeless. Composers choose topics to describe the misfortunes and ill treatment of ethnic groups or others who are suffering. The performing ensembles attempt to schedule concerts in hospitals and retirement communities in an effort to demonstrate compassion for the elderly and the infirm.

Music students at Westmont are required to demonstrate responsibility for their learning in a variety of ways. A student taking private vocal or instrumental lessons will choose the style and character of pieces they wish to study and perform. Students in Music History, Music Survey, Music Education, and Music Theory are required to choose topics for student research. Composition students choose subject matter or issues to bring into focus, using a personal creative energy that gives them
sole responsibility for the results. Our goal is to teach them to make informed choices and to discern suitable content, pointing them toward the appropriate sources.

Christian vocation is highly dependent on a sincere level of humility, a difficult task in an area where the performance ego abounds. As the music department faculty, we must demonstrate integrity at the highest level. We have to be people capable of admitting our faults, and we need to communicate all of this to our students. Our method is to teach students to be charitable and humble through offering their gift to others in service, whether through churches, charitable organizations, or civic functions.
Appendix 2: Blocker Report

MUSIC AT WESTMONT

REPORT OF THE CONSULTANTS
ROBERT BLOCKER
DON GIBSON
MARNIE MITZE

CAMPUS VISITATION
OCTOBER 26-28, 2003

The consultants wish to express their
appreciation and gratitude for the
gracious hospitality extended by
Westmont College administration,
faculty, and staff during their visit.

INTRODUCTION

The role of music in a Christian liberal arts college has profound implications, and the musical legacies at Westmont – academic discipline, worship, and extracurricular activities – are longstanding. The primary purpose of the consultation is to assess the current state of music and consider how this art might assist the institution in achieving its next level of excellence. Within the context of Westmont's mission and purpose, the consultants investigate music in three areas that often intersect or overlap – department, institution, and community.

From this study, recommendations emerge that will provide a foundation for transformative leadership as well as an institutional stewardship for the future. The consultants attended classes, rehearsals, and lessons during their visit, and meetings were held with students, faculty, staff, administrators, alumni, and community leaders. These experiences, along with the consultants' observations, comprise a blueprint for a futures document.

Respectfully submitted to the President, the report is intended to assist the senior officers and the Board of Trustees in their continuing efforts to position Westmont as one of the nation's premier Christian liberal arts colleges.
MISSION AND PURPOSE

The mission and purpose of Westmont College is clearly stated in the 2002-2003 Catalog and in other official publications. As a department and in the wider extracurricular activities, music – in its plethora of functions – is consistent with the College's mission.

GOAL: To reinvigorate a music program that addresses curricular, extracurricular, religious, residential, and outreach goals of the College, thus ensuring that music and arts literacy are integral components of a Westmont education.

RECOMMENDATIONS:

To examine and explore the role of music in a Christian liberal arts college and how music can serve to broaden, inform, and enrich the future for students who are both productive citizens and church members. The following questions might serve as a starting point:

• Is the vision of the President and Board reflected in all areas of Westmont's musical enterprise?

• How might music (and the arts) enrich the College's outreach to a wider audience, exemplifying both academic and Christian values? Simply put, can music assist the College in achieving its next tier of excellence?

• Is music an inclusive bridge of understanding that teaches tolerance and understanding among the College's constituencies?

• How does the Department of Music connect and intersect with the College and its various publics?

RESPONSIBILITY:

President, Provost, Board of Trustees, and appointed faculty
FACILITIES

The music facilities on campus are fundamentally flawed and inadequate for an institution of this caliber. Apart from the geographical separation of the Department (housed in several locations), the facilities themselves are not functional. For example, the primary rehearsal space, Dean Chapel, has no apparent acoustical treatment. The space itself is physically limited with regard to the size and scope of the ensembles.

Faculty studios are too small for applied instruction. The sheer levels of sound, at volume and pitch extremes, are potential health hazards. Furthermore, there are not enough teaching spaces to accommodate adjunct faculty who provide applied instruction.

While the practice rooms are well maintained, they would only serve a department of 10-15 majors. This precludes space for general college students who might be taking private lessons or simply wishing to practice. The storage space for ensemble music and instruments is severely limited.

