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Department of Visual & Performing Arts in Education

The University of British Columbia
Vancouver, Canada

Date October 28, 1993

DE-6 (2/88)
ABSTRACT

Trinity Western University is a relatively small, private Christian university located in Langley, British Columbia. The institution opened in 1962 as Trinity Junior College with a student body of seventeen, and until 1977 offered a two-year university transfer program. Today, Trinity Western University serves over 1200 full-time undergraduate students who pursue subject majors in twenty-five discipline areas, each of which leads to a baccalaureate degree. In 1983, the first B.A. degrees in music were granted.

The purpose of this study was two-fold: (1) to evaluate the quality and excellence of the music program at Trinity Western University and (2) to determine what qualities and attributes should characterize a music program for the 1990s and beyond within the context of a private, relatively small Christian liberal arts university in Canada. The ideals and philosophy of the comprehensive musicianship movement as well as a College Music Society Study Group's call for a curriculum characterized by a comprehensive musical perspective served as the ideological basis for the study. Evaluation models of Daniel Stufflebeam, Robert Stake, and Elliot Eisner influenced the methodology.

The program as it is presently constituted was evaluated according to the standards and guidelines for liberal arts degrees in music as prescribed by the National Association of Schools of Music. The primary data for the study were derived from questionnaires administered to six stakeholder-based respondent groups: entering first-year music students, students mid-way...
through the program, music graduates from 1983-92, faculty, administrators, and members of the board of governors. Twenty-four aspects of the curriculum were evaluated. Responses were analyzed using ANOVA procedures and one or more of seven independent variables. Additionally, responses by first-year students and graduates to six personal qualities requisite to the development of comprehensive musicianship were analyzed.

A seventy-five item survey of characteristics of a music program for the 1990s and beyond was administered to all participants. Responses were analyzed using ANOVA procedures and five independent variables, ranked as to relative importance, and placed in one of eight categories.

The study concludes with six specific curricular recommendations, and offers five suggestions for future study and research.
# TABLE OF CONTENTS

Abstract .................................................................................................................. ii  
Table of Contents .................................................................................................... iv  
List of Tables .......................................................................................................... vi  
Acknowledgements ................................................................................................... viii

## CHAPTER ONE: THE PROBLEM
- Introduction ........................................................................................................ 1  
- Statement of the Problem ................................................................................... 4  
- Purpose of the Study ........................................................................................... 5  
- Research Questions ............................................................................................. 6  
- Variables ............................................................................................................... 7  
- Hypotheses .......................................................................................................... 7  
- Methodology ........................................................................................................ 8  
- Need for the Study ................................................................................................ 10  
- Definition of Terms ............................................................................................. 12  
- Assumptions ......................................................................................................... 14  
- Scope and Delimitations ....................................................................................... 14

## CHAPTER TWO: REVIEW OF RELATED LITERATURE
- Research Studies ................................................................................................... 16  
- Proceedings and Reports ..................................................................................... 23  
- Comprehensive Musicianship Principles ............................................................. 28  
- Evaluation Models ............................................................................................... 36

## CHAPTER THREE: METHODOLOGY
- Introduction ........................................................................................................... 48  
- Participants in the Study ....................................................................................... 50  
- The Survey Forms: Preparation, Administration and Content ......................... 52  
- Data Processing and Entry ................................................................................... 56  
- Data Analysis ....................................................................................................... 57

## CHAPTER FOUR: RESEARCH FINDINGS
- Profile of Participants ............................................................................................ 63  
Results and Discussion: 
  - Research Question 1 ......................................................................................... 68  
  - Research Question 2 ......................................................................................... 73  
  - Research Question 3 ......................................................................................... 75  
  - Research Question 4 ......................................................................................... 79  
  - Research Question 5 ......................................................................................... 86
<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Dependent and Independent Variables and Statistical Procedures Applied in Analyzing the Data</td>
<td>61</td>
</tr>
<tr>
<td>2. Respondent Groups by Gender</td>
<td>64</td>
</tr>
<tr>
<td>3. Option Selected By Graduates and Mid-program Students</td>
<td>64</td>
</tr>
<tr>
<td>4. Primary Applied Area of Study: Vocal and Instrumental</td>
<td>65</td>
</tr>
<tr>
<td>5. Specific Instrumental Study Area</td>
<td>65</td>
</tr>
<tr>
<td>6. Initial Career Goals Upon Entering the Music Program Stated by Graduates and First-year Students</td>
<td>66</td>
</tr>
<tr>
<td>7. Denominational Affiliation of Students</td>
<td>67</td>
</tr>
<tr>
<td>8. Comparison of the National Association of Schools of Music Criteria for the Liberal Arts B.A. Degree in Music with Trinity Western University Requirements for the B.A. Degree in Music</td>
<td>73</td>
</tr>
<tr>
<td>9. Reasons Students Choose to Study Music At TWU</td>
<td>75</td>
</tr>
<tr>
<td>10. Graduates' Level of Satisfaction Responses to Twenty-four Curricular Components</td>
<td>81</td>
</tr>
<tr>
<td>11. Graduates' Level of Satisfaction with Twenty-four Curricular Components Ranked by Combined % of Satisfied and Very Satisfied</td>
<td>82</td>
</tr>
<tr>
<td>12. ANOVA Summary Table for Impact of Primary Applied Area on Graduates' Level of Satisfaction</td>
<td>85</td>
</tr>
<tr>
<td>13. ANOVA Summary Table for Impact of Initial Career Goal on Graduates' Level of Preparedness Overall</td>
<td>87</td>
</tr>
</tbody>
</table>
14. Selected Personal Qualities as Rated by First-year Students and Graduates

15. Seventy-five Characteristics of a Music Program (S1 to S75) in Rank Order (Expressed as a Percentage of N Respondents)

16. ANOVA Summary Table of Significant Results for Impact of Group on S1 to S75 (Music Program Characteristics) Including Means and Standard Deviations for Each Group

17. Statements of Characteristics of a Music Department Which Yield Statistically Significant Differences Between One or More Pairs of Respondent Groups

18. Prioritization of Options Within a Liberal Arts B.A. Music Program

19. Options to Upgrade to B.Mus., Priority A and B
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CHAPTER ONE

Introduction

Trinity Western University is a relatively small, private Christian university located in Langley, British Columbia. Students major in twenty-five discipline areas each of which leads to a baccalaureate degree. In its brief thirty-one year history, Trinity Western has grown from a two-year junior college with seventeen students to a degree granting university with an undergraduate enrollment in September 1992 of 1235 students (full time equivalent),¹ and full membership status in the Association of Universities and Colleges of Canada.

In 1960, at its annual conference in Green Lake, Wisconsin, the founding denomination, The Evangelical Free Church of America, authorized an appointed School Committee "to design a curriculum which would enable students to transfer to the University of British Columbia. . . ."² The institution opened in September of 1962 and was known as Trinity Junior College, the first two-year junior college in the province of British Columbia. In his book which chronicles the first twelve years of the college, the founding president, Dr. Calvin Hanson, states emphatically that the purpose of the school was to provide the first two years of university training in a Christian context:

¹Trinity Western University Census, Fall 1992, p. 3, prepared by the registrar's office.

Trinity Western College was not designed to be a Bible College or a Theological College of some stripe, but was to be a liberal arts college. It was to be a liberal arts college of a unique kind (for Canada) and that quality would be a thoroughgoing orientation to the Bible and the Christian world and life view.\(^3\)

As a Christian university, Trinity Western identifies with and is committed to historic, orthodox Christianity as expressed by a twelve-article statement of faith (see Appendix F).

Concern for academic credibility and respectability characterized discussions by the School Committee. Minutes from an October 1961 meeting refer to "a curriculum . . . closely patterned after standards set by the provincial university. . . ;"\(^4\) moreover, the president stated that "as the only private college of its kind [in Canada] we would have no choice but to bring ourselves in line as closely as possible . . . with the program . . . at the [public, provincial] universities if we hope to attract students from Canada."\(^5\)

In 1972 the name of the institution was changed from Trinity Junior College to Trinity Western College. Subsequent developments included an amendment in 1977 to the Trinity Western College Act which permitted the development of a four-year program and a further amendment in 1979 which gave the college degree-granting privileges. The first baccalaureate degrees were awarded in April of 1980. After being admitted in 1984 to full membership status in the Association of Universities and Colleges of Canada, the Trinity Western College Act was again amended by the provincial legislature in October 1985, an amendment changing the name to Trinity

\(^3\)Ibid., 101.

\(^4\)Ibid., 92.

\(^5\)Ibid., 92-93.
Western University.\textsuperscript{6}

The aims of the university as a whole are expressed in a mission statement that was formulated in the late 1970s:

The mission of Trinity Western University, as an arm of the Church, is to develop godly Christian leaders: positive, goal-oriented university graduates with thoroughly Christian minds, growing disciples of Jesus Christ who glorify God through fulfilling The Great Commission, serving God and man in the various marketplaces of life.\textsuperscript{7}

In response to a mandate from the university's Board of Governors, each of the university's academic divisions formulated a mission statement focusing more specifically on the division's uniqueness.\textsuperscript{8} One of those academic divisions is Fine Arts which allows for study in three subject areas: art, drama, and music. The Fine Arts Division mission statement was approved by the university's Board of Governors in October of 1989:

The mission of the Fine Arts Division [now known as the departments of Art and Drama, and Music] at Trinity Western University is to contribute to the development of each student's God-given personality and ability to live maximally, by increasing his/her appreciation of and knowledge of human creativity and artistic endeavor, and within that context also to cultivate the development of godly Christian artists who will glorify God by

\textsuperscript{6}Trinity Western University, 1993-94 Academic Calendar, 9.

\textsuperscript{7}Ibid., 2.

\textsuperscript{8}Until the 1991-92 academic year, the university's curricula were structured within the context of eight academic divisions. Recent restructuring dispensed with the eight divisions in favour of four faculties—Arts and Religious Studies, Business and Economics, Natural and Applied Sciences, and Social Sciences and Education—each administered by an assistant dean who oversees the work of several departments and department chairs. The former Fine Arts Division now comprises two departments—Music, and Art and Drama—within the Faculty of Arts and Religious Studies. The mission statement of the former Division of Fine Arts is still appropriate for the two aforementioned departments in the new structure.
striving for the highest standards of artistic excellence, ministering
to God's people, and contributing to the enrichment and
beautifying of life through the fine arts both in the church and in
society.\footnote{Fine Arts Divisional Review, submitted to the Board of Governors of Trinity Western University, September 1989, p. 1.}

For purposes of this study, discussion will centre on the music
program, and more specifically on the curriculum relating to the major in
music leading to the B.A. degree. The first B.A. degrees in music were
awarded in April of 1983. As of April 1993, fifty-seven students have been
granted a B.A. degree in music from Trinity Western University.

Statement of the Problem

We live in a complex, rapidly changing, pluralistic, technological, and
multi-cultural society. Trinity Western's mission is to train and develop
leaders to serve in the various marketplaces of life. To provide such
leadership in a musical sense requires the encouragement and development
of comprehensive musicianship in each student. James Standifer recently
cited Robert J. Werner's remarks made twenty years ago regarding the essence
of comprehensive musicianship:

\footnote{James E. Standifer, "Comprehensive Musicianship: A Multicultural}

\ldots [it] represents basically an attitude or an approach to music education. It might also be thought of as consisting of skills,
understandings, and experience in the three essentials of
musicianship: creation, performance, and analysis. That is,
listening through either visual or aural perception. These
components are all based on the ability to use the elements
common to the music of all times and places. \ldots "These elements
have been identified not as part of a rigid methodology, but rather
as the basis of a relatively flexible model to give continuity and
cohesion to a more comprehensive consideration of the many
expressions of music man has devised."\footnote{James E. Standifer, "Comprehensive Musicianship: A Multicultural


The ideals and philosophy of the comprehensive musicianship movement will serve as the ideological basis for this study and will be discussed more fully in chapter two. In addition, the standards for undergraduate liberal arts music programs as outlined in the Handbook of the National Association of Schools of Music (NASM) will serve as points of reference and comparison.

The major problem was to determine what specific qualities and attributes should characterize a music program for the 1990s, and beyond, within the context of a private, relatively small, Christian liberal arts university in Canada, such as Trinity Western University. In other words, what kind of music program at Trinity Western will best prepare its graduates to provide competent and effective leadership as musicians and educators in our multi-faceted society as we approach and move into the twenty-first century?

Purpose of the Study

The primary purpose of this study was to evaluate the quality and excellence of the music program at Trinity Western University so that its graduates will be well prepared as musicians and educators to face the opportunities and challenges they will experience in the future. Therefore, it was hoped that this research would produce a document that challenges and helps both the administration and the music faculty of the university to think critically about the program, and a document that contained recommendations that would improve the program and curriculum. Although this study was institution specific—a case study—the author

believed its findings and recommendations could provide useful insights for curriculum planning among music faculty and administrators of music programs in other private, Christian liberal arts institutions in Canada who wish either to develop a program or improve an existing one.

Research Questions

To address the aforementioned rather broad problem requires that the following more specific questions be addressed:

1. Does the B.A., major in music, at Trinity Western University\textsuperscript{11} conform to the standards for a "liberal arts" degree as prescribed by the National Association of Schools of Music (NASM)?

2. Why do students decide to study music at TWU?

3. What expectations do entering first-year students have of TWU's music program?

4. To what extent are graduates of the music program satisfied with the various components of the music education they received?

5. How well prepared were the program's graduates for subsequent musical pursuits?

6. How do entering first-year music majors at TWU compare with TWU music graduates on selected personal characteristics requisite to the development of comprehensive musicianship?

7. What characteristics of a music program for ensuing years are deemed important by its stakeholders?

\textsuperscript{11}Trinity Western University will hereafter be referred to as Trinity Western, or TWU.
Variables

The study was designed to consider the impact of one or more of eight independent variables on four dependent variables. The following are the dependent variables: (1) level of satisfaction on each of twenty-four program components; (2) level of preparedness; (3) six selected personal characteristics; and (4) level of agreement with each of seventy-five music program characteristics. The independent variables include: (1) the group responding; (2) gender; (3) denominational affiliation; (4) initial career goal; (5) primary applied area; (6) option within the major; (7) year of graduation; and (8) style of music preference.

Hypotheses

1. TWU's music program, as described in the university's Calendar, conforms to the generally accepted standards and guidelines for liberal arts degrees in music as prescribed in the NASM handbook.

2. Students choose to study music at TWU primarily for the following reasons: (a) the relatively small size of the institution and its music department; (b) the opportunity to study music from a Christian perspective; (c) the chance to integrate music with a liberal arts education.

3. Entering first-year music students expect TWU's music program to expose them to a broad, comprehensive musical experience that will prepare them to pursue their career goals.

4. Sixty percent, or more, of graduates respond "satisfied" or "very satisfied" on a five-point Likert scale measuring levels of satisfaction with each of twenty-four components of TWU's music program. No statistically significant difference exists among graduates' mean response to each
component when tested using ANOVA procedures and the variables of
gender, primary applied area, initial career goal, option, and year of
graduation.

5. No statistically significant difference exists among graduates' mean
responses on a five-point Likert scale regarding their perceived level of
preparedness for post-graduation pursuits when tested using ANOVA
procedures and the variables of gender, primary applied area, initial
career goal, option, and year of graduation.

6. No statistically significant difference exists between first-year music
students' and graduates' mean responses on a five-point Likert scale
regarding selected personal characteristics requisite to the development
of comprehensive musicianship.

7. Fifty percent, or more, of program stakeholders respond "agree" or
"strongly agree" on a five-point Likert scale measuring levels of
agreement with each of seventy-five characteristics of an ideal music
program for Trinity Western University. No statistically significant
difference exists among stakeholders' mean response to each characteristic
when tested using ANOVA procedures and the variables of respondent
group, initial career goal, primary applied area, musical style preference,
and denominational affiliation.

Methodology

The principal method used in the collection of data involved the use
of questionnaires. Three data collection instruments were created which
provided both quantitative and qualititative data:

1. A questionnaire was administered to entering first-year music majors (see
Appendix A), and was designed to provide the following information:
(a) a profile of musical activities, experiences, and formal training before entering the university; (b) a profile of career goals and aspirations; (c) a profile of selected personal qualities; and (d) a profile of expectations of TWU's music program.

2. A questionnaire was mailed to music graduates from the first ten graduating classes since the inception of Trinity Western's music program. The questionnaire (see Appendix B) was designed to provide several types of data: (a) a profile on the graduates with regard to their TWU graduation status and subsequent musical activities, experiences, and/or further training; (b) a profile on career goals and aspirations; (c) a profile of selected personal qualities; and (d) a retrospective profile—a level of satisfaction, indicated on a five-point Likert scale, with twenty-four facets of TWU's music program.

3. The third instrument, entitled "Characteristics of a Music Program for Trinity Western University" (see Appendix C), includes seventy-five statements adapted and developed from materials included in a 1988 study of the music program at Belhaven College, a Christian liberal arts college in Jackson, Mississippi. Six respondent groups—graduates, first-year music majors, music students mid-way through the program, present and former music faculty, members of the Board of Governors, and selected administrators of the university—were instructed to indicate their level of agreement with each statement on a five-point Likert-type scale ranging from Strongly Disagree to Strongly Agree. A comparative analysis of the frequency of responses expressed as a percentage of the total number of respondents as well as the mean of responses to each statement by each of the aforementioned groups will be included. These characteristics will be subjected to a rank-ordering process as to relative importance.
Descriptive statistics are provided for all pertinent variables. Additionally, for each of the dependent variables, analysis of variance (ANOVA) procedures were conducted on numerical data deriving from responses to items on Likert-type scales. Narrative data were analyzed for any significant themes, insights and/or recommendations not readily apparent in the quantitative data.