It should be noted that these facility issues extend beyond music to other areas of the college, and the consultants were informed that the campus master plan is being revised. The state and condition of the facilities for music, however, does impede the excellence of the program and the recruitment of gifted students.

GOAL: To assess physical needs and planning in conjunction with the campus master plan, and to provide functional facilities for the existing programs.

RECOMMENDATIONS:

- Consider several plausible models, including a multi-purpose building (i.e. Chapel and music building), renovation of existing facilities, a new music building, and possible space reallocation until a permanent plan is enacted;

- Determine enrollment trends and goals for the College and Department that mirror facility needs;

- Evaluate the advantages of a campus site in Santa Barbara (i.e. Montecito zoning restrictions, parking, etc.)

RESPONSIBILITY:

President, Provost, and designees
EQUIPMENT

The equipment for the music program – both instructional and administrative – is in good condition and adequate for the program in its current state. The pianos in studios and practice rooms are tuned and well maintained. The electronic equipment, especially the computer lab, is still in the upper end of current generation technology.

GOALS: To plan and implement a repair and replacement schedule for instruments and technological equipment. This should include some instruments (i.e. percussion) for college students that might be participating in ensembles.

An inventory of all college instruments and equipment should be established, maintained, and should track acquisitions, repairs, and condition of each item.

RECOMMENDATION:

Planning for the repair/maintenance schedule and inventory should take into account all College owned equipment assigned for music.

RESPONSIBILITY:

Music faculty, staff, and appropriate College faculty and staff

PROGRAMS

The Department

The Department of Music, within the context of the Bachelor of Arts degree, has degree program tracks in performance, composition, music education, and the liberal arts. In their present configuration these programs are enhanced by ensembles that rely heavily on general student enrollment.

Several sessions centered on the music education track. The consultants feel that much additional study should be done before proceeding further in this area. Indeed, the ensemble and course requirements alone would significantly modify the nature of the entire program. Conclusions regarding potential enrollments cannot be drawn on the basis of geographical proximities, for the program itself must provide sufficient experiences and environments in order to attract students and faculty. Simply put, a music education track is not feasible at this time.

At a Christian liberal arts college, a normal expectation in the music program would be some attention on church music. This is a potential niche for Westmont among its peer
institutions, and it may well be the connecting thread of Department, Campus, and Community. Much attention, discussion, and focus should be given to this topic.

Certainly a strong point in the Department is the relationship between faculty and students. There is mutual respect and admiration: students feel that the faculty truly care for them as individuals. Faculty accessibility is without rival in its excellence. The issue of music major recruitment is evident, for the majors largely declare after their arrival on campus.

The visitors heard ensemble rehearsals and several individual performances. Of these, the Chamber Orchestra merits special recognition for their musicality and enthusiasm.

The College

A good percentage of Westmont students participate in music activities. From the traditional choral and instrumental ensembles to the praise bands in chapel, there is a musical interest and energy that is consistent with a liberal arts education.

Of special concern is the disconnection and lack of cohesiveness of music endeavors across campus. Most prominent in this regard is the Chapel music program, which is administered and instructed by a staff member without professional training in the discipline. In this critical area of student development and in accordance with the College's mission, music should educate and illumine tenets of the faith along with the spoken Word. The structure does call into account the question of ultimate responsibility for the role of music at Westmont. One person frames the issue this way: "would the administration appoint a Chaplain who had no academic credentials in religion?" In the consultants' professional judgment, a faculty role is essential.

Further, the ability to coordinate tours and off campus appearances of ensembles would enhance recruitment, public image, and development efforts for the College. Westmont students are bright, talented, and refined young people: their presence in these settings can only be positive. Again, planning and coordination are essential.

The Community

Westmont College is highly regarded in Santa Barbara. In meetings with community leaders, the College was viewed as a “good citizen” in the community. Faculty, staff, and students were described as “trustworthy, refined, and courteous.” Still, very little was known about the College itself.

As Westmont considers its outreach to a wider audience, the arts emerge as an obvious bridge. Anxieties can be anticipated if any college program is perceived to be in competition with established arts enterprises such as CAMA. It is equally important to note, however, that the churches would welcome more Westmont presence. One minister of music stated that he would only hire Westmont students as paid choir members because of their Christian commitment.
The consultants’ opinion is enthusiastic about the potential for a greater Westmont presence in the Santa Barbara community and indeed, the region itself. In fact, this area of development could prove to be the very ground that supports the next tier of institutional excellence framed by Christian beliefs.

GOAL: To connect the music enterprises of the College and engage the “sum of the parts” in a structured plan that advances the mission of the College.

RECOMMENDATIONS:

**Department**

- To abandon the music education track for the present time;
- To consider anew, unique role for church music;
- To address recruitment issues with a systematic plan;
- To redesign the Christmas concert in a manner that is inclusive of all constituencies – for example, use a model like the Robert Shaw Christmas Concert, St. Olaf College concert, or the traditional Service of Lessons and Carols.

**College**

- To implement an administrative structure that coordinates the diverse music enterprises on campus;
- To ensure a cohesive approach that integrates intellect and emotion in faith and learning;
- To address the concerns of professional training that is commensurate with responsibility;
- To consider and design a faculty/administrative leadership role that is inspiring and collaborative (i.e. Dean of Chapel and Chair, Dept. of Music or Professor of Music and Worship).

**Community**

- To develop and implement a planned approach to community outreach;
- To identify collaborative partners and diffuse external anxieties;
- To maximize the exceptional human resources of the College.

Note: Several specific possibilities emerged in discussions, and a few follow:

1. Establish a program of ministries to the community that might include music (and the arts) in disadvantaged public schools, child care services, meals for elderly shut-ins, evening Bible schools, etc.;
2. Appoint a resident string quartet that performs in the community, gives lessons on campus, etc.;

3. Establish a program of regular College concerts and market them throughout the larger community;

4. Make the Christmas concert a major community event.

RESPONSIBILITY:

Various tasks assigned by the President and Provost

LIBRARY

The music holdings in the College library need assistance in the audio area. Books and reference materials are adequate for the programs of study, but the compact disc holdings of traditional classical music are virtually non-existent.

Previously, the issue of ensemble library storage has been cited.

GOAL: To acquire a basic collection of compact disc recordings and to upgrade all holdings.

RECOMMENDATIONS:

• Develop a list of primary needs that are essential to all degree program tracks;
• Prioritize the list so that critical needs can be met first.

RESPONSIBILITY:

Music faculty and music librarian

FINANCES

The financial underpinning for the Department and for the campus musical activities appears to be sufficient. Though the consultants did not request or review financial documents, the Provost provided general information pertaining to this area.

It is unclear how some budgeting items are determined and administered. For example, the touring budget is a sizable sum and seemingly would involve a college-wide planning process that addressed issues of alumni contacts, student recruitment, development, etc. Another "gray" area is the allocation for visiting artists in chapel. Do these individuals also present master
classes and otherwise participate while on campus? The process for budget planning at the campus level should identify efficiencies that could well enable the department and institution to pursue new ventures at reduced cost.

GOAL: Review and evaluate all music budgets.

RECOMMENDATIONS:

- Eliminate inefficiencies;
- Assign responsibility for line items;
- Reallocate resources where necessary.

RESPONSIBILITY:

President, Provost, Vice President for Business Affairs

FACULTY AND STAFF

Faculty

The music faculty at Westmont is highly dedicated and committed to their students. Because the expertise of the three full time faculty is largely centered in choral/vocal music and composition, a sizable number of adjunct faculty are needed to provide instruction for the degree programs. These factors become significantly important when determining the overall programmatic impact for the College.

For two years the Department has been searching for an appointment in music education. This has been unsuccessful to date and, in the opinion of the consultants, will likely remain so because of the heavy demands placed on such a position. The matter is further exacerbated by the extensive licensing requirements in music education.

Predictably, the full time faculty have high contact hour loads, but these are consistent with national norms of peer institutions. The adjunct faculty are viewed by some as “hourly employees,” and this situation – certainly in terms of accessibility – should be reviewed.

GOAL: Assess faculty needs for music in the Department and on campus.