Need for the Study

In its thirty-one year history, and more particularly since the inception of the B.A. degree in music, there has been no data collected systematically from the program's major stakeholders,\(^\text{12}\) the students, regarding their expectations, perceptions, and attitudes about the program, nor have they been given the opportunity to contribute in a formal manner to discussions and decisions made surrounding program and curricular issues. Ganz states emphatically that "the student's point of view MUST be heeded." He continues:

After all, music schools are not supposed to be self-perpetuating monuments for the benefit of their faculties and administration, but rather places of professional and pre-professional learning for those desirous and qualified at eventually earning their living in the field of the Art of Music.\(^\text{13}\)

Moreover, NASM, while acknowledging the important role of faculty in


developing, implementing, and evaluating the curricula, standards and policies for the department, states that "normally, student views and judgments are essential in those matters in which students have a direct and reasonable interest." In a similar vein Richard Colwell asserts that any type of program evaluation must take into account the concerns, perceptions, and expectations of the individuals in the program.

In responding to a Fine Arts divisional review conducted by TWU's fine arts faculty and completed in October of 1989, the TWU Board of Governors recommended that from among the three departments in the division "we develop music as a centre of excellence for mission communication." Implicit in this recommendation is the need for a careful and comprehensive critical evaluation of the present program in order to guide future decisions regarding the program. An earlier document, "TWU 2001: Preparing for the Third Millennium," drafted in 1988 by the university's administration and approved by the Board of Governors in October of the same year, emphasizes, among other things, the need for the university's curriculum to prepare students for the twenty-first century:

The fundamental premise of TWU 2001 is that the decade of the 1990s should be invested in the future. . . . To plan merely for the closing years of this century would be short-sighted; a bolder course is required. . . . TWU 2001 seeks to marshall now . . . the intellectual, spiritual, moral, [and] creative . . . forces required to face the unprecedented challenges of a world transformed by massive social, technological, moral, and philosophical


16Summary response by TWU's Administrative Committee and Board of Governors to the fine arts divisional review, January 1990.
alterations... Consequently, our thrust must be to prepare men and women who can respond to change with adaptive effectiveness. More importantly, they must be able to move ahead boldly in the face of uncertainty and ambiguity.\textsuperscript{17}

Because of Trinity Western's uniqueness in Canada as the largest private, Christian university, whose overarching mission is to prepare graduates to serve as leaders in a variety of contexts and marketplaces, and because of the Board of Governors' recommendation, the music department's program and curriculum must be examined, and, where necessary, improvements and/or changes made which will better equip graduates to confront the diverse challenges and opportunities they will face as they pursue their career goals.

\textbf{Definition of Terms}

\textbf{Church-related Colleges}: for purposes of this study "Church-related Colleges" refers both to accredited liberal arts colleges or universities, and accredited Bible colleges with a substantive liberal arts core which offer a four-year curriculum leading to a baccalaureate degree.

\textbf{Accredited}: any church-related colleges referred to have been approved by, and are members in good standing of, one or more of the following: The Association of Universities and Colleges in Canada, The American Association of Bible Colleges, The National Association of Schools of Music.

\textbf{Evangelical, charismatic}: denominations which teach salvation by faith in the atonement of Jesus, but which also emphasize divinely inspired personal experiences or gifts such as healing, prophesying, or glossolalia. Corporate worship styles are usually characterized by considerable freedom and spontaneity and utilize contemporary, popular musical idioms and genres.

Evangelical, non-charismatic: refers to denominations which teach salvation by faith in the atonement of Jesus, but which, although acknowledging divine inspiration, place less emphasis, at least in corporate worship, on divinely inspired personal experiences. Corporate worship styles are more carefully planned and structured, and tend to utilize musical idioms and genres which are perhaps most frequently referred to as conservative or traditional.

Comprehensive Musicianship: refers to musical literacy and musical understanding realized through the development of competency in analyzing music, organizing the sounds and silences of music, and performing music. It is based on a common elements approach whereby individuals are prepared to deal in an integrated manner with a multiplicity of musical styles and genres.

Stakeholder: according to National Institute of Education documents, stakeholders include "people who make decisions about the program . . . [and] all the people whose lives are affected by the program and its evaluation." 18 For purposes of this study stakeholders include administrators, board members, faculty, first-year students, students midway through the music program, and graduates.

Curriculum Workers: individuals who have responsibility for making decisions regarding the nature of a program and its curriculum (e.g., developing, implementing, assessing). For purposes of this study, curriculum workers include the department chair, assistant dean, vice-president of academic affairs, and the university's academic council.

18Weiss, 9.
Assumptions

This writer has formulated the following basic assumptions:

1. Music programs are an important and integral component of liberal arts education.

2. Educational institutions (at every level), churches, communities, and artistic organizations (amateur and professional) expect well-trained, visionary leadership.

3. The standards and criteria for a liberal arts music degree as prescribed by the National Association of Schools of Music are adequate for a Christian liberal arts university in Canada such as Trinity Western University.

4. The board of governors, the administration, and the music faculty of Trinity Western University are committed to the development of a credible music program that serves both music majors and the general university student as an integral part of the entire university curriculum, and they are willing, therefore, to receive and support recommendations that will improve and strengthen the program.

5. The six populations (respondent groups) involved in the study of the music program at TWU—entering first-year students, mid-program students, graduates, faculty, administrators, and board members—are typical of similar populations at other Christian liberal arts institutions.

Scope and Delimitations

1. The study is institution specific, a case study of TWU’s music program. With regard to the matter of generalizability, Elliot Eisner points out that artistic approaches to research, which often involve the study of a single case,
should not be interpreted to mean that generalization is not possible. . . . How does one generalize from a nonrandomly selected single case? Generalization is possible because of the belief that the general resides in the particular and because what one learns from a particular one applies to other situations subsequently encountered. . . . Artistic approaches to research try to locate the general in the particular. . . . The expectations we acquire from our experience of the particular become a part of our anticipatory schema; we shape our information pickup system from what we learn from individual cases. The artistically oriented researcher is interested in making the particular vivid so that its qualities can be experienced and because he believes that the particular has a contribution to make to the comprehension of what is general.19

2. This study is not an evaluation of specific courses per se, but rather a study of the program with reference to general standards and guidelines as specified by NASM, and as perceived by its principal stakeholders.

3. No attempt is made to propose specific courses and course syllabi for the music program; rather, the study suggests possible directions and emphases which might characterize the curriculum for the 1990s and beyond.

4. The study is limited to data collected from TWU documents, the NASM Handbook, graduates from the first ten graduating classes since the music program began, entering first-year students from two successive September registrations, students in mid-program, board members, administrators, and faculty.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Research Studies

Several studies of music programs and curricula in private, church-related colleges exist. With two exceptions, however, these studies are concerned with institutions in The United States; nonetheless, these studies deal with concerns not entirely unlike those this study seeks to address.

Among the earliest of these studies located was a dissertation completed in 1948 by David Suderman. His study provides "a critical analysis of how effectively the music program functions in the liberal arts church-controlled colleges"¹ in the state of Kansas. Based on his study of college catalogues, interviews with faculty, and responses to a questionnaire of graduates over a seven-year period, Suderman wished to determine the adequacy of the programs studied with regard to the development of solid, well-rounded musicianship, and teacher preparation. On both issues, the study indicated weakness and inadequacies in the curricular offerings. Suderman attributed the perceived weaknesses and inadequacies in the program to the fact that music was not an integral part of the liberal arts curriculum; the musical offerings were either tangential or extra curricular and music as a legitimate pursuit had not yet been fully realized or accepted

¹David Suderman, "The Music Program of Church-controlled Liberal Arts Colleges in Kansas" (Ph. D. diss., George Peabody College for Teachers, 1948), 16.
by liberal arts colleges as a whole.

In 1962, fourteen years after Suderman's study of Kansas liberal arts colleges, Henry L. Cady completed a study of music, also in the liberal arts colleges of Kansas, as well as in Missouri. Cady's study dealt primarily with the philosophical and practical role of music in the small liberal arts colleges of these two states. Twenty-five schools were included in his study. "Cady's findings reveal a gradual acceptance [by 1960] of music in the liberal arts offerings as integral rather than tangential."² Music and musicians (both teachers and students) were now acquiring academic respectability.

Subsequent to Cady's research, several additional studies were undertaken to analyze the music curricula of various selected church-related colleges. In 1965, Donald P. Grant completed a study comparing eighteen colleges in California with fourteen institutions outside of California. Grant's data, as in all of the studies reviewed, were derived from college catalogues, interviews with administrators and faculty, and questionnaires. The prevailing problems at the institutions Grant studied were as follows: weak and ineffective instrumental programs, inadequate facilities and equipment, very little administrative understanding and support, low budgets, and inadequate student recruitment strategies. These problems, similar to those noted by Suderman, are directly related to Grant's observation that "in many of the colleges surveyed music did not have a vital role in the general education curriculum."³ Thus, even though Cady's


³Donald P. Grant, "An Analysis of the Music Curricula of Selected Church-related Colleges in California" (Ed.D. diss., University of Southern California, 1965).
research three years earlier had reported that music as an integral part of liberal education had gained acceptance in liberal arts colleges (at least in the colleges he studied), this was not yet the case with the institutions included in Grant's study.

Three other studies surveyed deal with specific denominational schools. Both Earl Maust and Earl Lehman studied the same six Mennonite colleges, while Franklin Williams studied eleven colleges affiliated with the American Lutheran Church. Maust's study is essentially an historical account of the primary music developments in Mennonite-controlled liberal arts colleges, and the influence of the church on the college music program. He was, however, also concerned about the status of libraries, facilities, equipment, and quality of the faculty. He reports that the faculty—largely Mennonite—are well qualified both in training and experience. Four of the six schools offering a major in music education meet or exceed the National Association of Schools of Music standards except in the area of performance.

Lehman's study, completed five years later, more specifically analyzes the effectiveness of the curricula of these six institutions. On the basis of his analysis of questionnaires sent to all music major graduates from a ten-year period (1960-61 to 1969-70), Lehman reports that graduates expressed concern over the lack of quality teaching—a noteworthy observation given Maust's report regarding the well-qualified faculty—and obsolete materials being used in music education courses. Recommendations were also made regarding the

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5Earl W. Lehman, "A Study of the Effectiveness of the Music Curricula of the Liberal Arts Colleges Affiliated With the Mennonite Church" (Ph.D. diss., Ohio State University, 1973).
offering of a church music major (or at least courses related to church music) as a means of continuing the musical heritage of the church as well as providing a vital influence in determining the musical activities of the church.

Williams' appraisal of colleges associated with the American Lutheran Church was useful in clarifying goals for the music departments of the colleges studied. Replies to questionnaires and interviews with faculty and administrators revealed areas of concern with facilities, methods courses, and insufficient time in the curriculum for study in the major area. Williams' study also revealed the the B.A. programs in the colleges studied did not meet NASM standards.

Three additional dissertations address concerns shared by this researcher with regard to private, religiously-oriented colleges. Anna Mae Terry's 1959 study of 208 institutions revealed that widespread variation exists among colleges in semester hour requirements for graduation, the amount of credit given in theory, as well as requirements and the amount of credit given in applied music. David Dunbar's study of ninety-eight colleges focuses essentially on church music curricula. He proposed a curriculum designed to assist the student as follows:

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8David G. Dunbar, "A Study of the Church Music Curricula of Selected Religiously Oriented Liberal Arts Colleges" (D.M.A. diss., University of Southern California, 1970).
(1) to formulate a philosophy of music and worship; (2) to gain historical perspective through the study of the principal musical and ecclesiastical movements in church history; (3) to acquire competency in administering a music program of a local parish; (4) to acquire techniques for evaluating musical activity within the church; and (5) to achieve self-awareness of his promise as a professional church musician.9

More recently (1983), Lena Leach completed a study of eighteen schools in Ohio and bordering states.10 These institutions were associated with the American Association of Bible Colleges. Although she was studying Bible colleges, which exist ostensibly to train church workers, her recommendations for these colleges to develop interdisciplinary programs and state-certified music education programs derive from the increasing demand for Bible college graduates to be involved in Christian day-schools, day care, and church-sponsored music schools.

Two relatively recent studies deal with church-related colleges in Canada.11 Neither of these studies, however, deal with music programs in the context of liberal arts colleges; Bible college music programs were considered. Donald Thiessen surveyed seven schools affiliated with the American Association of Bible Colleges to determine what categories of music instruction were considered important and achieved by college personnel. Varying levels of importance and achievement were attached to seven broad

9Ibid., see Dissertation Abstracts International, 31, 6095-A.

10Lena M. Leach, "A Survey of Music Programs in Schools of the American Association of Bible Colleges in Ohio and Contiguous States" (Ph.D. diss., Ohio State University, 1983).

subject areas: theory, history, performance, conducting, church music, pedagogy, and administration. Thiessen concluded that the institutions must work diligently to ensure a satisfactory level of achievement in those areas deemed to be important.

Duane Emch's dissertation is both institutional and denomination specific. His study was undertaken to develop a music curriculum for Canadian Bible College in Regina, Saskatchewan in order to enhance the ministry of music in Canadian churches associated with the Christian and Missionary Alliance denomination. In addition to providing a detailed list of competencies and qualities considered desirable for ministers of music, perhaps Emch's most convincing recommendation is that music students be exposed to "real-life" practical experiences in church music ministry throughout their entire undergraduate education. He suggests both observation and, in the final two years, involved internship opportunities.

A significant study was carried out in 1988 at Belhaven College, a Presbyterian liberal arts college in Jackson, Mississippi.\textsuperscript{12} At the time the study was conducted, the enrollments at Belhaven College and Trinity Western were comparable. Belhaven College is a Christian liberal arts college which has a music program accredited by NASM. The researcher, at the time Vice President for Academic Affairs at Belhaven College, stated that "the purpose of the study was to identify the characteristics of the ideal department of music in the small Christian liberal arts college in the next ten years, in order to assist the faculty and administration of Belhaven College in developing a plan for the improvement and expansion of its Department of

\textsuperscript{12}Owen C. Elder, Jr., "Characteristics of the Ideal Department of Music in a Small, Christian Liberal Arts College in the Decade Ahead: Report of a Delphi Study," (Jackson, MS: Belhaven College, 1989).
Music." Using the Delphi methodology the researcher invited three distinguished musicians to participate in the study as consultants. Two consultants were selected from an approved list provided by the executive Committee of the National Association of Schools of Music: Dr. Robert Blocker, presently of the School of Music at the University of California at Los Angeles, former dean of the School of Music at North Texas State University, who at the time of the study was Dean of the School of Music at Baylor University; and Dr. Harold Best, Dean of the Conservatory of Music at Wheaton College. The third consultant, "an outstanding practitioner in the field of church music," was Mr. Roger McMurrin, Director of Music at Coral Ridge Presbyterian Church in Fort Lauderdale, Florida, a church known and respected nationally for its music program. In addition to the contributions of the consultants, six music faculty, ten music students in a theory class, and five members of the college's central administration participated in the study. Elder reports that consensus was reached among the participants regarding the importance of thirty-five characteristics for the ideal music department in a small liberal arts college.

Each of the three consultants prepared an essay in the first phase of Elder's study. In addition to the thirty-five agreed-upon characteristics

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13 Ibid., 1.

14 Ibid., 2.

15 Ibid., 7.

reported by Elder, this researcher has abstracted twenty-eight additional characteristics from the three essays prepared by the consultants and created twelve more, for a total of seventy-five statements (see Appendix C). These will be utilized in the present study of Trinity Western University's music program.

In summary, the literature dealing with church-related institutions, particularly Christian liberal arts institutions as opposed to Bible colleges, is not extensive. The research studies cited in this chapter share several common themes. Suderman, Cady, Grant, Maust, Williams and Lehman, all report inadequacies in one or more of the following areas: facilities and equipment, ineffective and obsolete music education curricula, and difficulties in mounting effective instrumental programs. Since these six studies are now rather outdated, ranging from 1948 to 1973, respectively, follow-up studies would be appropriate to determine present circumstances. Dunbar's study (1970) and the more recent studies by Leach, Thiessen, and Emch contain recommendations primarily intended for church music and Bible college curricula; however, Emch's recommendation for practical experiences particularly in the form of internships could be useful in the liberal arts context.

Proceedings and Reports

In addition to the aforementioned literature, relatively recent published proceedings of the annual meetings of the National Association of Schools of Music contain thought-provoking, relevant articles which prompted the present study. Joseph Polisi states:

As we move closer to the turn of the century, the [North] American musical establishment and its institutions of musical training are examining the reality of the music profession and
understanding that the young performing musician faces years of rigorous training followed by a career with limited opportunities for employment. Schools of music . . . are facing an impending crisis which will require examining curricula. . . . Can courses of study which are deeply rooted in the nineteenth century produce the musician who will meet the demands of the future?17

Polisi argues for the creation of curricula "which will provide the young musician with all [sic] the tools necessary for success"18 in the closing years of this century.

Donald McGlothlin discusses the vulnerability of music programs and certain other liberal arts disciplines (e.g., philosophy, art, literature) in an age characterized by scarce resources, pressure for accountability from governing boards and politicians, the demand for quantifiable data which can "be isolated, . . . measured, analyzed, and nicely categorized by the computer,"19 and where the corporate model of productivity is the norm. While acknowledging the significance of these characteristics in late twentieth-century society, McGlothlin argues for a broad-based liberal arts curriculum which includes music. He suggests, however, that "it is altogether appropriate that we review the mission and quality of our music programs and reassess our priorities,"20 which is the intent of the present study.

Theodore Lucas discusses the growing interest in, and the role of, the liberal arts in the professional education of young artists, and the place of the

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18 Ibid., 126.


20 Ibid., 95.
performing and visual arts in general education programs. Specifically, he seeks to address how church-related colleges can offer students a liberal arts education of high calibre while maintaining high quality professional programs necessary to produce our future artists, musicians, actors, and dancers. He admonishes curriculum workers as follows:

Before we seek solutions, we must carefully define the problem. . . . It is incumbent upon all of us to take a long, serious look at what we are doing. We must begin by asking some fundamental questions: What is the purpose of undergraduate education? What is the mission of our institution? What kind of music department do we want to be? Are we putting the students first? Let me urge you to involve your students if you plan to undertake a self-study of this nature; as always, we can learn a lot from them.\textsuperscript{21}

Dr. Harold Best of Wheaton College addressed the issue of church relatedness, music, and higher education. While recognizing that there are varying degrees of church relatedness, "subcultural peculiarities, theological imperatives, or practitional devices" associated with various institutions, Best admonishes his readers that

\textit{none [of these factors] must be allowed to dilute or compromise the generic activities, standards, and components which together comprise excellent and complete undergraduate musical training. No exterior polity, spiritualized or not, which subordinates artistic means to ecclesiastical ends can be allowed to intrude into the creative thirst which characterizes our music students. Church relatedness simply cannot imply creative inhibition.} \textsuperscript{22}

In 1986 The College Music Society (CMS) appointed an eight-member


study group to examine the content of undergraduate music curricula in post-secondary institutions in the United States. The Study Group began its work by first reviewing, analyzing, and summarizing five contemporary national reports dealing with the status of undergraduate education in general. The Study Group identified eight recurrent themes which emerged from the reports, "themes which frequently have direct relevance to the undergraduate music curriculum:"

First, . . . the central importance of liberal arts studies, studies which prepare for a life of learning as well as for life's work. . . .

Second, . . . the value of inquiry, abstract logical thinking, and critical analysis. . . .

Third, every unit of knowledge can be examined from a multitude of analytical perspectives. . . .

Fourth, . . . the importance of process [teaching students how to learn] as well as product [teaching a repertory of standard works]. . . .

Fifth, . . . a call for increased and active student involvement in the educational process. . . .

Sixth, . . . a balance between depth and breadth. . . .

Seventh, . . . the dangers of fragmentation of thought and narrow disciplinary focus. . . .

Finally, the reports . . . reaffirm the importance of the arts disciplines. . . .


24The College Music Society, Music in the Undergraduate Curriculum:
The Study Group's published report asserts "that present [music] curricula may not be congruent with the challenges of the contemporary environment in which music and liberal arts students live and work."\(^{25}\) Several issues of significance for curriculum development are discussed in the report: the "ethnic and cultural diversity" which characterizes North American society, the "pluralistic perspective of our age," and the extraordinary developments in technology. These factors, and others, require a broader and more comprehensive perspective in determining the focus and content of the undergraduate curriculum in music. This requirement for a comprehensive perspective led the Study Group to articulate a list of "seven essential competencies" which music students must develop for meaningful involvement in the musical life of North America:

1. a working knowledge of [North] American musics—their history, literature, and sources in art and vernacular traditions;
2. an awareness of the pluralistic nature of most musical traditions—including Western art music;
3. an understanding of various music cultures from many perspectives—their value systems, logical relationships, grammar, structure, notations (if they exist) and, within their contexts, the relationship of music to other arts, religion, philosophy, and human values;
4. an ability to make music, by performance, improvisation, and composition, and preferably in more than one tradition;
5. an ability to perceive links and connections—by means of comparative studies—that synthesize and extrapolate information gained from different disciplines and specialties;
6. a familiarity with technology and the ability to consider the electronic age in aesthetic and humanistic, and scientific and mathematical, terms; and finally,

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\(^{25}\)Ibid., 4.
7. an understanding of the political, social, and economic factors which affect the arts disciplines in the United States and the rest of the world, in order to make informed decisions as performers, listeners, composers, consumers, and/or patrons, taxpayers, and voters. 

Although the work of the Study Group focused on reports and institutions in the United States, the conclusions and recommendations which derive from that work are applicable within the Canadian context.

Comprehensive Musicianship Principles

The notions of "comprehensive musicianship" or a "comprehensive musical perspective" have been in vogue for some time; nonetheless, both the specific recommendations of the Study Group and the tone of the report overall convey an urgent message: that individual institutions and their faculty and administrators reassess—and perhaps re-focus—local curricular programs and practices in order to prepare students for life and work in the increasingly pluralistic, multicultural, and technological twenty-first century. James Standifer reports that "scholars have pointed out that twenty-first century [North] America will be the most pluralistic, multicultural nation on earth." This will require, therefore, music curricula that evolves from a comprehensive framework.

The term "comprehensive musicianship" evolved in the mid-1960s in the United States as an outgrowth of a project which began in 1959: the Young Composers Project. This project, funded by the Ford Foundation, was designed to place thirty-one young composers thirty-five years of age or

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26Ibid., 16-17.

27Standifer, 18.
younger into various elementary and secondary schools wherein they might compose for, rehearse with, and hear their compositions performed by these students. In 1963, another project called the "Contemporary Music Project for Creativity in Music" (referred to usually as CMP), also funded by the Ford Foundation, was initiated. The CMP included the Young Composers Project but changed its title to "Composers in Public Schools."\textsuperscript{28} The aims of the Contemporary Music Project were:

1. to increase the emphasis on the creative aspect of music in the public schools
2. to encourage the contemporary music idiom
3. to reduce compartmentalization
4. to cultivate taste and discrimination
5. to discover creative talent\textsuperscript{29}

The CMP Policy Committee was concerned that teacher preparation programs at that time did not adequately prepare teachers to fulfil CMP's aims. According to William Thomson, the participants in the CMP "traced the shortcomings of public school music to disturbing conditions in higher education, where the school's teachers had been educated."\textsuperscript{30} This concern resulted in a seminar conducted in April 1965 at Northwestern University to re-evaluate the professional education of teachers. Werner reports that "as a result [of this seminar] a procedure for such an education was suggested


which later became known as 'comprehensive musicianship'."\(^{31}\) The term Contemporary Music Project was superseded by, and became known as, the Comprehensive Musicianship Project because contemporary music, while an emphasis, was not the only repertoire to reflect the project's goal of "producing musicians with the capacity to approach the music of any period (past, present, and future) with intelligence and musicality."\(^ {32}\)

But what exactly is meant by comprehensive musicianship? Willoughby states that "the essence of comprehensive musicianship is closely related to Gestalt psychology: music is approached as a totality, with a concern for constituent parts as they relate to the whole. Learning is considered to be an explorative and creative enterprise."\(^ {33}\) Leo Kraft articulated the goals associated with the comprehensive musicianship movement:

> to develop a person who can perform the three musicianly functions: to be musically literate (compose), to understand and articulate what he understands (analyze), and to perform (intelligently). None of these is new. What is new is the notion that every student should be competent in all three in an integrated way.\(^ {34}\)

Holistic learning is the ultimate goal of comprehensive musicianship. The activities of listening, analyzing, creating, and performing allow students to integrate their musical knowledge. Werner asserts that comprehensive


\(^{34}\)Leo Kraft, "Reflections on CMP6," *College Music Symposium* 12 (Fall 1972): 85.
musicianship programs should produce persons who are able "to make independent value judgments about music, judgments based on a thorough knowledge of all the elements in the musical process involving creator, performer, and listener. This is perhaps the most significant ability any student can gain from his music education."³⁵

The comprehensive musicianship philosophy encourages a "common elements" approach (i.e., the consideration of frequency—or pitch, duration, intensity, and timbre) utilizing a broad spectrum of music, past and present: music of western civilization, non-western music, as well as folk music and popular music, as illustrated below:

<table>
<thead>
<tr>
<th>Common Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music is the interaction of:</td>
</tr>
<tr>
<td>Sound (pitch)</td>
</tr>
<tr>
<td>Horizontal (melody)</td>
</tr>
<tr>
<td>Vertical (harmony)</td>
</tr>
<tr>
<td>Silence</td>
</tr>
<tr>
<td>Duration (rhythm)</td>
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<tr>
<td>Qualities</td>
</tr>
<tr>
<td>Timbre</td>
</tr>
<tr>
<td>Dynamics</td>
</tr>
<tr>
<td>Texture</td>
</tr>
<tr>
<td>Form is the organization of musical elements</td>
</tr>
<tr>
<td>Context is the consideration of music—</td>
</tr>
<tr>
<td>Historically</td>
</tr>
<tr>
<td>Socially</td>
</tr>
<tr>
<td>Aesthetically³⁶</td>
</tr>
</tbody>
</table>

In order for students to make the "judgements" referred to above by


Werner, the CMP literature affirms that "a thorough knowledge of, understanding of and skill base in music concepts [is essential] without which musical development is restricted."37 (emphasis added) This knowledge and understanding of, and skill base in, musical concepts constitute the basis for what is typically known as the music theory curriculum, the primary purpose of which should be, according to McGee "to prepare the . . . [student] to deal successfully with his musical experiences outside the confines of the theory classroom. If it fails to do that, it fails its primary purpose."38 That the theory class exists to develop in students those skills that can be called basic to musicianship is affirmed by Charles Walton. He suggests that "teachers must help develop the student's abilities to identify the elements of music and develop their skills as 'tools' so that they can become better musicians."39

The literature reviewed on comprehensive musicianship does not so much define comprehensive musicianship as it describes or discusses its essence. Indeed, as one researcher observed, "there has been almost a conscious effort on the part of the CMP not to define comprehensive musicianship in order that it be a living, growing effort and not just a stagnantly defined term."40 Additionally, the proponents of comprehensive


40 Madhosingh, 15.
musicianship consciously avoid being prescriptive with regard to methodology, the order in which materials should be taken up, or the specific materials to be used. David Willoughby maintains that

Any attempt to condense the meaning of comprehensive musicianship into a succinct statement of procedure would be inadequate. It can be said, however, . . . that this idea stresses (1) the students' involvement in the application of concepts with emphasis on "doing" rather than [merely] "knowing," that is on the discovering rather than on learning by routine memorization; (2) experience with the totality of Western musical styles (particularly those in the twentieth century) and a wide variety of non-Western styles; (3) the development of competencies in creating music, performing music, and in critical listening and analysis; and (4) the integration and synthesis of musical content and experiences.41

Although many comprehensive musicianship programs have enjoyed a measure of success, Willoughby reports weaknesses perceived by some of the participants:

(1) students attained hazy overviews of material and developed little ability to particularize; (2) students did not understand the application of vocabulary and its relevance to music; (3) there was too much generalization, and too many critical details were not considered; (4) skills were not adequately developed; (5) too many superficial connections were drawn between pieces and between styles; and (6) though broadening, musical standards were lowered.42

That some weaknesses were perceived does not suggest that the goals of comprehensive musicianship should be abandoned. Rather, these perceived weaknesses suggest that perhaps those responsible for teaching need to re-evaluate their methodology and materials and discover ways of overcoming

41Willoughby, Comprehensive Musicianship and Undergraduate Music Curricula—(CMP 6), 71.

42Ibid., 38.
the shortcomings referred to above. To be successful, the teacher needs to be fully committed to the ideals of comprehensive musicianship. According to Werner, Comprehensive musicianship has to do "with the goals and attitudes that lie behind the teacher's efforts. The integrated comprehensive musicianship course requires a comprehensive musician to teach it."\textsuperscript{43}

The whole notion, then, of comprehensive musicianship embraces not so much a specific method or pedagogical approach as it represents an ideal goal towards which every musician and music educator should continually strive. The undergraduate curriculum should prepare and equip students to pursue this goal.

In its call for a more comprehensive perspective, the 1989 report of the CMS Study Group implies that many of the ideals articulated twenty-five years earlier by the proponents of the Comprehensive Musicianship Project have not yet been realized in many undergraduate music curricula. In 1976, Mary Ann Mulligan described the inadequacies of the undergraduate curriculum in terms that are perhaps—and unfortunately—all too characteristic of the curriculum of the 1990s:

Presently [1976] the undergraduate curriculum sometimes obscures rather than illuminates the nature of the musical world outside the college classroom. By and large, the music of radio, television, films, and contemporary recordings is not studied. In addition, the available training in musical performance may bear scant relation to the actual job market, and students usually pursue this study on their own. It concerns music educators that the college music department may tend to isolate young musicians [and future teachers] from the musical world they are about to enter, and thereby serve only a custodial function.\textsuperscript{44}

\textsuperscript{43}Werner, "CMP Means Comprehensive Musicianship Personified," 133.

\textsuperscript{44}Mary Ann Mulligan, "College Music Educators: Their Current Concerns," \textit{College Music Symposium} 16 (Spring 1976): 104.
Mulligan expresses concern over the often inordinate amount of time spent on traditional theoretical practices, time which could be devoted more profitably to providing students with comprehensive musical experiences that will prepare them for contemporary teaching needs.\textsuperscript{45} Indeed, the CMS report declares that "the preparation of music educators for comprehensive instruction is critical."\textsuperscript{46} James Standifer quotes Louis G. Werson, a former Director of Music for the Philadelphia Schools and an ardent supporter of CMP: "... traditional music curricula which are mainly concerned with the last two or three hundred years of European music are no longer adequate for today's students."\textsuperscript{47} Moreover, "we must recognize that much of the current population in [North] America does not identify spiritually with art music of the Western European tradition."\textsuperscript{48}

The National Association of Schools of Music (NASM), the largest accrediting agency for post-secondary music programs in North America, "only recently," according to Patricia Campbell, "consider[ed] a mandate for the inclusion of courses in not only Western concert music, but also pop music, and music of world cultures."\textsuperscript{49} The NASM Handbook, which outlines criteria and standards for music programs states the following: "all undergraduate curricula should . . . provide . . . a repertory for study that

\begin{itemize}
  \item \textsuperscript{45}Ibid., 103.
  \item \textsuperscript{46}College Music Society, CMS Report No. 7, p. 16.
  \item \textsuperscript{47}Standifer, 17.
  \item \textsuperscript{48}College Music Society, CMS Report No. 7, p. 7.
\end{itemize}
includes various cultures and historical periods. Leon Burton maintains that

the comprehensive musicianship theme served as an organizational schema (musical content, processes, expanded repertoires) for improving program quality . . . and continues to be an effective idea . . . for improving the quality of music programs and music teaching in schools.

For curriculum workers to recommend substantive and meaningful changes to a program or curriculum that will improve the quality of the program and facilitate the development of a comprehensive musical perspective requires that programs and curricula be evaluated. Current literature strongly mandates a careful analysis of present curricular practices within the context of individual institutions with a view to proposing changes and improvements that will prepare and enable our music graduates to provide competent and effective musical leadership as they approach and confront the uncertainties and ambiguities of the third millennium.

Evaluation Models

The literature on educational evaluation is extensive, providing evaluators with a substantial variety of theories, models, and approaches from which to choose for any given project. It is not the purpose of this study to provide an exhaustive critique of that literature; moreover, it would be redundant to do so since many critical sources are available. What follows, then, is a definition of, and reasons for, evaluation, and a discussion of those models or approaches which influenced the present study and guided the

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51 Burton, 69.
methodology used to carry it out (see chapter three).

Stufflebeam and Shinkfield define evaluation as follows:

Evaluation is the process of delineating, obtaining, and providing descriptive and judgmental information about the worth and merit of some object's goals, design, implementation, and impacts in order to guide decision making, serve needs for accountability, and promote understanding of the involved phenomena.52

According to this definition evaluation is viewed broadly as a three-fold process which involves the delineation of information needs, obtaining information, and providing or reporting information.53 Of the three purposes for evaluation given in the definition above, Stufflebeam asserts that the first, "to guide decision making," is the most important.54 The decisions to be made centre around the worth (i.e., its response to assessed needs) of various aspects of a program, not merely whether some predetermined objectives had been achieved. In other words, were the objectives worth pursuing in the first place? Why? Who said so?

Information that is both descriptive and judgmental is deemed appropriate in determining the efficacy of the goal being evaluated. Four aspects of the object should be assessed: its goals, design, implementation, and impacts. These four components of the object (e.g., a program, a curriculum) being assessed comprise Stufflebeam's methodology known as the context-input-


54Stufflebeam and Shinkfield, Systematic Evaluation, 159.
process-product model, which he developed in the late 1960s, and which is usually referred to by the acronym CIPP. Decision making and program improvement constitute the general thrust of CIPP. Stufflebeam states that CIPP

concentrated not so much on guiding the conduct of an individual study but on providing ongoing evaluation services to the decision makers in an institution. Especially, it is based on the view that the most important purpose of evaluation is not to prove but improve. . . . It sees evaluation as a tool by which to help make programs work better for the people they are intended to serve.55

Stufflebeam does not deny the significance of summative evaluation; indeed, both formative and summative evaluation are implicit in his model. Formative evaluation, however, is emphasized. Essentially, the CIPP categories constitute four types of studies or evaluations, all of which, one of which, or some combination of which may be conducted depending on the particular situation. A summary of each type follows.

Context evaluation is oriented primarily towards determining "the strengths and weaknesses of some object, such as an institution, a program, . . . and to provide direction for improvement."56 Fundamentally, a context evaluation attempts to discern the overall status of a program "to provide baseline data or a description of the program."57 Devries would refer to this as a study of "what is," which involves discovering "the precise nature of

55Ibid., 165.

56Ibid., 169.

prevailing conditions, practices, opinions, processes and effects."\textsuperscript{58} A well done context evaluation should result in a decision regarding the future of a program, whether or not changes are necessary in the program.

Methodologically, data for a context study may be collected by various means: interviews with the target group (Stufflebeam uses the term "clients"), a survey administered to the program's stakeholders, diagnostic tests, an examination of existing records, consensus building techniques (e.g., Delphi), and engaging outside consultants are among the means suggested.\textsuperscript{59}

Input evaluation involves the critical assessment of the means—designs, alternative strategies, approaches—whereby the program objectives or needed changes might be realized. The evaluation should result in a plan or a strategy that is appropriate for the given context and the clients it is designed to serve. Stufflebeam indicates that "there is no set sequence of steps for conducting an input evaluation."\textsuperscript{60} In all probability a variety of procedures will be followed. The following methods, though not exhaustive, are representative: review of relevant literature, visit exemplary programs, consult experts, invite and rank proposals from staff involved with the program, pilot studies.

Process evaluation, according to Roth, "is . . . concerned with determining whether the program [perhaps, although not necessarily, the one decided upon during the input evaluation stage] was implemented as


\textsuperscript{59}Stufflebeam and Shinkfield, \textit{Systematic Evaluation}, 172.

\textsuperscript{60}Ibid., 173.
planned."\(^{61}\) Four objectives of process evaluation have been articulated:

- to provide feedback to managers and staff about the extent to which the program activities are on schedule, being carried out as planned, and using the available resources in an efficient manner.
- to provide guidance for modifying or explicating the plan as needed.
- to assess periodically the extent to which program participants accept and are able to carry out their roles.
- [and to] provide an extensive record of the program that was actually implemented, [including] how it compared to what was intended, a full account of the various costs incurred in carrying it out, and overall how observers and participants judged the quality of the effort.\(^{62}\)

Stufflebeam advocates appointing one or more persons not actually involved with implementing a program to conduct the process evaluation simply because of the enormous amount of time and work required to impart credibility to the evaluation.