RECOMMENDATIONS:

- Suspend the music education search;
• Evaluate the adjunct faculty component, assuring that only the highest quality professionals are appointed through a well-defined process;
• Consider a College Professorship in Music and Worship that has dual responsibilities in the Department and for Chapel. The area of music expertise should, if at all possible, differ from current faculty;
• Look for possible joint or collaborative appointments with other institutions or internally.

RESPONSIBILITY:

President, Provost

Staff

The staff support for music is inadequate. Any additions, however, should be implemented as a result of faculty and programmatic revision.

SUMMARY

Music at Westmont College is a historical legacy. From its earliest days, musicians like Paul Sojund represented the Christian values of Westmont to a national audience through music. The wide array of music activity can be utilized to assist in moving the institution forward in its mission and in its quest for academic excellence.

The students of Westmont are bright and fully committed to the College's values. They are devoted to the faculty, and the faculty is devoted to them. Westmont alumni share this sense of institutional loyalty and acknowledge their preparation for living as Christians in a secular world. Such strong, positive feelings are echoed in the community about Westmont.

With thoughtful deliberation and careful planning, the role of music in a Christian liberal arts college can be redefined at Westmont and held high as a model for other institutions.

STRATEGIC FINANCIAL PLANNING

The implications of music's multi-faceted roles at Westmont College have equally widespread financial dimensions. As an academic discipline, music is expensive: as an engine for institutional excellence, music is a shrewd investment. Drawing on the financial expertise of the College's officers, Board of Trustee members, and other friends, a thoughtful, thorough, and timely financial plan must be established if the next tier of institutional excellence is to be achieved.

A primary consideration in this plan should be an increased endowment, which is the guarantor of the future. There are, however, obvious capital and programmatic needs that also require
funding. In some instances, such as scholarships and marketing (see below), a dual track of endowment growth and current expendable support might be considered.

The following items reflect the findings of the consultants and are essential elements of a financial plan:

**Item One**

The physical facilities are, without doubt, the greatest cost center at this time. Given the plethora of constraints (campus footprint, zoning regulations, etc.), compelling arguments can be made for a multi-purpose building such as an auditorium/chapel/music building.

The cost of such a facility must be determined in view of its size and scope. In all probability, a major donor (naming opportunity) would have to be identified.

**Item Two**

Endowed Chair - College Professor of Music and Worship

$2.5 million

(Note: This search might well require a consultant to develop a nationally recognized pool of candidates.)

**Item Three**

**Music Library**

$10,000. CD collection (2004)

2,500. books/scores (2005)

2,500. books/scores (2006)

2,500. listening equipment (2007)

2,500. books, scores, CDs (2008)

**Item Four**

Adjunct Faculty Salaries – to attract the finest adjunct faculty in southern California, the adjunct salaries must be increased.

Funding Level To Be Determined

**Item Five**

Staff Position — to be funded in conjunction with faculty appointment.

Funding Level To Be Determined
**Item Six**

Capital Equipment – Replacement and Repair Schedule

This item would include all instruments, information technology, and other capital needs.

$1M endowment
50K - 75K estimated annual earnings

initial expenditure requirements:
$5K (2004-05)
10K (2005-06)
10K (2006-07)

**Item Seven**

Scholarships – awarded for musical talent

It should be noted that current tuition, room, and board is in the 30K range, and national statistics reflect high tuition-incurred debt among Westmont graduates. (This is also, to be fair, a national trend). According to music faculty, the total amount budgeted for all music scholarships is 30K. Scholarships are a primary factor in student recruitment, especially of musically talented students.

$5M endowment
250K - 500K estimated annual earnings

initial expenditure requirements:
$50K (2004-05)
100K (2005-06)
150K (2006-07)

**Item Eight**

Review visit by Consultants, 2004

$10K
Appendix 3: Music Program Review

Music Program Review
August 12, 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. All these students must love music, and God who gives the gift, in order to be able to continue to give to it the time and energy required to achieve excellence.

   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. The music faculty also notes

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. We could set aside more time in our courses, ensemble rehearsals and private lessons than we now do to discuss such themes with our students.

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.
Appendix 4: Essential Statements

Mission Statement:
The Music Department equips students for 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 Statement:
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.
Appendix 5: Program Outline and Strategic Plan

Program Design
The program design is centered around a commitment nurturing individual musicianship with a practical emphasis on chamber music that emphasizes voice, keyboard and chamber orchestra experiences.

Chapel Program
The Music Department is committed to interacting with the campus chapel program by invigorating the worship experience of the entire campus community. The long-range goal of this interaction is to create a broad appreciation for and participation in a diverse range of worship styles, and new students are attracted to Westmont by its reputation for dynamic worship.

Community Outreach
Westmont’s music program will be actively engaged in performance and teaching activity that will involve and engage the greater Santa Barbara community, as well as reaching out national and international constituencies.

Enrollment, Recruitment and Scholarship
The Music Department seeks to recruit a core body of 60 music majors with balanced performance interests and skills to support the envisioned performance program. It is estimated that this will require 20 full scholarship equivalents, in conjunction with other forms of financial aid, to effectively recruit and retain students of a caliber needed.

Financial Overview
The Music Department identifies its financial goals with following priorities:
- Scholarship Funding: $521,540 in annual budget support or an equivalent $11,000,000 in endowment funding, or some combination thereof.
- Support for the outreach and touring activities of the core ensembles either in annual funding of $100,000 or endowment funding of $2,000,000.
- Funding for new facilities including academic, rehearsal and worship spaces appropriate to enabling the vision and mission of the Department and College. Estimated costs range from $15,000,000 to $30,000,000.
- Provision for appropriate keyboard instruments for concert and worship settings including an excellent pipe organ and concert grand piano. Estimated costs would be circa $2,200,000.
- Development of a collection of professional quality string instruments that could be made available to students in the Chamber Orchestra. $15,000 (each instrument) - $240,000 (4 string quartet collection)
- Development of adequate budgetary support for the music program
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 full time 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 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.
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
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 and organ 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
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

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:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral Ensemble</td>
<td>5</td>
</tr>
<tr>
<td>Other ensemble or Applied</td>
<td>2</td>
</tr>
<tr>
<td>Community relations, Chapel Coordination</td>
<td>5</td>
</tr>
<tr>
<td>Other course work as feasible</td>
<td></td>
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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.
**Vocal Performance Program**

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.
Keyboard Performance Program

The keyboard program centers on applied teaching to facilitate the various keyboard 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
- Involvement of broader and more diverse student leadership
- Develop significant campus Advent/Christmas worship event

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 Easter worship event
- Begin working with Admissions to feature Chapel as a recruitment incentive

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 week day chapel
- Significant worship experiences aided by developed worship repertoire
- New students are attracted Westmont in part due to an expectation for highly diverse worship
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 including festivals and workshops hosted by Westmont
- 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
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
5) Developing community relations
6) Increase community program outreach including Santa Barbara performance collaborations and student touring programs
7) Networking with the campus community including interaction with chapel and Gospel Choir

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: Nurturing relationships 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
  - Confirming student recruitment objectives
- June-August: Offering summer musical experience

**Year 3: 2007-2008**
- Realizing diversity in campus chapel experiences
- Continuing program development at reasonable levels given appropriate funding
- Expanding community involvement
- Continuing NASM accreditation
Year 4: 2008-2009  
Continuing program development  
Building on significant community relationships  
Achieving NASM accreditation

Year 5: 2009-2010  
Achieving student population goals given appropriate funding levels  
Planning for new facilities

Year 6: 2010-2011  
Solidifying student population  
Setting future goals  
Anticipating new facilities

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.

Alternately, funding might be developed over the long term to fully fund the 60 core music major students with an endowed amount of $30,000,000.

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. Funding may be developed as part of the annual budget of the College, through the development of focused endowment funding, or a combination of both. 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.

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). Alternately, an endowment of $30,000,000 would provide full tuition for the 60 core music majors.

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.

Major Facilities Construction $15,000,000 to $30,000,000
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.

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.
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 continuing 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 or the development of significant long term adjunct relationships in music as desired by the Department and College administration. 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.
Appendix 6: Assessment Tools and Data

Note: Data is included in full only for the Music Graduate Self-Assessment. Otherwise included are sample assessment tools and locations of additional data.