Finally, product evaluation is conducted "to measure, interpret, and judge the attainments of a program . . . both during a program cycle and at its conclusion."\(^{63}\) All of the effects of a program, intended or otherwise, positive and negative, should be assessed. The evaluation and judgments of the program's success should be based on a variety of data gathered from all of the people connected with the program. The product (program) may be assessed relative to some previously agreed upon standards; this may require appropriate tests and measurements involving experimental or quasi-experimental designs, rating scales, as well as anecdotal responses from a sample of participants in the program. Whether a program should be continued, deleted, or modified (and if the latter, how?) constitute the

\(^{61}\)Roth, 18.


\(^{63}\)Ibid., 176-77.
essential uses of a product evaluation. Roth states that

both context and product evaluations assess the extent to which the objectives are achieved. This difference is that "context evaluation does this systematically with respect to a total system [a program already in place], and product evaluation does so with respect to change efforts within the system. Thus context evaluation provides the specifications in terms of which product evaluation is later carried out (the specifications are the criteria for judging product utility)."

In 1967, during the time Stufflebeam was developing his CIPP evaluation framework, Dr. Robert Stake introduced his "countenance model for educational evaluation," now known as "responsive evaluation." Stake is considered "the leader of an emergent 'school of evaluation,' which calls for a pluralistic, flexible, interactive, holistic, subjective, and service-oriented approach." Stake characterized his notion of evaluation in the following manner:

\[
\text{Evaluation} = \frac{\text{Whole constellation of values held for a program}}{\text{Complex of expectations and criteria that different people have for the program}}
\]

Stake noted that the evaluator's basic task is neither to solve the equation numerically nor . . . to obtain a descriptive summary grade for the program. Instead Stake advised the evaluator to make a comprehensive statement of what the program is observed to be and to reference the satisfaction and dissatisfaction that appropriately selected people feel toward the program. . . .

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64Roth, 19.


Stake did not see the evaluator as formally gathering standards, rating them for importance, and reducing the ratings to an overall judgment. Instead, the evaluator would merely reference... people's feelings about a program.67

Evaluation of a program for Stake involves two main tasks: describing and judging a program to assist the client (i.e., the institution or department—the people operating the program) in understanding the full countenance of the program, its strengths, weaknesses, and problem areas.

According to Stake, judgments of a program should derive from the multiple perspectives of all those connected with the program, whether their criteria are in any way explicit. In the present study, perspectives of first-year students, students in the middle of the program, graduates, faculty, administrators, and board members were sought. Evaluators are not to "act as sole or final judges of... programs they evaluate,... [but] to collect and process objectively the opinions and judgments of other people."68

Those persons whose perspectives are relevant to a program being evaluated are frequently referred to in the literature as "stakeholders." Stakeholders are defined as "the people whose lives are affected by the program under evaluation and the people whose decisions will affect the future of the program."69 According to Anthony Bryk,

[Norman] Gold believed that evaluators tend to respond more to the methodological imperatives of their craft and the norms of their social science peers than to the concerns of the people engaged in running programs. The stakeholder approach was designed to remedy these problems by involving potential users of

67Ibid., 226-227.

68Ibid., 216.

evaluative evidence in the process of evaluation.\textsuperscript{70}

In Stake's approach to evaluation, he argues strongly for the use of the case study method, asserting that "case studies will often be the preferred method of research because they may be epistemologically in harmony with the reader's experience and thus to that person a natural basis for generalization."\textsuperscript{71} Stake maintains that "the case need not be a person or enterprise. It can be whatever 'bounded system'... is of interest. An institution, a program, a responsibility, a collection, or a population can be the case. . . . What is happening and deemed important within those boundaries . . . is considered vital and usually determines what the study is about. . . .\textsuperscript{72}

Ernest House is an ardent supporter of Stake's case study approach. For House, like Stake,

the primary question is "what does the program look like to the various people who are familiar with it?" . . . [House reports that] the approach has been employed in higher education mainly in the smaller colleges that lend themselves to an overall impressionistic summary. . . . A case study . . . incorporates the perceptions of those who are most familiar with the program. . . . It can serve as a springboard for discussion and a prelude to future decisions about the program.\textsuperscript{73}

Mary Smith states that "one of the main criticisms of qualitative


\textsuperscript{72}Ibid., 7.

approaches [to research, such as cases studies] is that the selection of cases is not representative and that the findings are, therefore, of limited generalizability. Stake acknowledges this criticism, and presents a counterargument:

A case study is often thought of as a constituent member of a target population. And since single members poorly represent whole populations, the case study is seen to be a poor basis for generalization.

Often, however, the situation is one in which there is need for generalization about that particular case or generalization to a similar case rather than generalization to a population of cases. Then the demands for typicality and representativeness yield to needs for assurance that the target case is properly described. As readers recognize essential similarities to cases of interest to them, they establish the basis for naturalistic generalization.

Stake's responsive evaluation model is consonant with Elliot Eisner's approach to qualitative research. Eisner attempts to distinguish between artistic and scientific approaches to qualitative research. He argues that the major distinction we seek is not between qualitative and non-qualitative forms of research since all empirical research must of necessity pay attention to qualities, but between what is studied in a scientific mode and what is studied artistically. There can be no empirical research . . . that does not aim to describe, interpret, predict or control qualities. The major distinction to be made in the conduct of research is not located in the phenomenon of study

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75Stake, "The Case Study Method," 7.

but in the mode in which the study occurs.\textsuperscript{77}

In Eisner's artistic approach to research, as in Stake's responsive model, data is gathered not according to the imperatives of the scientific-quantitative research paradigm—representative, random sampling, tightly-controlled experimental designs, and objectives tests and measurements, often aimed at measuring outcomes or predicting future behaviors; rather, the focus is on attempting to understand, interpret and explicate "the meanings and experiences of the people who function in the cultural web one studies."\textsuperscript{78} An artistic approach to research "is closer in character to a hermeneutic activity than a technological one."\textsuperscript{79} A multiplicity of methods may be employed in this process; indeed, Eisner affirms that "methodological pluralism rather than methodological monism is the ideal to which artistic approaches to research subscribe."\textsuperscript{80}

The qualitative approaches to evaluation advocated by Stake and Eisner may be undertaken by either an internal or an external investigator. Borg and Gall state that

an internal evaluator is someone who is a member of the program staff. For example, some students do thesis or dissertation projects in which they evaluate some aspect of a program for which they work. . . .

An external evaluator is someone not in the regular employ of the program who is employed specifically to do the evaluation. . . .

Most types of evaluation can be done by an internal evaluator, especially when the findings will be used to guide

\textsuperscript{77}Ibid., 5.

\textsuperscript{78}Ibid., 6.

\textsuperscript{79}Ibid., 8.

\textsuperscript{80}Ibid., 9.
Allen Britton's remarks support Borg and Gall's assertion that an internal evaluator is perhaps best suited to a local situation, a specific case: "any improvements to be made in music education can be made only by individual teachers, their organizations, and individual school systems; in other words, by ourselves, not collectively, but more or less individually, [internally]."\footnote{Allen P. Britton, "American Music Education: Is It Better Than We Think?" in \textit{Basic Concepts in Music Education}, II, ed. Richard Colwell (Niwot, CO: University Press of Colorado, 1991), 178.}

This chapter has provided an overview of some pertinent studies of music programs in private, church-related colleges, highlighted concerns and issues raised in publications of the National Association of Schools of Music and The College Music Society, discussed the fundamental issues connected with the Comprehensive Musicianship movement, and delineated the principal motifs of several approaches to program evaluation.

In summary, the studies cited suggest the necessity of ongoing, careful assessment of music programs and curricula within the context of higher education to ensure that students will graduate from these programs with the knowledge, understanding, and skills necessary to live and work meaningfully in our pluralistic, multicultural and technological society. The ideals expressed by the proponents of the Comprehensive Musicianship Program and the call by the College Music Society's Study Group for a more comprehensive perspective provide curriculum workers with a broad spectrum of principles to guide specific curricular decisions. The literature surveyed and the evaluation models discussed—Stufflebeam's CIPP, Stake's

responsive evaluation, and Eisner's artistic approach to qualitative research—
call for the involvement of the program's major stakeholders in the
evaluative process. The fundamental emphases of the evaluation models
presented are to collect data that will facilitate decision making regarding
programs and curricula and permit program improvement to take place.
CHAPTER THREE

METHODOLOGY

Introduction

In order for one to recommend improvements or changes, or propose ideal characteristics for a program and curriculum—the primary purpose of this study—one must first examine the current status of a program from a variety of perspectives. Both Stufflebeam's context evaluation and Stake's responsive evaluation models are useful for this purpose because they emphasize the importance of evaluating the overall status of a program to establish baseline data—a description of the program—as a means of providing direction for its improvement and to facilitate decision making. Borg and Gall also state that in evaluation research "the purpose of the research is to collect data that will facilitate decision making."¹ This type of data is frequently gathered using descriptive research methodology which involves both the examination of existing documents and utilization of surveys and questionnaires.

Roger Phelps states that "in music education descriptive research usually is conducted for three purposes: (1) to obtain data on current conditions or procedures; (2) to establish relationships among factors or conditions; and (3) to determine needs, trends, or changes."² Ted Devries


argues strongly and convincingly for descriptive research as a methodology to solve problems and guide curricular decisions:

Since descriptive research addresses itself to the question of "What Is?"—the precise nature of prevailing conditions, practices, opinions, processes, and effects—then descriptive research should be particularly valuable in helping to solve educational problems. What are we doing now, where do we want to go, and how do we get from where we are to where we want to go? are three basic questions researchers ask themselves whenever they become involved in a problem-solving situation. Dependent on both the nature and the sophistication of the problem at hand, one, two, or all three questions need to be answered before problems can be attacked and hopefully solved. Possible answers to these questions are usually based on information gathered via descriptive research methodology.

Being able to answer all or part of these questions is particularly important when educational personnel attempt to solve curricular problems and chart eventual curricular directions [the latter being of significance for the present study].³

The structure and overall thrust of TWU's present program, as prescribed by the university's calendar, is discussed and compared with both the "General Standards For Graduation From Curricula Leading To Baccalaureate Degrees In Music" and "Standards For The Liberal Arts Degree With A Major In Music" as prescribed by the National Association of Schools of Music.⁴ For purposes of obtaining evaluative perspectives and recommending curricular characteristics for the future, the principal means by which data was collected involved the use of survey techniques, specifically in the form of questionnaires and a survey administered to the program's major stakeholders.

³Devries, 100.

Participants in the Study

The present study sought to interpret data gathered from a cross section of the program's stakeholders, as suggested by Stufflebeam, Stake, and Eisner. For Trinity Western University, the author determined that the perspectives and views of the following populations must be seriously considered in evaluating and charting the future of the music program: students (past and present), faculty, administrators, and members of the present Board of Governors (1991-92). From each of the aforementioned groups, representative samples were selected to participate in the study.

Students are among those most directly affected by the curriculum; indeed, the raison d'être of the program is to train and educate students for meaningful life and work; if the program fails to do that, it fails its primary purpose. For this study, representative samples from three discrete student populations at Trinity Western University were chosen as a means of obtaining a comprehensive student perspective: (1) entering first-year music majors; (2) students mid-way through the program; and (3) graduates of the program.

Although first-year entering students have not yet experienced the program, they have, nonetheless, chosen to pursue music studies at TWU as opposed to elsewhere. Undoubtedly, they also embark on the program with expectations of it. Their reason(s) for choosing to study music at TWU as well as their anticipatory outlook, career goals, and certain personal qualities are perspectives that may assist curriculum workers in defining or re-defining curricular emphases and focus. In the present study, seventeen first-year students from two successive fall semesters, September 1990 and September 1991.

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1991, participated in the study.

Students mid-way through a program, having experienced a portion of the curriculum, are often engaged in the process of formulating or re-formulating their beliefs, value systems, and career goals, which may also influence their views on curricular issues. This group, along with the others, constitutes a potentially significant variable in the responses to the survey administered to all of the groups. Nine mid-program students from the 1991-92 academic year were provided with the survey.

Graduates from the first ten graduating classes since the inception of the music major comprised the largest group of respondents. In the ten-year period from April 1983 to April 1992, fifty-one students graduated with the B.A. degree in music. With assistance from many individuals, initially personnel from the registrar's office of the university and subsequently others, the author was able to locate every graduate, each of whom was mailed the appropriate data collection document. The graduates' retrospective views of the program from which they have graduated provide useful data for future curricular decision making. As Stake indicates, this process allows researchers "to reference the satisfaction and dissatisfaction . . . toward the program"6 of those who participated in it.

Developing and implementing curriculum constitutes the primary task of faculty members. Their responses to any proposed program and curricular characteristics must be considered. Four present faculty members and three former faculty were asked to respond to the survey.

The opinions of the two other groups, members of the Board of Governors and administrators, were deemed important for inclusion because

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they are largely responsible for formulating and administering policies, academic and otherwise, which ultimately influence the programs and curriculum of the university as a whole. In response to the author's request for participation by members of the Board of Governors, the executive assistant to the president of the university agreed to ask ten representatives from the twenty-one member board to complete the survey at their meetings in mid-January of 1992.

Eight administrators were provided with the survey; they were selected both because of their position and their interest in how the music program impacts not only the students pursuing the music major, but also the campus community as a whole and the broader supporting constituency of the university. The President, Vice-president for Academic Affairs, the Associate Dean of Academic Affairs, the Assistant Dean of the Faculty of Arts and Religious Studies, a former academic vice-president (now serving as Dean of Graduate Affairs), the Vice-president for University Advancement, the Vice-president for Student Affairs, and the Associate Vice-president of Student Services agreed to participate.

In summary, representatives from six groups—entering first-year students, mid-program students, graduates, faculty, administrators, and board members—participated in this study. These populations are probably typical of similar populations at other Christian liberal arts institutions; the findings from this study may, therefore, be applicable not only to Trinity Western University, but also to other Christian liberal arts institutions.

The Survey Forms: Preparation, Administration and Content

Mary Smith maintains that "in evaluation the whole is greater than
the sum of the parts when qualitative and quantitative approaches and methods are combined." With this in mind, three data collection instruments were developed by the author which allowed for both qualitative and quantitative data: a questionnaire for entering first-year students, a questionnaire for graduates, and a seventy-five statement survey entitled "Characteristics of a Music Program for Trinity Western University," which all groups received (see appendices A, B, and C, respectively). Each of the instruments was scrutinized by the research supervisor and pilot tested on a small sample of individuals and subsequently revised to reflect suggestions made for eliminating ambiguities, redundancies, and confusing items. A covering letter for each respondent group was prepared which explained the purpose of the study and provided instructions regarding the completion and return of the survey (see Appendix E). For graduates and former faculty members, a stamped-addressed envelope was provided; for the other on-campus respondents, an envelope addressed to the author c/o designated secretarial offices was provided. Graduates and first-year students received the appropriate questionnaire plus the seventy-five statement survey; all others received only the seventy-five statement survey. In total, 101 individuals received questionnaires.

The questionnaires for first-year students and graduates contained both closed or restricted items, where options, answers, or statements were provided and either a check mark or circle around a point on a five-point Likert-type scale was the only response required, and open-ended questions requiring a brief written response.

The questionnaire administered to entering first-year music majors

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was designed to provide the following information: (a) a profile of musical activities, experiences, and formal training before entering the university; (b) a profile of career goals and aspirations; (c) a profile of selected personal qualities; and (d) a profile of perceptions and expectations of TWU's music program. Specifically, in this section of the questionnaire students were instructed to write brief statements expressing (1) why they chose to study music at TWU, (2) what they hope to know and be able to do as a graduate, (3) their expectations of the following curriculum areas: applied music (both private lessons and ensembles), performance opportunities, music theory, music history, composition, arranging, conducting, music education, church music, and styles of music studied, and (4) expectations regarding facilities and equipment, and relationships with other music students and music faculty. An "Other" category allowed for the expression of expectations in areas not specified above.

The questionnaire that was mailed to each of the graduates of TWU's music program was designed to provide several types of data: (a) a profile on the graduates with regard to their TWU graduation status and subsequent musical activities, experiences, and/or further training; (b) a profile on career goals and aspirations; (c) a profile of selected personal qualities; and (d) a profile of perceptions and perspectives on all facets of TWU's music program. Whereas first-year students in section (d) of the questionnaire expressed expectations, graduates were instructed to indicate on a five-point Likert scale a level of satisfaction with the curriculum's components as well as their perceived level of preparation overall. A level of satisfaction response was required for twenty-four items: (1) private lessons; (2) choral/vocal ensembles; (3) instrumental ensembles; (4) applied music juries; (5) performance opportunities in repertoire and studio class; (6) performance
opportunities in public in an ensemble; (7) performance opportunities in public as a soloist; (8) music theory curriculum; (9) music history curriculum; (10) composition; (11) arranging course; (12) conducting courses; (13) music education curriculum; (14) church music curriculum; (15) styles of music studied in the curriculum; (16) choral literature course; (17) keyboard literature course; (18) vocal literature course; (19) pedagogy course; (20) recital requirements; (21) church music internship; (22) facilities; (23) relationships with other music students; and (24) relationships and expectations of the faculty. Where they indicated either "dissatisfied" (or "unprepared"), or "very dissatisfied" (or "very unprepared"), space was provided on the questionnaire and they were asked to recommend changes or improvements to that particular curricular component.