Music Graduate Self-Assessment

Results, Spring 2005:

Through your private practice of an instrument, voice, or composition while at Westmont, how have you developed in the areas of:

courage

Been Banner: It takes courage to continue working at something after failing and after realizing the immensity of the distance between yourself and your destination

Julianne Faas: I have become more courageous in trying new instruments and techniques while practicing at Westmont

Alison George: Through multiple performances in colloquia, recitals, and juries; through learning to speak up when having difficulty in a lesson

Brian Jensen: In composition lessons I had to have courage to ask others to help me perform my pieces

Lianne Ong: I was scared of practicing at first when I first started in the horn because it was definitely not sounding pretty, especially compared to other people who had been working on their instruments for years

Phil Walton: I am quite a bit more confident about performing in public or having any of my pieces performed in public. I was extremely shy about singing in public before Westmont.

discipline

Been Banner: I have learned the importance of dedicating one’s self to practicing the discipline involved in excellence

Julianne Faas: I have gained self-control in having a practice schedule and by working and reworking difficult music. It has made me better at sticking with difficult things rather than giving up, because it is too hard or I don’t want to do it

Alison George: holding my tongue when I feel that a particular vocal exercise isn’t working or effective

Brian Jensen: I needed to control myself during practices for my pieces so that others would follow my example and not get out of control

Lianne Ong: discipline, scheduling, focusing during practice times

Phil Walton: I have become more diligent about practicing and knowing how much work I will have to do in order to achieve what I want. But then again, I was fairly good at this before, too, so it’s hard to say

faith

Been Banner: I have been able to incorporate my faith in my music and have also learned how to let music be an offering to God even if it isn’t specifically labeled “Christian” music. All music is Christian in the sense that it is created by God and we image God in creating music for his glory

Julianne Faas: I have gained faith in myself and in God through watching my improvement and seeing the difficult become easy and moving on to harder things
Alison George: Trusting God that he will use my voice to his glory in performances and trusting that he has chosen each voice instructor to teach me various things
Brian Jensen: I had to have faith that others would practice what they needed to and be able to perform when asked.
Lianne Ong: believing that I was actually getting somewhere
Phil Walton: My composition lessons, music classes, and general discussion about music have served to shape the developments of my Christian faith more than anything else at Westmont. Specifically with regards to the role and place of music in worship

**patience**

Been Banner: Results don’t come in the first week or the first semester. Even the first year seems like a baby step. The results that I am starting to see now as a senior are only a beginning of the journey that lasts a lifetime
Julianne Faas: I have had to have a lot of patience with myself as I struggled to learn guitar and piano. I have learned it is a slow process and takes lots of work and one has to be patient with oneself
Alison George: Lots of practice in Hubbard, having to re-learn concepts, working on vocal stuff for hours until it pays off—this all requires lots of patience!
Brian Jensen: I had to have patience when others were not completely grasping my music as I had envisioned it, and further patience when I realized that occasionally I couldn’t have what I originally wanted.
Lianne Ong: not getting frustrated with practicing
Phil Walton: I’m not sure if I’ve been affected much in this area through lessons

**hope**

Been Banner: Not in myself, but in the promises of glory—the promise of perfection a perfect work, that has only begun
Julianne Faas: looking back at all I’ve accomplished in practicing gives me hope for what is yet to become
Alison George: Hoping/knowing that hard work pays off
Brian Jensen: I often had to hope for a good performance! And more often than not, my hopes were not unfounded
Lianne Ong: continuing to work on pieces that seemed impossible when I first looked at them; in most cases, they came together
Phil Walton: I hope I can continue to use the skills I have learned to further develop as a musician

**love**

Been Banner: For God, through God, and in God; and for music, with God
Julianne Faas: I have come to love guitar through spending so much time working with the instrument
Alison George: Being nice even when I don’t feel like it! Being able to show my appreciation to my voice teacher(s)
Brian Jensen: I had to learn to love others at all times, through their difficulties with my music
Lianne Ong: love for the beauty of the instrument
Phil Walton: I have learned a new meaning of the love of music. More than just a shallow enjoyment of listening to it
Through your involvement in music ensembles while at Westmont, how have you developed in the areas of:

courage
Been Banner: I have learned to play a show courageously. The Jazz ensemble performances were a big help in this regard
Julianne Faas: In performing in front of people, I have grown in confidence and courage; especially within a group of performers
Alison George: Through auditioning; singing solos at concerts
Brian Jensen: I learned to have courage to speak up when I assessed I had something valuable to add to the group experience
Lianne Ong: jazz was a stretch for me
Phil Walton: Again, I am much more confident with regards to singing in public.