The third instrument, entitled "Characteristics of a Music Program for Trinity Western University" (see Appendix C), evolved from materials included in Elder's study of the music program at Belhaven College. In addition to thirty-five characteristics reported by Elder, this researcher abstracted twenty-eight additional characteristics from the three essays prepared by the consultants utilized in the Belhaven College study, and created twelve more, for a total of seventy-five statements. Respondents were instructed to indicate their level of agreement on a five-point Likert-type scale ranging from Strongly Disagree to Strongly Agree. At the conclusion of the seventy-five item survey, respondents were asked to prioritize five options—church music, composition, music education, music therapy, and performance—from least important to most important within the context of a B.A. degree in music; then, from among the five options indicate which

8See Chapter Two, pp. 21-23.
two they would recommend for developing into a professional B. Mus. degree. They were then given a blank sheet to suggest additions and/or deletions to the program which they deemed necessary "to prepare students to meet the 'real-world' challenges of a musical career during these closing years of the twentieth century and beyond."9

Graduates and first-year students were given the option of identifying themselves by name; otherwise, all responses were anonymous. However, in order to distinguish among the six groups of respondents—a necessary step for purposes of analysis—each document for a particular group, was assigned a number and coded as follows: F = first-year students, G = graduates, INP = mid-program students (INP meaning "in process"), FAC = faculty, ADMN = administrators, and TWBG = Trinity Western Board of Governors.

Data Processing and Entry

With the exception of narrative responses, all other data and variables were appropriately labeled and assigned numerical codes to permit entry into the computer for analytical purposes. These numerical data were entered in late July and early August of 1992 into the IBM-MTS mainframe computer at the University of British Columbia from terminals in the faculty of education. The author created a program for the data to run on the SPSS:X statistical package, release 3.0. Variables were labelled using the following abbreviations, which are used in the discussion of results in the next chapter: GP refers to respondent group, of which there were six; GEN refers to gender; OPT refers to options—church music, music education, performance, and

9"Characteristics of a Music Program for Trinity Western University," survey, see Appendix C, p. 148.
general music—within the present B.A. program in music; PAA refers to primary applied area, either vocal or instrumental; DNOM refers to denominational affiliation; ECG indicates entered the program with a career goal; ICG refers to initial career goal; S1 to S75 refers to the seventy-five music program characteristics; LS1 to LS24 refers to the level of satisfaction responses by graduates to twenty-four program components; LPREP refers to graduates level of preparation; CM denotes church music; CP denotes composition; ME denotes music education; MT denotes music therapy; PF denotes performance; BMA and BMB refer to first and second priority, respectively of options to upgrade to a professional degree (i.e., B.Mus.); STYL refers to style of music preference; PQ1 to PQ6 refers to selected personal qualities.

During the process of entering the data on the computer, the variables DNOM, ICG, and STYL required re-coding to facilitate analysis; there were simply too many categories within each variable with too few responses in each category to yield meaningful results. DNOM was reduced from fourteen categories to four; ICG was reduced from eight categories to five; and STYL was reduced from six categories to two.

Data Analysis

For the aforementioned data entered on the computer, descriptive statistics were provided—frequency counts, percentages, means and standard deviations—to provide an overall profile of responses. The data using Likert-type scales were subjected to one way ANOVA. Regarding Likert-type scales, Rainbow and Froelich state that "in practice, the scored responses are summed up and treated as having equal interval properties, a practice that
may not be wholly accurate but is supported by research."\textsuperscript{10} For each \( F \) test, alpha = .05; additionally, where the independent variables involved three or more means, \textit{a posteriori} comparisons using the \textit{Scheffé Test} were conducted to locate any significant differences among the means. Edward W. Minium points out that

setting the level of significance at .05 means that the probability of wrongly rejecting the hypothesis when it is true . . . is .05. That seems small enough for many purposes. But suppose that several tests are to be conducted using the same criterion. For each taken individually, the probability of a Type I error is .05, but taken as a group, the probability that at least one from among the several will prove to be a false positive is greater than .05 and continues rising as more tests are made.\textsuperscript{11}

Because this was both an exploratory study to find areas of difference and a study involving multiple tests using the same subjects, the initial alpha, .05, was adjusted (relaxed) to .10, and the \textit{Bonferroni t procedure} applied whereby the area of rejection is determined by dividing alpha by the number of tests conducted.\textsuperscript{12}

The following items from the student questionnaires constitute dependent variables: each of the twenty-four program components assessing the level of satisfaction, the overall level of preparedness, and selected personal qualities. For the first two of these dependent variables, the primary


applied area, the option, the initial career goal, the year of graduation, and gender function as independent variables. For the third dependent variable, group membership, either first-year students or graduates, serves as the independent variable.

LS1 to LS24 were ranked in descending order of expressed satisfaction using the sum of the "very satisfied" and "satisfied" responses expressed as a percentage of the total number of graduates responding. Not every graduate will have experienced all of the items listed in the questionnaire for one of three possible reasons: (1) it was not required in their chosen option; (2) it was not related to their primary applied area; or (3) it was an elective; therefore, the number of respondents (abbreviated "N") varied from item to item. Sums of "very satisfied" and "satisfied" on any of LS1 to LS24 which involved less than 60% of the total N for that item were interpreted as weak curriculum areas requiring attention by curriculum workers. This data was summarized in a table. Narrative commentary on any of these areas were examined for pertinent concerns or recommendations.

For each of the seventy-five statements (S1 to S75) on the "Characteristics of a Music Program for Trinity Western University" survey to be retained for further consideration, at least 50 percent of the total N must select the "strongly agree" or "agree" categories or a combination of these two. These responses were ranked in descending order of importance using the sum of the "strongly agree" and "agree" responses expressed as a percentage of the total N. Additionally, each of S1 to S75 retained for further consideration constitutes a dependent variable and is subjected to one-way ANOVA with the following independent variables: group, denomination, initial career goal, primary applied area, and style of music preference. Where the independent variables involved three or more means, a posteriori
comparisons using the Scheffe Test were conducted to locate any significant differences among specific groups.

Where the obtained value of $F$ for any of LS1 to LS24, LPREP, PQ1 to PQ6 and S1 to S75 variables exceeded the critical tabled value, the results were presented in an ANOVA summary table. If post hoc comparisons located significant differences between specific groups these were reported.

Table 1 summarizes both the dependent and independent variables referred to in the foregoing discussion, and the statistical procedures, both descriptive and inferential, which were applied in analyzing the data.

Narrative data provided by each of the six respondent groups, although not subjected to statistical analytical procedures, were scrutinized carefully for significant themes, suggestions, or recommendations. Eisner believes that "validity in the arts is the product of the persuasiveness of a personal vision; its utility is determined by the extent to which it informs. There is no test of statistical significance, no measure of construct validity in artistically rendered research. What one seeks is illumination and penetration."¹³ Stufflebeam and Shinkfield refer to Malcolm Parlett and David Hamilton who point out that

> a concentration on seeking quantitative information by objective means may lead to neglect of other data, perhaps more salient to the . . . [program or curriculum] but that are disregarded as "subjective," "anecdotal," or "impressionistic." The evaluator . . . most likely will need . . . information of this sort if he is to explain his findings satisfactorily and give proper weight to their importance in the full context.¹⁴

While this study acknowledges the usefulness of—indeed, the need for—

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certain statistical tests to analyze the data collected, the author has attempted to provide additional illuminating and penetrating perspectives on the music program and curricular characteristics that numerical data alone does not provide. The narrative, and hence more subjective, anecdotal responses were compared, summarized, and categorized in relation to the research questions posed in chapter one and according to the particular group from which the response comes.

**TABLE 1**

Dependent and Independent Variables and Statistical Procedures Applied in Analyzing the Data

<table>
<thead>
<tr>
<th>Variables</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dependent Variable</td>
</tr>
<tr>
<td>Level of Satisfaction (LS1 to LS24)</td>
<td>Gender (GEN)</td>
</tr>
<tr>
<td></td>
<td>Gender (GEN)</td>
</tr>
<tr>
<td></td>
<td>Level of Preparation (LPREP)</td>
</tr>
<tr>
<td></td>
<td>Level of Preparation (LPREP)</td>
</tr>
<tr>
<td></td>
<td>Selected Personal Qualities (PQ1 to PQ6)</td>
</tr>
<tr>
<td></td>
<td>Seventy-five Music Program Characteristics (S1 to S75)</td>
</tr>
<tr>
<td></td>
<td>Seventy-five Music Program Characteristics (S1 to S75)</td>
</tr>
<tr>
<td></td>
<td>Seventy-five Music Program Characteristics (S1 to S75)</td>
</tr>
<tr>
<td></td>
<td>Seventy-five Music Program Characteristics (S1 to S75)</td>
</tr>
<tr>
<td></td>
<td>Seventy-five Music Program Characteristics (S1 to S75)</td>
</tr>
</tbody>
</table>
Finally, the ranking of five options within the context of the B.A. liberal arts music program was presented in tabular form expressed as percentages of the total number of respondents (total N). The options recommended for upgrading to a professional B.Mus. degree, both priority A and priority B, were summarized in a table, also expressed as a percentage of the total number of respondents.
CHAPTER FOUR
RESEARCH FINDINGS

Both quantitative and qualitative data were gathered in this study. This chapter begins by providing a profile of the participants in the study and provides basic descriptive statistics related to the various items included on the questionnaires. Thereafter, the findings for each of the research questions and the concomitant hypotheses posed in chapter one are presented.

From among the 101 individuals who received the instruments used to collect the data for this study, 90 responses were received, or 89%, as follows: forty-three of fifty-one graduates responded, although three responses were received too late to include in the statistical analysis; seven of nine mid-program students responded; seventeen first-year students participated; four present faculty members and two former faculty members returned the survey, one of which was received too late to be included in the statistical analysis; nine of ten board members returned the survey; and, each of the eight administrators responded, although one survey was received too late for inclusion in the statistical analysis. The five late responses were received after all other data had been coded, entered into the computer and analyzed; therefore, the data utilized in the statistical analysis included responses from eighty five of the ninety respondents (84% of the 101 individuals who received questionnaires): 40 graduates (78%), 7 mid-program students (78%), 17 first-year students (100%), 5 faculty members (83%), 9 board members (90%), and 7 administrators (88%).

The following tables provide an overview and profile of the
participants from several perspectives: group represented and gender, option, primary applied area, career goals, denomination (or church) affiliation, and style of music preference.

**TABLE 2**

**Respondent Groups by Gender**

<table>
<thead>
<tr>
<th>Group</th>
<th>No.</th>
<th>No. as %</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administrators</td>
<td>7</td>
<td>8.2</td>
<td>7</td>
<td>--</td>
</tr>
<tr>
<td>Board Members</td>
<td>9</td>
<td>10.6</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Faculty</td>
<td>5</td>
<td>5.9</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>First-year Students</td>
<td>17</td>
<td>20.0</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Mid-program Students</td>
<td>7</td>
<td>8.2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Graduates</td>
<td>40</td>
<td>47.1</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td>Totals:</td>
<td>85</td>
<td>100.0</td>
<td>44</td>
<td>41</td>
</tr>
</tbody>
</table>

First-year students are not required to specify an option within the program until they complete lower division requirements; therefore, the following table presents data for two groups: mid-program students and graduates.

**TABLE 3**

**Option Selected By Graduates and Mid-program Students**

<table>
<thead>
<tr>
<th>Option</th>
<th>Grads</th>
<th>Midpgm Students</th>
<th>Total</th>
<th>Total as %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Church Music</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>12.8</td>
</tr>
<tr>
<td>Music Education</td>
<td>13</td>
<td>3</td>
<td>16</td>
<td>34.0</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>-</td>
<td>6</td>
<td>12.8</td>
</tr>
<tr>
<td>General Music</td>
<td>17</td>
<td>2</td>
<td>19</td>
<td>40.4</td>
</tr>
<tr>
<td>Totals:</td>
<td>40</td>
<td>7</td>
<td>47</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Music students are required to declare a primary applied area of study for the duration of the program. For purposes of analyzing the data collected in this study, a student’s primary applied area was designated either vocal or instrumental.

**TABLE 4**

Primary Applied Area of Study: Vocal and Instrumental

<table>
<thead>
<tr>
<th>Primary Applied Area</th>
<th>Grads</th>
<th>Midpgm Students</th>
<th>First-years</th>
<th>Total</th>
<th>Total as %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal</td>
<td>15</td>
<td>4</td>
<td>5</td>
<td>24</td>
<td>37.5</td>
</tr>
<tr>
<td>Instrumental</td>
<td>25</td>
<td>3</td>
<td>12</td>
<td>40</td>
<td>62.5</td>
</tr>
<tr>
<td>Totals:</td>
<td>40</td>
<td>7</td>
<td>17</td>
<td>64</td>
<td>100.0</td>
</tr>
</tbody>
</table>

The specific area of instrumental study is shown in Table 5 below:

**TABLE 5**

Specific Instrumental Study Area

<table>
<thead>
<tr>
<th>Group</th>
<th>Piano</th>
<th>Organ</th>
<th>Woodwinds</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings</th>
<th>Guitar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduates</td>
<td>15</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>--</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Mid-program</td>
<td>1</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>First-year</td>
<td>8</td>
<td>--</td>
<td>3</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Totals:</td>
<td>24</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

First-year students and graduates were asked if they entered the music program with an initial career goal. Responses were initially sorted into eight categories: none, music educator, performer, music minister, music therapist, music librarian, composer, and other. Because the last four categories contained only eight responses in total, one, one, three, and three,
respectively, they were combined for purposes of further statistical analysis into one category: other. Table 6 summarizes the initial career goals of first-year students and graduates.

**TABLE 6**

Initial Career Goals Upon Entering the Music Program
Stated by Graduates and First-year Students

<table>
<thead>
<tr>
<th>Initial Career Goal</th>
<th>First-Yr. Students</th>
<th>Grads</th>
<th>Total</th>
<th>Total as %</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>4</td>
<td>14</td>
<td>18</td>
<td>31.5</td>
</tr>
<tr>
<td>Music Educator</td>
<td>8</td>
<td>12</td>
<td>20</td>
<td>35.1</td>
</tr>
<tr>
<td>Performer</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>7.0</td>
</tr>
<tr>
<td>Music Minister</td>
<td>1</td>
<td>6</td>
<td>7</td>
<td>12.2</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>14.2</td>
</tr>
<tr>
<td>Totals:</td>
<td>17</td>
<td>40</td>
<td>57</td>
<td>100.0</td>
</tr>
</tbody>
</table>

The questionnaires for first-year students and graduates asked for information regarding church (or denominational) affiliation, if any. An examination of the responses revealed twelve denominational groups. Five of these denominational groups contained only one respondent each; two denominational groups contained only two respondents each. For purposes of statistical analysis these twelve denominational groups were combined into one of three categories: Evangelical, non-charismatic; Evangelical, charismatic; and Other; a "None" category was also included (See Table 7).

First-year students and graduates were asked to indicate the style of music they most prefer. Six categories were included on the questionnaires: classical, Christian contemporary Music (CCM), folk, jazz, rock, and other. Because of so few responses to the folk, jazz, and rock categories—three, three, and five, respectively—these three and the "CCM" categories were combined
TABLE 7

Denominational Affiliation of Students

<table>
<thead>
<tr>
<th>Denomination</th>
<th>No.</th>
<th>No. as %</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>5</td>
<td>9.3</td>
</tr>
<tr>
<td>Evangelical, non-charismatic</td>
<td>25</td>
<td>46.4</td>
</tr>
<tr>
<td>Evangelical, charismatic</td>
<td>15</td>
<td>27.8</td>
</tr>
<tr>
<td>Other</td>
<td>9</td>
<td>16.8</td>
</tr>
<tr>
<td><strong>Totals:</strong></td>
<td>54</td>
<td>100.0</td>
</tr>
</tbody>
</table>

with the "Other" category; thus, two categories remained: "classical" and "other." There was a response rate of 50% of N in each of these categories.

Entering first-year students reported the following information regarding pre-TWU musical activities and experiences: formal applied music lessons for an average of nine years, with the level attained on entering TWU ranging from Toronto’s Royal Conservatory of Music grade three to the associate diploma (A.R.C.T.); an average of three years high school involvement in band and/or choral-vocal ensembles; and participation in church and/or community music groups for a two- to three-year period. All but one of the first-year students reported attending at least once a concert of classical music, and most had attended more than one, including concerts of symphonic, choral, and operatic repertoire.

Twenty-eight of the forty graduates (70%) who responded to the questionnaire pursued further studies: seventeen graduates pursued teacher education programs, nine graduates pursued graduate studies (six in music, and three in religious studies, business and educational administration, respectively), and two graduates pursued music-related studies to prepare for occupations as a piano technician and recording engineer, respectively.
Twenty-four graduates (60%) reported that they regularly—at least three times a year—attend concerts of classical music. Virtually all of the graduates remain active in church and/or community musical organizations. Most of the performing engaged in by those in music education careers takes place in the context of school-related responsibilities.

For each of the research questions and hypotheses stated in chapter one, the hypotheses will be restated here and the findings reported.

**Hypothesis No. 1**

TWU’s music program, as described in the university’s Calendar, conforms to the generally accepted standards and guidelines for liberal arts degrees in music as prescribed in the NASM handbook.

The NASM Handbook outlines standards and guidelines for two generic types of undergraduate degrees: the "professional degree" in music (the B.Mus.), and the liberal arts degree with a major in music, usually culminating in either a B.A. or B.Sc. degree. TWU offers the liberal arts B.A. degree with a major in music within which a student elects one of four options: church music, music education, performance, or general music. For purposes of this study, TWU’s program, as outlined in the university’s calendar, was examined to determine the extent to which it conforms to criteria specified in sections IV, V, and VI of the Addendum to the NASM Handbook 1991-1992.¹

Section IV of the Handbook Addendum, "Policies Regarding the Application of Baccalaureate Standards," specifies two criteria with which

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¹Addendum to the NASM Handbook 1991-1992, pp. 3-8. The addendum is entitled "Changes to Standards for Baccalaureate Degree-Granting Institutions." Hereafter this source will be referred to as the Handbook Addendum.
TWU's program compares favorably: (1) the total number of semester hours for the degree, and (2) the percentage of the total hours which may be devoted to music while satisfying the requirements for a liberal arts degree. NASM utilizes "a four-year degree program of 120-124 semester hours . . . as a baseline for determining percentages of various components."\(^2\) Of the 120-124 semester hours for the degree, between 30% and 45% must be devoted to music content. TWU's B.A. degree in music requires 126 semester hours in total of which 46 hours, or 36.5%, are music content, thereby meeting NASM requirements.\(^3\)

Section V specifies the general standards for all baccalaureate degrees in both the "professional" and "liberal arts" categories. NASM recognizes that musicians work in many contexts. Music influences and is influenced by ideas, events, and trends. Musicians influence culture both through the practice of music and through interaction with musicians, other professionals, and the public. [Therefore,] all undergraduate curricula should provide the basic foundation for addressing these conditions and responsibilities.\(^4\)

NASM's handbook affirms the importance of developing "comprehensive musical competence," and is thereby consonant both with the recommendations expressed in the report by the College Music Society's Study Group and the ideals advocated by those associated with the Comprehensive Musicianship Project.\(^5\) The Handbook Addendum discusses

\(^2\)Ibid., 3.