self-control
Been Banner: I have learned the importance of dedicating one’s self to practicing and the deixipline involved in excellence
Julianne Faas: Learning to balance within a group in order to have a pleasing sound rather than the limelight has helped to teach me self-control
Alison George: Learning to calm down if others in the choir are being annoying or if they don’t learn the music
Brian Jensen: I grew in learning when and when not to make jokes in a group setting (and I still have much growing to do!)
Lianne Ong: thinking in terms of group contribution and showing up even if I wasn’t feeling well; working outside of class to get my parts
Phil Walton: I can’t think of anything

faith
Been Banner: I have been able to incorporate my faith in my music and have also learned how to let music be an offering to God even if it isn’t specifically labeled “Christian” music. All music is Christian in the sense that it is created by God and we image God in creating music for his glory
Julianne Faas: Having to depend on others in order for us all to pull off a performance has helped me to trust and have faith in people which thus helps my relationship with God.
Alison George: “Don’t let your worries get to you; after all, even baby Moses started out as a basket case.”
Brian Jensen: I had to have faith that everyone else would perform their part, and worry only about my own part
Lianne Ong: faith that music really makes a difference to people who hear it (even if the gym makes it sound horrible)
Phil Walton: As I answered above

patience
Been Banner: Results don’t come in the first week or the first semester. Even the first year seems like a baby step. The results that I am starting to see now as a senior are only a beginning of the journey that lasts a lifetime
Julianne Faas: In practices with other people I have had to be patient with them and myself as we all tried to improve our abilities and the music
Alison George: Patience when it takes a while to learn a piece of music
Brian Jensen: I had to have patience with others as they struggled through difficult parts of music, and they must have been patient with me as I struggled.
Lianne Ong: waiting for things to come together, especially when it wasn’t my part that needed work
Phil Walton: Maybe patience is something I need to work on

**hope**

Been Banner: Not in myself, but in the promises of glory—the promise of perfection a perfect work, that has only begun. The hope that I have had in performing has changed from a hope in my own excellence to a hope in the group’s excellence and moreover the excellence that does not depend on the music but on the hearts of the music makers
Julianne Faas: I have found hope in watching the ensembles and their members improve over the last four years
Alison George: Hoping/trusting that we will sound good and bless the audience(s) that hear us
Brian Jensen: I hoped for that next breath that I needed before continuing the vocal line.
Lianne Ong: hope that things will turn out okay at concerts even if rehearsals leading up to the performances weren’t so great
Phil Walton: I really hope to be able to continue singing chorally at some point during my life. Since I joined choir my sophomore year, it has been a consistent highlight of my college career

**love**

Been Banner: I have learned that being in an ensemble is like being in a family—often dysfunctional, but love must be the foundation—love of God mostly, love of each other secondly, and thirdly, but also importantly, love of the music that you are making to the glory of God.
Julianne Faas: My love of music has grown by working closely with a diverse collection of music in the ensembles
Alison George: Getting to know everyone in choir and being able to love them and care about them
Brian Jensen: I learned to love everyone in the group, even when I didn’t want to
Lianne Ong: love for other members of the ensembles, developing a sense of camaraderie (especially on choir tour)
Phil Walton: Same answer as above

**How have you grown in your awareness and acceptance of a diverse array of worship music during your time at Westmont?**

Been Banner: I fell in love with jazz. I have learned to love opera. I have been more open to diversity, partly just by being subjected to a wide variety of musics.
Julianne Faas: Classes in Religious Studies, Dr. Brothers’ History of Worship class in Europe, and Choir have all made me more aware of worship music styles outside of my own tradition, and I am grateful for this wide array of styles
Alison George: Europe Semester was the most significant in opening my eyes to the variety of worship styles. Since I was able to visit many different churches I was
able to experience it first-hand and observe the worshippers. I saw that though the worship style may be different, it is still personal and meaningful to those that practice it.