\(^3\)See Appendix G which outlines the specific requirements for the music degree at TWU and presents the course descriptions for each course offered by the department.

\(^4\)Handbook Addendum, p. 5.

\(^5\)See Chapter Two, pp. 28-34.
musicianship as follows:

Musicianship is the body of knowledge, skills, practices and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice. . . .

Consequently, undergraduate musicianship studies focus on: (1) conceptual understanding of musical components and processes, (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music, (3) increasing understanding of various musical cultures and historical periods, (4) acquiring capacities to integrate musical knowledge and skills, and (5) accumulating capabilities for independent work in the music professions.6

The handbook is not prescriptive regarding curricular format and details, but merely emphasizes the importance of developing comprehensive musicianship by means of course work in what is typically known as music theory, music history and literature, and related practical skills such as sight singing, ear training, keyboard harmony, and conducting.

There are some minor anomalies between NASM's recommendations and TWU's practices regarding semester hours of credit, particularly regarding both the number of specified semester hours and minimum individual instruction time for applied lessons. TWU requires a minimum of thirty minutes of individual instruction per week which receives one semester hour of credit. A TWU student may earn two credits for applied lessons by taking a one-hour private lesson; appropriate practice time is assumed to take place but no amount of practice time is specified. The credit is earned on the basis of twelve lessons per semester and satisfactory

6Ibid., 5-6.
performance in a juried examination at the conclusion of each semester. NASM specifies a one-hour per week minimum of individual instruction and that one credit be given for each three hours per week of practice to a maximum of six credits per semester. The appropriate credit is earned by satisfactorily passing a final examination. Regarding a laboratory type course, such as sight singing and aural skills development, NASM specifies one hour of credit for two fifty-minute classes whereas TWU does not give additional credit for the laboratory hours.

NASM specifies that general studies must be included in the music student's program "since the musician must be equipped to function and interact with the total society, to adapt to changes in the society, and to fulfill a role as a public advocate for music...

At TWU, every student, regardless of specialization, is required to complete a core curriculum. Within the context of the B.A. degree in music, 44 semester hours—34.9% of degree requirements—of study in the humanities, social sciences, natural sciences, religious studies, and physical education are required. Four of these hours comprise two specially designed interdisciplinary courses, a one-credit first year course, and a three-credit senior level course.

Section VI of the Handbook, Standards for the Liberal Arts Degree With a Major in Music, states that "general studies [should] normally occupy 60% to 65% of the total curriculum." At TWU, 34.9% of the music student's program is specified as general studies (or core curriculum); thirty-six semester hours (28.6%) are available to the student for elective choices, which may involve study both in additional general studies and the area of

7Ibid., 6.

8Ibid., 8.
concentration. For the liberal arts degree NASM recommends that "musicianship studies should occupy 20% to 25% of the curriculum [and] the combined areas of performance and music electives should occupy 10% to 20% of the curriculum." The division of these components at TWU is 19% and 17.5% respectively.

In summary, NASM declares that the liberal arts degree with a major in music "is appropriate for undergraduates who wish to major in music as a part of a liberal arts program irrespective of specific career aspirations. It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years." An examination of TWU's requirements for a B.A. in music and scrutiny of the course descriptions reveals a program and curriculum that, although there are some differences in credits earned, appears to fulfil the mandate prescribed by NASM. In other words, the hypothesis stated above can be retained. The curriculum as outlined appears to provide students with both sufficient breadth and depth through foundational courses and experiences in theoretical, historical, and practical areas. Additional upper-level options allow for some degree of specialization in church music, music education, or performance. TWU's music program—at least as described in the calendar—appears then to be credible; moreover, the acceptance of its graduates into teacher education programs and other schools of music for graduate study seems to support this assertion. Table 8 summarizes NASM's criteria for the liberal arts B.A. degree in music and compares them with TWU's requirements for the B.A. in music.

9Ibid., 8.

10Ibid., 7.
No program, however credible, is faultless, or without weaknesses, and periodic assessment is vital, therefore, to maintain and improve any program. This study allows—for the first time in the history of TWU—the program's stakeholders, especially the graduates, to evaluate the program and make recommendations for its improvement.

**TABLE 8**

Comparison of the National Association of Schools of Music Criteria for the Liberal Arts B.A. Degree in Music with Trinity Western University Requirements for the B.A. Degree in Music

<table>
<thead>
<tr>
<th></th>
<th>Total Semester Hours for the Degree</th>
<th>Music Content</th>
<th>Musicianship Studies</th>
<th>Performance and Music Electives</th>
<th>General Studies &amp; Other Electives</th>
</tr>
</thead>
<tbody>
<tr>
<td>NASM</td>
<td>120-124</td>
<td>30% - 45%</td>
<td>20% - 25%</td>
<td>10% - 20%</td>
<td>60% - 65%</td>
</tr>
<tr>
<td>TWU</td>
<td>126</td>
<td>36.5%</td>
<td>19%</td>
<td>17.5%</td>
<td>63.5%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Required Applied Lessons</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Minimum Instruction</td>
<td>Credit for Lessons</td>
<td>Hours of Practice Specified</td>
<td>Credit Based on Number of Practice Hours</td>
<td>End of Semester Examination</td>
</tr>
<tr>
<td>NASM</td>
<td>1 hr/wk</td>
<td>1 - 6</td>
<td>Yes</td>
<td>1 cr/3 hrs</td>
<td>Yes</td>
</tr>
<tr>
<td>TWU</td>
<td>1/2 hr/wk</td>
<td>1</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

**Hypothesis No. 2**

Students choose to study music at TWU primarily for the following reasons: (a) the relatively small size of the institution and its music department; (b) the opportunity to study music from a Christian perspective; (c) the chance to integrate music with a liberal arts education.

The questionnaire administered both to first-year students and graduates asked the following open-ended question: "Why did you choose to
study music at Trinity Western as opposed to elsewhere?" From among fifty-six responses received, a total of nineteen different reasons were given by the graduates; responses by first-year students included eleven of the nineteen reasons cited by the graduates. Hypothesis 2(b), the opportunity to study music from a Christian perspective (or in a Christian environment or atmosphere, as some students expressed it) ranked first, being stated by 56.4% of graduates and 52.9% of first-year students. Hypothesis 2(a), the relatively small size of the institution and the department, ranked second among first-year students and third among graduates, although the frequency of responses in this category, 11.8% (2 of 17) and 20.5% (8 of 39), respectively, is too low to cite this reason as significant. Hypothesis 2(c), the opportunity to integrate music with a liberal arts education, was cited only twice, once by a graduate and once by a first-year student, also an insignificant reason why students choose to study music at TWU. Therefore, based on the frequency of responses, hypothesis 2(b) is retained and hypotheses 2(a) and (c) are rejected as significant reasons for attending TWU. Location, while a more significant factor than size for graduates—it was the second most important reason given—was, however, mentioned by only nine of thirty-nine graduates (23%). Location was not more or less significant than any of the other reasons given by first-year students. All other reasons given, while perhaps of significance to the respondent, were cited too infrequently to permit any conclusive statement to be made. Table 9 lists each of the nineteen reasons cited by the graduates in descending order of the frequency with which they occurred, including the number of times each reason was cited (ten reasons were cited only once), both by graduates and entering first-year students.
TABLE 9
Reasons Students Choose to Study Music At Trinity Western University

<table>
<thead>
<tr>
<th>Reason Given</th>
<th>Frequency Mentioned by 39 Graduates</th>
<th>Frequency Mentioned by 17 First-year Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christian perspective/environment</td>
<td>22</td>
<td>9</td>
</tr>
<tr>
<td>Location</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>Size (smaller, less competitive)</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Church music option</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Influenced by friends who are attending</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Reputation of the program</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Opportunity to do a double major</td>
<td>2</td>
<td>--</td>
</tr>
<tr>
<td>Easy to get in</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Transferability of credits</td>
<td>2</td>
<td>--</td>
</tr>
<tr>
<td>To study with a particular faculty member</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Can integrate music with liberal arts</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Heard a performing group in concert</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Met entrance requirements</td>
<td>1</td>
<td>--</td>
</tr>
<tr>
<td>My knowledge of TWU</td>
<td>1</td>
<td>--</td>
</tr>
<tr>
<td>Another family member had attended</td>
<td>1</td>
<td>--</td>
</tr>
<tr>
<td>The program met my personal goals</td>
<td>1</td>
<td>--</td>
</tr>
<tr>
<td>To take advantage of other things TWU offers while deciding on musical goals</td>
<td>1</td>
<td>--</td>
</tr>
<tr>
<td>Received a scholarship</td>
<td>1</td>
<td>--</td>
</tr>
<tr>
<td>Free tuition</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Hypothesis No. 3**

Entering first-year music students expect TWU's music program to expose them to a broad, comprehensive musical experience that will prepare them to pursue their career goals.

Entering first-year students were asked to respond to the following question: "Overall, as a result of enrolling in Trinity Western University's
music program, what do you hope you will know and be able to do as a graduate?" They were then asked to write a brief statement expressing their expectations of various facets of the program.

Thirteen of seventeen students answered the question, although one of the thirteen responded simply "not certain." Responses from the remaining twelve ranged from broad, general statements such as "be as knowledgeable and competent as possible" to specific aspirations such as "obtain my degree and be an effective elementary school teacher," and "perform professionally on my instrument and teach it." Several expressed a desire to gain a general understanding of a variety of musical forms and to possess a broad familiarity with both classical and Christian contemporary music acquired through study and performance. Two students, perhaps contemplating TWU's church music option, expressed a desire to understand the role of music in worship. One student's comment, "[I hope] to teach with better skills and attitudes than what I've encountered," reveals the need for well-trained, competent and effective musical leadership in schools, churches, and communities. TWU, according to its general mission statement as well as the mission statement of the fine arts programs, seeks to address this concern.11

Expectations for various facets of TWU's music program expressed by first-year students are summarized below.

1. **Applied Music Lessons**

   Students most frequently cited the hope that they would improve and excel in their primary applied area. They expect to be instructed by qualified, knowledgeable, and competent teachers who maintain high standards. The following more specific expectations were also expressed: improve sight

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11See Chapter One, p. 3.
reading, learn to improvise, overcome performance anxiety, learn a lot of repertoire, finish the Royal Conservatory program, and develop musical maturity.

2. **Ensembles and Performance Opportunities**

The most frequently expressed expectation was the desire for many opportunities to perform—to gain experience not only performing with others but also to gain confidence and poise performing for others. The expectation that ensembles would allow for exposure to a wide variety of musical genres and styles was also expressed. One student expressed the hope that the ensemble environment would be "encouraging rather than competitive."

3. **Music Theory**

Most students conveyed the expectation that the music theory curriculum would equip them with the necessary concepts, techniques and skills to understand and appreciate musical structure, to teach others, and to assist with the more creative processes of composing and arranging.

4. **Music History**

Students expect the music history curriculum to acquaint them with the historical and cultural context in which musical forms and genres developed as well as provide insight into the lives of the composers whose music is being studied. One respondent admitted to not liking history but hoped "to appreciate and maybe find an interest [in it]."

5. **Composition and Arranging**

Several students simply expressed the desire that they might have the opportunity to learn to compose or arrange music not having done this before. One student expects to develop an understanding of compositional processes in popular, rock, jazz, and other contemporary idioms.
6. **Conducting**

Students essentially expect the conducting courses to develop the necessary skills requisite to successful conducting, both choral and instrumental.

7. **Music Education Curriculum**

The general theme of the responses here was the expectation that TWU’s curriculum would prepare students adequately enough to fulfil their future role as teachers in schools, whether teaching beginners in elementary schools or more advanced choral and instrumental groups in the secondary schools.

8. **Church Music Curriculum**

Responses included expectations of a curriculum that would cover early music through contemporary Christian music, that would develop practical ministry skills, and that would lead to proficiency in integrating music with worship.

9. **Styles of Music Studied in the Curriculum**

The majority of students expect that a broad spectrum of musical styles will characterize their experience; some expect mostly classical repertoire; a few students hope that popular and contemporary Christian music will be emphasized.

10. **Music Department Facilities and Equipment**

The following list is prioritized from the most frequently cited to the least frequently cited expectation: adequate practice rooms; up-to-date, professional quality equipment (including computers, synthesizers, and other related technology for recording and instructional purposes), adequate ensemble rehearsal space, grand pianos in most rooms, and a good and accessible music library with adequate listening facilities.
11. **Relationships With Other Students**

The general level of expectation expressed here was for the development of close, lasting friendships, and the hope that students will enjoy working together and learning from each other in an atmosphere of mutual encouragement and support.

12. **Student's Expectations of the Music Faculty**

Students expect to be treated as adults, and expect the faculty to be approachable most of all. They also expect the faculty to get to know students on a personal basis, to show concern for student's learning, and to exhibit professionalism, warmth, and sensitivity in their relationships with all students.

In summary, the expectations expressed by entering first-year music students support the stated hypothesis. Implicit in their remarks is a desire for an undergraduate curriculum at TWU that will provide them with a perspective not unlike that articulated by the Study Group of The College Music Society in its list of "seven essential competencies."\(^{12}\)

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**Hypothesis No. 4**

Sixty percent, or more, of graduates responded satisfied or very satisfied on a five-point Likert scale measuring levels of satisfaction with each of twenty-four components of TWU's music program. No statistically significant difference exists among graduates' mean response to each component when tested using ANOVA procedures and the variables of gender, primary applied area, initial career goal, option, and year of graduation.

In January 1993, the Association of Universities and Colleges in Canada (AUCC) released a discussion paper which reports that "public satisfaction with the performance of our university system . . . has remained generally

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\(^{12}\)See Chapter Two, pp. 27-28.
high [during the last fifteen years] and this has been confirmed in recent polls and studies.\textsuperscript{13} They refer to the 1992 Maclean's/Decima poll which revealed that "the vast majority of university students (84%) rated the overall quality of their university education and teaching as good or excellent," the Report of the Commission of Inquiry on Canadian University Education (the Smith Commission) which concluded "that on the whole, students, graduates and employers do not seem dissatisfied," the Corporate Higher Education Forum which reported that "graduates and managers were generally satisfied with the skills . . . which university graduates possess," and an AUCC commissioned poll conducted by Angus Reid in December 1992 which reported that "83% of respondents indicated that they believed universities did a very good or good job."\textsuperscript{14}

TWU graduates rated their level of satisfaction with twenty-four facets (LS1 to LS24) of the music program on a five-point Likert scale ranging from very satisfied to very dissatisfied.\textsuperscript{15} Of the twenty-four components, sixteen received a "satisfied" or "very satisfied" rating by 60% or more of the graduates, with twelve of the sixteen rated likewise by 79% or more of the respondents. Table 10 provides a summary of the responses for each of the twenty-four "Level of Satisfaction" items included on the questionnaire. Table 11 presents the data in descending rank order by the total of the "very satisfied" and "satisfied" responses expressed as a percentage of the number of responses for each item.


\textsuperscript{14}Ibid.

\textsuperscript{15}See Appendix B or Table 10 for a list of these items.
TABLE 10

Graduate's Level of Satisfaction Responses to Twenty-four Curricular Components Expressed as a Percentage of the Total Number of Responses for Each Item

<table>
<thead>
<tr>
<th>Item No.</th>
<th>N</th>
<th>Program component</th>
<th>% Very Dis. (0)</th>
<th>% Dis. (1)</th>
<th>% Neut. (2)</th>
<th>% Sat. (3)</th>
<th>% Very Sat. (4)</th>
<th>3+4 in %</th>
<th>Mean Raw Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>LS1</td>
<td>40</td>
<td>Private Lessons</td>
<td>0.0</td>
<td>5.0</td>
<td>7.5</td>
<td>65.0</td>
<td>22.5</td>
<td>87.5</td>
<td>3.050</td>
</tr>
<tr>
<td>LS2</td>
<td>39</td>
<td>Choral-Vocal Ensembles</td>
<td>2.6</td>
<td>5.1</td>
<td>7.7</td>
<td>25.6</td>
<td>59.0</td>
<td>84.6</td>
<td>3.333</td>
</tr>
<tr>
<td>LS3</td>
<td>18</td>
<td>Instrumental Ensembles</td>
<td>0.0</td>
<td>16.7</td>
<td>22.2</td>
<td>44.4</td>
<td>16.7</td>
<td>61.1</td>
<td>2.611</td>
</tr>
<tr>
<td>LS4</td>
<td>29</td>
<td>Applied Music Juries</td>
<td>0.0</td>
<td>6.9</td>
<td>13.8</td>
<td>62.1</td>
<td>17.2</td>
<td>79.3</td>
<td>2.897</td>
</tr>
<tr>
<td>LS5</td>
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<td>30.0</td>
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<td>10.3</td>
<td>10.3</td>
<td>51.3</td>
<td>28.2</td>
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<td>87.2</td>
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<td>LS10</td>
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<td>10.0</td>
<td>45.0</td>
<td>25.0</td>
<td>15.0</td>
<td>40.0</td>
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<tr>
<td>LS11</td>
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<td>11.5</td>
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<td>53.8</td>
<td>7.7</td>
<td>61.5</td>
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<td>LS12</td>
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<td>16.2</td>
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<td>40.0</td>
<td>81.0</td>
<td>3.189</td>
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<td>50.0</td>
<td>5.6</td>
<td>55.6</td>
<td>2.500</td>
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<td>LS15</td>
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<td>5.0</td>
<td>7.5</td>
<td>60.0</td>
<td>22.5</td>
<td>82.5</td>
<td>2.900</td>
</tr>
<tr>
<td>LS16</td>
<td>16</td>
<td>Choral Literature Course</td>
<td>0.0</td>
<td>6.3</td>
<td>12.5</td>
<td>43.8</td>
<td>37.5</td>
<td>81.3</td>
<td>3.125</td>
</tr>
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<td>LS17</td>
<td>4</td>
<td>Keyboard Lit. Course</td>
<td>0.0</td>
<td>25.0</td>
<td>75.0</td>
<td>0.0</td>
<td>0.0</td>
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<td>40.0</td>
<td>20.0</td>
<td>60.0</td>
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<tr>
<td>LS19</td>
<td>7</td>
<td>Pedagogy Course</td>
<td>14.3</td>
<td>0.0</td>
<td>42.9</td>
<td>14.3</td>
<td>28.6</td>
<td>42.9</td>
<td>2.429</td>
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<tr>
<td>LS20</td>
<td>12</td>
<td>Recital Requirements</td>
<td>0.0</td>
<td>8.3</td>
<td>25.0</td>
<td>50.0</td>
<td>16.7</td>
<td>66.7</td>
<td>2.750</td>
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<tr>
<td>LS21</td>
<td>6</td>
<td>Church Music Internship</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
<td>50.0</td>
<td>50.0</td>
<td>100.0</td>
<td>3.500</td>
</tr>
<tr>
<td>LS22</td>
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<td>Facilities and Equipment</td>
<td>7.5</td>
<td>27.5</td>
<td>30.0</td>
<td>35.0</td>
<td>0.0</td>
<td>35.0</td>
<td>1.925</td>
</tr>
<tr>
<td>LS23</td>
<td>40</td>
<td>Student Relationships</td>
<td>0.0</td>
<td>0.0</td>
<td>7.5</td>
<td>32.5</td>
<td>60.0</td>
<td>92.5</td>
<td>3.525</td>
</tr>
<tr>
<td>LS24</td>
<td>40</td>
<td>Faculty Expectations</td>
<td>0.0</td>
<td>2.5</td>
<td>10.0</td>
<td>25.0</td>
<td>62.5</td>
<td>87.5</td>
<td>3.475</td>
</tr>
</tbody>
</table>
TABLE 11

Graduate's Level of Satisfaction with Twenty-four Curricular Components
Ranked by the Combined % of Satisfied and Very Satisfied Responses

<table>
<thead>
<tr>
<th>Rank</th>
<th>Orig. Item No.</th>
<th>N</th>
<th>% Very Satisfied + Satisfied</th>
<th>Program component</th>
<th>% Sat (3)</th>
<th>% Very Sat. (4)</th>
<th>Mean Raw Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LS21</td>
<td>6</td>
<td>100.0</td>
<td>Church Music Internship</td>
<td>50.0</td>
<td>50.0</td>
<td>3.500</td>
</tr>
<tr>
<td>2</td>
<td>LS9</td>
<td>40</td>
<td>95.0</td>
<td>Music History Curriculum</td>
<td>70.0</td>
<td>25.0</td>
<td>3.200</td>
</tr>
<tr>
<td>3</td>
<td>LS23</td>
<td>40</td>
<td>92.5</td>
<td>Student Relationships</td>
<td>32.5</td>
<td>60.0</td>
<td>3.525</td>
</tr>
<tr>
<td>4</td>
<td>LS24</td>
<td>40</td>
<td>87.5</td>
<td>Faculty Expectations</td>
<td>25.0</td>
<td>62.5</td>
<td>3.475</td>
</tr>
<tr>
<td>5</td>
<td>LS1</td>
<td>40</td>
<td>87.5</td>
<td>Private Lessons</td>
<td>65.0</td>
<td>22.5</td>
<td>3.050</td>
</tr>
<tr>
<td>6</td>
<td>LS8</td>
<td>39</td>
<td>87.2</td>
<td>Music Theory Curriculum</td>
<td>64.1</td>
<td>23.1</td>
<td>3.077</td>
</tr>
<tr>
<td>7</td>
<td>LS2</td>
<td>39</td>
<td>84.6</td>
<td>Choral-Vocal Ensembles</td>
<td>25.6</td>
<td>59.0</td>
<td>3.333</td>
</tr>
<tr>
<td>8</td>
<td>LS15</td>
<td>40</td>
<td>82.5</td>
<td>Styles of Music Studied</td>
<td>60.0</td>
<td>22.5</td>
<td>2.900</td>
</tr>
<tr>
<td>9</td>
<td>LS16</td>
<td>16</td>
<td>81.3</td>
<td>Choral Literature Course</td>
<td>43.8</td>
<td>37.5</td>
<td>3.125</td>
</tr>
<tr>
<td>10</td>
<td>LS12</td>
<td>37</td>
<td>81.0</td>
<td>Conducting</td>
<td>40.5</td>
<td>40.0</td>
<td>3.189</td>
</tr>
<tr>
<td>11</td>
<td>LS6</td>
<td>39</td>
<td>79.5</td>
<td>Ensemble Performances</td>
<td>51.3</td>
<td>28.2</td>
<td>2.974</td>
</tr>
<tr>
<td>12</td>
<td>LS4</td>
<td>29</td>
<td>79.3</td>
<td>Applied Music Juries</td>
<td>62.1</td>
<td>17.2</td>
<td>2.897</td>
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<tr>
<td>13</td>
<td>LS20</td>
<td>12</td>
<td>66.7</td>
<td>Recital Requirements</td>
<td>50.0</td>
<td>16.7</td>
<td>2.750</td>
</tr>
<tr>
<td>14</td>
<td>LS11</td>
<td>26</td>
<td>61.5</td>
<td>Arranging</td>
<td>53.8</td>
<td>7.7</td>
<td>2.577</td>
</tr>
<tr>
<td>15</td>
<td>LS3</td>
<td>18</td>
<td>61.1</td>
<td>Instrumental Ensembles</td>
<td>44.4</td>
<td>16.7</td>
<td>2.611</td>
</tr>
<tr>
<td>16</td>
<td>LS18</td>
<td>5</td>
<td>60.0</td>
<td>Vocal Literature Course</td>
<td>40.0</td>
<td>20.0</td>
<td>2.400</td>
</tr>
<tr>
<td>17</td>
<td>LS14</td>
<td>18</td>
<td>55.6</td>
<td>Church Music Curriculum</td>
<td>50.0</td>
<td>5.6</td>
<td>2.500</td>
</tr>
<tr>
<td>18</td>
<td>LS5</td>
<td>40</td>
<td>47.5</td>
<td>Repertoire &amp; Studio Class</td>
<td>32.5</td>
<td>15.0</td>
<td>2.375</td>
</tr>
<tr>
<td>19</td>
<td>LS7</td>
<td>24</td>
<td>45.8</td>
<td>Solo Performances</td>
<td>37.5</td>
<td>8.3</td>
<td>2.167</td>
</tr>
<tr>
<td>20</td>
<td>LS19</td>
<td>7</td>
<td>42.9</td>
<td>Pedagogy Course</td>
<td>14.3</td>
<td>28.6</td>
<td>2.429</td>
</tr>
<tr>
<td>21</td>
<td>LS13</td>
<td>17</td>
<td>41.2</td>
<td>Music Education Curric.</td>
<td>41.2</td>
<td>0.0</td>
<td>2.057</td>
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<tr>
<td>22</td>
<td>LS10</td>
<td>20</td>
<td>40.0</td>
<td>Composition</td>
<td>25.0</td>
<td>15.0</td>
<td>2.350</td>
</tr>
<tr>
<td>23</td>
<td>LS22</td>
<td>40</td>
<td>35.0</td>
<td>Facilities and Equipment</td>
<td>35.0</td>
<td>0.0</td>
<td>1.925</td>
</tr>
<tr>
<td>24</td>
<td>LS17</td>
<td>4</td>
<td>0.0</td>
<td>Keyboard Lit. Course</td>
<td>0.0</td>
<td>0.0</td>
<td>1.750</td>
</tr>
</tbody>
</table>
The areas receiving less than 60% of N responding to either "satisfied" or "very satisfied" include, in descending rank order: church music curriculum, repertoire and studio class, performance opportunities as soloist in public performances, pedagogy course, music education curriculum, composition, facilities, and keyboard literature course. Respondents to these eight areas expressed concerns or recommendations as follows:

**Church Music Curriculum**

Three graduates offered written responses, each of whom expressed a concern about the conservative, classical emphasis which characterized their experience. Implicit in these comments is a recommendation for the inclusion of a broader spectrum of repertoire.

**Repertoire and Studio Class**

Ten graduates offered comments, five of whom expressed a concern for more frequent opportunities to perform in this context. Graduates did not feel that this class was taken seriously enough by the students and suggested that perhaps the class and performances be graded (for credit?), which may motivate students to prepare more thoroughly.

**Opportunities to Perform as a Soloist in Public Performances**

Virtually all of the written comments recommended that more opportunities be given for public performances in addition to the required recitals. It was suggested that students be utilized more in major productions, not just hired professional soloists.

**Pedagogy Course**

Only two of the seven graduates who responded to this item offered written comments, both of whom recommended a broader exposure to various pedagogical approaches—the focus was too narrow.
Music Education Curriculum

The overwhelming recommendation was for the curriculum to expand ("very little offered"), especially to include practical experiences for prospective teachers. The curriculum, it was suggested, needs to deal less with philosophical issues, and more with practical issues such as methods, materials, and suitable repertoire, both choral and instrumental, for various grade levels.

Composition

The responses here were more neutral than either satisfied or dissatisfied. This is perhaps due to the fact that composition is not a requirement in the program. Two respondents suggested, however, that a course or two be offered regularly.

Facilities

Only 35% of the forty graduates responded "satisfied;" 30% took a neutral stance, and the remainder were dissatisfied or very dissatisfied, 27.5% and 7.5% respectively. The concerns expressed here in order of frequency were: the need for more and better-equipped rehearsal facilities, the need for the department to be "up-to-date" technologically with respect to recording facilities and computer applications in music.

To determine if gender, primary applied area of study, initial career goal, option elected within the major, and year of graduation were of statistical significance in graduates' responses to each of LS1 to LS24, one-way ANOVAs were conducted. Because twenty-four tests were conducted using the same subjects, the Bonferroni technique was used to determine the level of statistical significance. For each of LS1 to LS24, $p = .002$ (i.e., $.05 + 24 = .002$). From among the five variables, only the students' primary applied area was statistically significant, and only so with respect to one item: LS2, choral-
vocal ensembles. Adjusting alpha from .05 to .10 \((p = .004)\) yielded no additional variables of statistical significance. For LS2, the vocalists' mean score was lower than that of the instrumentalists', suggesting that vocalists were less satisfied than the instrumentalists with this aspect of the program (see Table 12). It should be noted, perhaps, that of the twenty-five graduates whose primary applied area was instrumental, nineteen of these (fifteen pianists, one organist, one string player, and two guitarists—see Table 5, p. 65) would have participated in a choral organization in order to meet the ensemble requirements of the program.

**TABLE 12**

ANOVA Summary Table for Impact of Primary Applied Area (Vocal vs. Instrumental) on LS2

<table>
<thead>
<tr>
<th>Item</th>
<th>Topic</th>
<th>PAA</th>
<th>Mean</th>
<th>St. Dev.</th>
<th>F value</th>
<th>(p)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LS2</td>
<td>Choral-Vocal Ensembles</td>
<td>Vocal</td>
<td>2.600</td>
<td>1.242</td>
<td>18.977</td>
<td>.0001</td>
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<tr>
<td></td>
<td></td>
<td>Instrumental</td>
<td>3.792</td>
<td>.415</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although 60% or more of the graduates indicated "very satisfied" or "satisfied" with sixteen of the twenty-four program components, several respondents expressed concerns or recommended changes that the numerical data alone does not reveal. All written comments were carefully studied. One significant theme emerged and recurred in comments made on several related curricular components, a theme advocated both by the proponents of the Comprehensive Musicianship Project and the Study Group of The College Music Society, as discussed in chapter two: the need for the curriculum to expose students to a broad spectrum of music, past and present, and from many traditions and cultures. Student recommendations for a
more varied and comprehensive repertoire—"more suited to [the] needs of teachers in schools" as one graduate stated, or "to prepare me for church music in the '90s" stated another—were noted in the responses to each of the following curricular components: private lessons (LS1), choral/vocal ensembles (LS2), church music curriculum (LS14), styles of music studied in the curriculum (LS15), and choral literature (LS16).

In summary, hypothesis 4 need not be rejected entirely; two-thirds of the twenty-four program components satisfy the 60% criterion specified; and, with one exception none of the variables was of significance in the responses. Notwithstanding the statistical significance of the impact of the primary applied area on the level of satisfaction with the choral-vocal ensembles, this component was rated highly overall (84.6%), ranking seventh out of twenty-four. Curriculum workers would be well-advised to address the issues raised by graduates with respect not only to the eight areas which were rated less than satisfactory, but also the recurring themes noted in connection with other curriculum components.

**Hypothesis No. 5**

No statistically significant difference exists among graduates' mean responses on a five-point Likert scale regarding their perceived level of preparedness for post-graduation pursuits when tested using ANOVA procedures and the variables of gender, primary applied area, initial career goal, option, and year of graduation.

Recognizing that TWU does not offer a professional B.Mus. degree, but rather a B.A. in music within the broader context of a liberal arts curriculum, graduates responded to the question of how well prepared overall (LPREP) they felt they were for their musical pursuits after graduation from TWU. Thirty-two graduates (80%) responded either "very well prepared" (22.5%) or
"prepared" (57.5%). Five variables were utilized to test this hypothesis: gender, primary applied area, initial career goal, option, and year of graduation. For each of the five variables an ANOVA was conducted, only one of which yielded a statistically significant difference in mean responses: the initial career goal (see Table 13). Post hoc comparisons using the Scheffé Test revealed that no pairs of means—no pairs of initial career goals—were significantly different at the .05 level.

### TABLE 13

<table>
<thead>
<tr>
<th>Source</th>
<th>df</th>
<th>SS</th>
<th>MS</th>
<th>F</th>
<th>p</th>
</tr>
</thead>
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<tr>
<td>Initial Career Goal</td>
<td>4</td>
<td>8.5024</td>
<td>2.1256</td>
<td>3.221</td>
<td>.0237</td>
</tr>
<tr>
<td>Within groups</td>
<td>35</td>
<td>23.0976</td>
<td>0.6599</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>39</td>
<td>31.6000</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$F_{.05}(4.35 df) = 2.65$

A degree of ambivalence and ambiguity (again, not evident in the numerical data) characterized the written responses. Several graduates, although indicating or implying a preference for a B.Mus. rather than a B.A. program—to allow for a more in-depth level of preparation for careers in performance or teaching, or for the pursuit of a M.Mus. degree—nevertheless appreciated the broader education afforded by the liberal arts degree. Notwithstanding the liberal arts degree from TWU, one graduate offered the following remark: "I felt more well rounded in theory and history when embarking on my M.Mus. program than other students [ostensibly graduates of B.Mus. programs elsewhere]." The recommendation for more breadth in the style of literature studied and performed, both choral and instrumental,
was also reiterated. With the exception of the variable initial career goal, the analysis of the data allows for the retention of the hypothesis as stated.

**Hypothesis No. 6**

No statistically significant difference exists between first-year music students' and graduates' mean responses on a five-point Likert scale regarding selected personal characteristics requisite to the development of comprehensive musicianship.

First-year students and graduates were asked to rate themselves on a five-point Likert scale on six personal qualities (PQ1 to PQ6), personal attributes this writer considers important for individuals pursuing the goals connected with the development of comprehensive musicianship. The six qualities include: level of motivation (PQ1), level of self-discipline in study habits (PQ2), level of self-discipline in practice habits (PQ3), willingness to learn about new (or unfamiliar) styles of music (PQ4), ability to accept criticism from peers—fellow students or colleagues (PQ5), and ability to accept criticism from those to whom you are accountable— instructors, employers (PQ6). Table 14 summarizes the ratings. An examination of the mean scores reveals that entering first-year students rated themselves higher than graduates on five of the six personal traits. A statistically significant difference exists between first-year students and graduates on PQ3, self-discipline in the area of practice habits ($F = 12.588, p \leq .0008$). Graduates are less disciplined than first-year students. Perhaps the post-TWU responsibilities of graduates do not require performance in their applied area, and sustaining a disciplined level of practice is, therefore, no longer a priority for them. With the exception of PQ3, the hypothesis can be retained.
### TABLE 14
Selected Personal Qualities as Rated by First-year Students and Graduates

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>1st-yr. Mean</th>
<th>Std. Dev.</th>
<th>Grad Mean</th>
<th>Std. Dev.</th>
<th>Overall Mean</th>
<th>Std. Dev.</th>
<th>% High &amp; Very High Overall</th>
</tr>
</thead>
<tbody>
<tr>
<td>PQ1</td>
<td>Level of Motivation</td>
<td>3.353</td>
<td>.606</td>
<td>3.075</td>
<td>.917</td>
<td>3.158</td>
<td>.841</td>
<td>84.2%</td>
</tr>
<tr>
<td>PQ2</td>
<td>Self-disc: study</td>
<td>2.765</td>
<td>.664</td>
<td>2.650</td>
<td>1.075</td>
<td>2.684</td>
<td>.967</td>
<td>59.7%</td>
</tr>
<tr>
<td>PQ3</td>
<td>Self-disc: practice</td>
<td>3.059</td>
<td>.556</td>
<td>2.175</td>
<td>.958</td>
<td>2.400</td>
<td>.945</td>
<td>54.4%</td>
</tr>
<tr>
<td>PQ4</td>
<td>Learn New Music</td>
<td>3.412</td>
<td>.939</td>
<td>2.675</td>
<td>1.141</td>
<td>2.895</td>
<td>1.129</td>
<td>66.7%</td>
</tr>
<tr>
<td>PQ5</td>
<td>Critique from Peers</td>
<td>2.471</td>
<td>1.068</td>
<td>2.750</td>
<td>.707</td>
<td>2.667</td>
<td>.831</td>
<td>63.2%</td>
</tr>
<tr>
<td>PQ6</td>
<td>Critique fr. Superiors</td>
<td>3.353</td>
<td>.606</td>
<td>2.925</td>
<td>.797</td>
<td>3.053</td>
<td>.766</td>
<td>77.2%</td>
</tr>
</tbody>
</table>

**Hypothesis No. 7**

Fifty percent, or more, of program stakeholders respond "agree" or "strongly agree" on a five-point Likert scale measuring levels of agreement with each of seventy-five characteristics of an ideal music program for Trinity Western University. No statistically significant difference exists among stakeholders' mean response to each characteristic when tested using ANOVA procedures and the variables of respondent group, initial career goal, primary applied area, musical style preference, and denominational affiliation.