Brian Jensen: I have not learned much in regard to music written expressly for worship purposes (although I didn’t take Music in the Worshipping Church). However, I have learned a great deal more than I knew before Westmont about musical variety in general. If all music can be considered worship of some kind, especially if written by a Christian, then I have learned about diversity that I can incorporate in my future compositions and how all types of music can be glorifying to God.

Lianne Ong: I had not been very aware of the more traditional, liturgical styles of worship. I grew up at a church that sang mostly hymns but later blended in contemporary worship songs. Also, I have been able to appreciate the incorporation of dance in worship and the use of other languages

Phil Walton: Absolutely, I am very glad that I received my undergraduate degree here at Westmont. It may not be the best program in the country, but I can’t imagine getting a better education regarding music and its place in worship, than I got here at Westmont

How have you grown in your ability to assess particular types and styles of worship music, and in your ability to determine their appropriateness to specific worship settings?

Been Banner: Lots. I took music in the worshipping church, but a semester of learning will not fit in the space provided. If I were forced to write something, it is that I have learned the importance of being careful and using discretion and wisdom when choosing a specific music for a specific setting.

Julianne Faas: By working with the many styles I have come to know them better and learn where and when they are most appropriate.

Alison George: After Europe Semester, my senses have been heightened to the varieties of worship styles. I’ve retained a lot of information and I can assess what kind of worship style it is. As far as appropriateness, I tend to focus on the demeanor of the pastor/priest/worship leader.

Brian Jensen: Again, I was not academically exposed to much “worship” music. However, I have learned to assess different types and styles of music in general, and this in turn has helped me better assess and accept a variety of worship music, especially that previously foreign to my experience.

Lianne Ong: I have become less critical of various worship styles, realizing that worship stems from an individual’s personal relationship with God.

Phil Walton: Yes, very much so. I truly feel that I have a much more mature view of worship that extends to a variety of different musical styles.

What devotional resources, for either individual or corporate use, have you discovered during your time at Westmont?

Been Banner: Mostly theologians and philosophers: Chesterton, Lewis, Bonhoeffer, etc.
Julianne Faas: Lectio divina, chant, several books, especially C. S. Lewis, meditating on chapel talks and music
Alison George: It’s mostly been individual. One resource has been the Christ-focused text of certain pieces, whether in choir or private voice; studying them has been helpful and influential
Brian Jensen: I have been a part of the Vespers worship team (student-led on Sunday nights) and have found that experience to be richly desired and rewarding. I have also been a part of a Bible study led by the Sr.s kihlstrom at their home. I have greatly enjoyed and appreciated both experiences
Lianne Ong: Most of my devotional times were centered around the Bible study my home group was going through. I also read My Utmost for His Highest by Oswald Chambers and Let Us Pray by Watchman Nee
Phil Walton: Both very influential in my life: Harold Best, Susaku Endo

Results, Spring 2006:
[Graduates are in the process of completing the survey]

Senior Interviews
Results, Spring 2006:
On file in Music Department office

Alumni Survey
Name:
Address:
Phone:
Email:
Thank you for answering the following questions, at whatever length you feel led. Please feel free to use the reverse side of the page, or to add pages, as necessary.

What are your fondest memories of music at Westmont?

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?

Results, 2000: on file in Music Department office
**Review of the Work of an Exemplary Student**
See “Assessment: Review of the Work of an Exemplary Student” above

**Examples of Written Work**
On file in Music Department office

**Music Courses and Ensembles Self-Assessment**
On file in Music Department office

**Music Private Lesson Self-Assessment**
On file in Music Department office

**Audio and Video Recordings of Performances and Jury Exams**
On file in Music Department office

**Programs of Performances**
On file in Music Department office

**Auditions and Entrance Evaluations**
On file in Music Department office

**Piano Proficiency Exams**
See “Assessment: Results of Piano Proficiency Exams” above

**Observations of the NASM Evaluation Team**
To be completed Fall 2006, Spring 2007