Six participant groups were asked to rate their level of agreement with seventy-five program characteristics (See Appendix C) on a five-point Likert scale ranging from strongly disagree to strongly agree. Total N=85, made up of seven administrators, nine board members, five faculty, seventeen first-year students, seven mid-program students, and forty graduates. For any statement to be retained for further consideration, it was decided by the author that responses to the strongly agree or agree categories, or the sum of the responses to these two categories should comprise at least 50% or more of the respondents. Table 15 presents in rank order the sum of the responses to the agree and strongly agree categories for each of the seventy statements, expressed as a percentage of the total number of respondents.
## TABLE 15
Seventy-five Characteristics of a Music Program (S1 to S75) in Rank Order (Expressed as a Percentage of N Respondents)

<table>
<thead>
<tr>
<th>Rank Order of S's</th>
<th>Original S No.</th>
<th>Statement</th>
<th>Strongly Agree &amp; Agree % Total (N=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
<td>Adequate and appropriate physical facilities and equipment must be available to support and enhance the program.</td>
<td>100.0</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>The music department faculty must be competent music professionals who are committed to the stated purposes of the department.</td>
<td>98.8</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>The music program must be supported by adequate and appropriate library resources.</td>
<td>98.8</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>In all of the options offered by the music department, exposure to “real-life” musical situations should be an essential and integral part of each student’s educational experience while at TWU (perhaps in the form of supervised internships).</td>
<td>96.5</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>In addition to serving music majors, the department of music should serve the greater needs of the student body as a whole by providing them with performing ensemble opportunities, quality concerts, and general courses in developing musical literacy (e.g., music appreciation, fundamentals of music, etc.).</td>
<td>95.3</td>
</tr>
<tr>
<td>6</td>
<td>67</td>
<td>Program quality is of utmost importance.</td>
<td>95.2</td>
</tr>
<tr>
<td>7</td>
<td>15</td>
<td>Regardless of the option elected by a student, there should be a strong core curriculum in music theory, history, and aural skills development.</td>
<td>94.1</td>
</tr>
<tr>
<td>8</td>
<td>62</td>
<td>In all of its endeavors the music department must be characterized by artistic excellence.</td>
<td>92.9</td>
</tr>
<tr>
<td>Rank Order of S's</td>
<td>Original S No.</td>
<td>Statement</td>
<td>Strongly Agree &amp; Agree % Total (N=85)</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------</td>
<td>---------------------------------------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>9</td>
<td>19</td>
<td>Music education students should acquire a basic working knowledge of all instruments used in school music programs.</td>
<td>91.8</td>
</tr>
<tr>
<td>10</td>
<td>60</td>
<td>The music curriculum must address future employment opportunities of music students.</td>
<td>91.7</td>
</tr>
<tr>
<td>11</td>
<td>37</td>
<td>The department is based upon a substantive experience in complete musicianship.</td>
<td>90.6</td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>There should be a clear statement of purpose of the department of music which addresses its various constituencies and which is compatible with the mission of the university as a whole.</td>
<td>89.4</td>
</tr>
<tr>
<td>13</td>
<td>36</td>
<td>The department is based upon a fully operative Christian world view.</td>
<td>89.4</td>
</tr>
<tr>
<td>14</td>
<td>63</td>
<td>Church music students should be well acquainted with theology.</td>
<td>89.4</td>
</tr>
<tr>
<td>15</td>
<td>28</td>
<td>The department actively publicizes its activities.</td>
<td>89.3</td>
</tr>
<tr>
<td>16</td>
<td>34</td>
<td>The music executive (the department head) plays an important role as musician and teacher as well as leader.</td>
<td>88.3</td>
</tr>
<tr>
<td>17</td>
<td>64</td>
<td>The church music curriculum must allow for a gospel song or hymn, on the one hand, and a Renaissance motet or mass, on the other hand.</td>
<td>87.1</td>
</tr>
<tr>
<td>18</td>
<td>65</td>
<td>TWU's students should be educated in a manner that enables them to be arbiters of good taste.</td>
<td>86.9</td>
</tr>
<tr>
<td>Rank Order of S's</td>
<td>Original S No.</td>
<td>Statement</td>
<td>Strongly Agree &amp; Agree % Total (N=85)</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>19</td>
<td>29</td>
<td>Students electing the performance option receive professional instruction of the highest order balanced with a complete understanding of music history and theory.</td>
<td>85.9</td>
</tr>
<tr>
<td>20</td>
<td>58</td>
<td>The music department should provide a broad-based education for students majoring in music and also serve the general college population in a fashion that enriches the entire academic program.</td>
<td>85.9</td>
</tr>
<tr>
<td>21</td>
<td>45</td>
<td>The department is committed to expend its best efforts in cultivating an awareness and appreciation of music among the entire campus community, not just music majors.</td>
<td>85.8</td>
</tr>
<tr>
<td>22</td>
<td>4</td>
<td>As a department within a Christian liberal arts university, the music department—its faculty, programs, and curriculum—must reflect a thorough-going Christian world view.</td>
<td>84.7</td>
</tr>
<tr>
<td>23</td>
<td>35</td>
<td>The music executive involves the faculty and primary staff of the department in a strategic planning effort.</td>
<td>84.7</td>
</tr>
<tr>
<td>24</td>
<td>31</td>
<td>The student masters, from a performance perspective, a limited amount of representative repertoire (choral-instrumental-vocal) but becomes acquainted with a broad spectrum of music through live performances, recordings, movies, videos, workshops, etc.</td>
<td>84.7</td>
</tr>
<tr>
<td>25</td>
<td>47</td>
<td>A TWU graduate in music should be no differently prepared, as to the substantive stuff of music, than, say, a UBC (or U. Vic.) graduate.</td>
<td>83.6</td>
</tr>
<tr>
<td>26</td>
<td>13</td>
<td>Professional instruction in music performance should be offered at a level of quality that will enable graduates to compete on a national level.</td>
<td>83.4</td>
</tr>
<tr>
<td>Rank Order of S's</td>
<td>Original S No.</td>
<td>Statement</td>
<td>Strongly Agree &amp; Agree % Total (N=85)</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------</td>
<td>---------------------------------------------------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>The student recruitment and enrollment program is enhanced by a comprehensive instructional program which is distinguished by excellence.</td>
<td>82.2</td>
</tr>
<tr>
<td>28</td>
<td>61</td>
<td>The music department must offer substantive scholarships to the gifted and talented students who concentrate their studies in music.</td>
<td>81.1</td>
</tr>
<tr>
<td>29</td>
<td>73</td>
<td>The university's music department must have a close relationship with the cultural organizations of the community and the region.</td>
<td>81.0</td>
</tr>
<tr>
<td>30</td>
<td>11</td>
<td>The music department should offer an option in church music, the curriculum of which is designed to produce a graduate who is a &quot;Music Minister,&quot; not simply a performer-conductor-educator-musicologist who directs and administers a church music program.</td>
<td>80.0</td>
</tr>
<tr>
<td>31</td>
<td>68</td>
<td>Printed materials—recital programs, ensemble programs, brochures, etc.—should be of the finest quality and hold appeal for the consumer.</td>
<td>78.9</td>
</tr>
<tr>
<td>32</td>
<td>3</td>
<td>The music curriculum should not be based on &quot;classical&quot; music alone (i.e., should not be based on high culture alone); rather, the whole world of music—popular, classical, and multi-cultural—should be integrated in a credible way.</td>
<td>78.8</td>
</tr>
<tr>
<td>33</td>
<td>48</td>
<td>Music majors must be challenged to develop a theology of creativity.</td>
<td>77.6</td>
</tr>
<tr>
<td>34</td>
<td>24</td>
<td>All music majors, regardless of option, should be required to perform publicly (before peers and faculty) in their primary applied area at least once every semester.</td>
<td>77.6</td>
</tr>
</tbody>
</table>
### TABLE 15 Continued

<table>
<thead>
<tr>
<th>Rank Order of S's</th>
<th>Original S No.</th>
<th>Statement</th>
<th>Strongly Agree &amp; Agree % Total (N=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>20</td>
<td>Students whose applied area is vocal should develop foreign language skills (e.g., German, French, Italian).</td>
<td>76.4</td>
</tr>
<tr>
<td>36</td>
<td>66</td>
<td>The music executive (the department head) must invest time and energy in searching for new financial resources, and faculty members should also be alert to these possibilities.</td>
<td>75.3</td>
</tr>
<tr>
<td>37</td>
<td>49</td>
<td>The curriculum wrestles with the relationship of musical practice to the doctrines of creation, worship, faith, and excellence.</td>
<td>75.0</td>
</tr>
<tr>
<td>38</td>
<td>50</td>
<td>The curriculum wrestles with the relationship of an ethic of communication to music making.</td>
<td>75.0</td>
</tr>
<tr>
<td>39</td>
<td>46</td>
<td>The department searches for ways to promote and cultivate corporate singing as an essential component of becoming liberally educated and aesthetically alive.</td>
<td>75.0</td>
</tr>
<tr>
<td>40</td>
<td>25</td>
<td>While continuing to offer a B.A. degree in music with several options available within that degree, TWU's music department should develop a high-quality professional degree program (e.g., B. Mus.) in one or two more specialized areas.</td>
<td>74.1</td>
</tr>
<tr>
<td>41</td>
<td>26</td>
<td>The department has student recruitment and enrollment goals and has an organized strategy to achieve them.</td>
<td>74.1</td>
</tr>
<tr>
<td>42</td>
<td>40</td>
<td>The curriculum wrestles with the relationship of a world view to musical content.</td>
<td>71.8</td>
</tr>
<tr>
<td>43</td>
<td>30</td>
<td>The student in the department always is considered a major in &quot;music&quot; with a bulge of concentration in performance, music education, composition, church music, etc.</td>
<td>70.6</td>
</tr>
<tr>
<td>Rank Order of S's</td>
<td>Original S No.</td>
<td>Statement</td>
<td>Strongly Agree &amp; Agree % Total (N=85)</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>44</td>
<td>22</td>
<td>All non-keyboard majors should be required to develop functional keyboard skills in order to graduate.</td>
<td>70.2</td>
</tr>
<tr>
<td>45</td>
<td>38</td>
<td>The department is characterized by a grasp of true &quot;worldliness&quot;; that is, a growingly educated insight as to who people are, what all they do in the name of creativity, why they do it, and how one should creatively and responsibly engage oneself in its midst.</td>
<td>69.4</td>
</tr>
<tr>
<td>46</td>
<td>32</td>
<td>The music department recognizes the interlocking significance of its two communities: (1) the music majors, and (2) everyone else.</td>
<td>69.0</td>
</tr>
<tr>
<td>47</td>
<td>9</td>
<td>The department should utilize advances made in computer technology for instructional purposes (e.g., computer-assisted instruction).</td>
<td>68.3</td>
</tr>
<tr>
<td>48</td>
<td>71</td>
<td>Private study in an ancillary vocal or instrumental discipline (i.e., a secondary applied area) for the music major is paramount to the development of musicianship.</td>
<td>66.6</td>
</tr>
<tr>
<td>49</td>
<td>12</td>
<td>A Music Therapy option should be available.</td>
<td>65.9</td>
</tr>
<tr>
<td>50</td>
<td>54</td>
<td>The curriculum must be taught from the bias of Western ways, while at the same time, be designed to integrate with ethnic and world creativity.</td>
<td>65.9</td>
</tr>
<tr>
<td>51</td>
<td>33</td>
<td>The institution in which the department of music is located (i.e., the university as a whole) is committed to creating an overall campus aesthetic: -- a daily, unconscious omnipresent view of elegance, which drives the arts and brings function and worth into satisfying union.</td>
<td>65.5</td>
</tr>
<tr>
<td>52</td>
<td>55</td>
<td>The curriculum should include course work in the nature of musical meaning and communication theory.</td>
<td>65.0</td>
</tr>
</tbody>
</table>
TABLE 15 Continued

<table>
<thead>
<tr>
<th>Rank Order of S's</th>
<th>Original S No.</th>
<th>Statement</th>
<th>Strongly Agree &amp; Agree % Total (N=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>16</td>
<td>As much as is possible and feasible, repertoire being learned in the context both of private lessons and performing ensembles should form the basis of discussion and analysis in music theory and history classes.</td>
<td>64.7</td>
</tr>
<tr>
<td>54</td>
<td>5</td>
<td>Music majors should receive a rigorous education in the liberal arts as well as in music.</td>
<td>62.4</td>
</tr>
<tr>
<td>55</td>
<td>17</td>
<td>The music department should be characterized by a &quot;process-oriented&quot; philosophy rather than a &quot;product-oriented&quot; philosophy of education.</td>
<td>61.5</td>
</tr>
<tr>
<td>56</td>
<td>44</td>
<td>The department of music offers a &quot;community school of music&quot;—a not-for-credit music program for children, adults, and senior citizens—on a self-supporting basis utilizing music student interns and professionals in the community as faculty.</td>
<td>61.2</td>
</tr>
<tr>
<td>57</td>
<td>52</td>
<td>The music program needs to include serious study/inquiry into the subject of music cognition (how we learn, listen to, perceive, and respond/react to music).</td>
<td>61.2</td>
</tr>
<tr>
<td>58</td>
<td>23</td>
<td>All non-performance option music majors should be expected to develop performance competency in a primary applied area at a level approximately equivalent to the Royal Conservatory of Music grade 9 to 10 standard.</td>
<td>60.0</td>
</tr>
<tr>
<td>59</td>
<td>59</td>
<td>TWU's music curriculum should include programs for minorities, handicapped, the elderly, and students preparing for bi-vocational careers.</td>
<td>60.0</td>
</tr>
<tr>
<td>60</td>
<td>39</td>
<td>The budgeting process is based on the primary mission statement of the department.</td>
<td>59.6</td>
</tr>
<tr>
<td>Rank Order of S's</td>
<td>Original S No.</td>
<td>Statement</td>
<td>Strongly Agree &amp; Agree % Total (N=85)</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------</td>
<td>---------------------------------------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>61</td>
<td>53</td>
<td>We must take better account of North American (and particularly Canadian) culture in our music program and curriculum.</td>
<td>58.9</td>
</tr>
<tr>
<td>62</td>
<td>42</td>
<td>A high-quality professional degree program (B. Mus., or B. Sac. Mus.) in church music is offered, preferably in cooperation with a theological seminary, which has been designed in accordance with the documented needs of a specified group of churches.</td>
<td>58.9</td>
</tr>
<tr>
<td>63</td>
<td>69</td>
<td>A strong and active music alumni association should be established.</td>
<td>58.8</td>
</tr>
<tr>
<td>64</td>
<td>18</td>
<td>Music education students consider themselves first as musicians but with equal focus on being educators.</td>
<td>56.6</td>
</tr>
<tr>
<td>65</td>
<td>43</td>
<td>Through the department of music the entire university community including amateurs as well as professionals becomes &quot;musically literate&quot;—i.e., able to &quot;think in music&quot;.</td>
<td>54.2</td>
</tr>
<tr>
<td>66</td>
<td>41</td>
<td>The curriculum in church music develops a solid theological perspective on worship, witness, and artistic responsibility.</td>
<td>54.1</td>
</tr>
<tr>
<td>67</td>
<td>72</td>
<td>Administrative and other non-musical tasks (e.g., fund raising, promotion and marketing, committee work) which the practicing musician may be called upon to do in a variety of contexts, as well as program (recital) building, job placement/career opportunities, graduate school opportunities should be incorporated into the music students curriculum.</td>
<td>51.8</td>
</tr>
<tr>
<td>Rank Order of S's</td>
<td>Original S No.</td>
<td>Statement</td>
<td>Strongly Agree &amp; Agree % Total (N=85)</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>68</td>
<td>51</td>
<td>Creativity (&quot;thinking in music&quot;—e.g., composition, improvisation, responding to music by making music) must be at the very heart of the music program, and, indeed, is to be preferred over &quot;thinking about music&quot; (e.g., theory, written analyses, notation, etc.).</td>
<td>48.3</td>
</tr>
<tr>
<td>69</td>
<td>75</td>
<td>The music program must prepare its graduates in all facets of music production connected with the recording industry (both visual—T.V., videos, film—and audio).</td>
<td>46.4</td>
</tr>
<tr>
<td>70</td>
<td>57</td>
<td>All of the departments music offerings in general education, along with all of the music degree programs, should require a significant choral experience.</td>
<td>40.0</td>
</tr>
<tr>
<td>71</td>
<td>70</td>
<td>The department of music should play a central role in the pursuit of fund raising and endowment activities for the university as a whole.</td>
<td>32.2</td>
</tr>
<tr>
<td>72</td>
<td>10</td>
<td>A music education option should be the central thrust of the music department’s curriculum.</td>
<td>28.2</td>
</tr>
<tr>
<td>73</td>
<td>56</td>
<td>Music education and church music—parts of two potentially pivotal forces in culture—should serve as the points of departure for all other curricula.</td>
<td>23.8</td>
</tr>
<tr>
<td>74</td>
<td>74</td>
<td>Time is our greatest judge; therefore, we should spend limited time with music of the present, for there is no consensus as to its value.</td>
<td>10.7</td>
</tr>
<tr>
<td>75</td>
<td>21</td>
<td>The music theory/history curriculum should begin with the study of twentieth-century music, trends, and techniques, and then move backwards in time.</td>
<td>3.5</td>
</tr>
</tbody>
</table>
An examination of Table 15 reveals that sixty-seven of the seventy-five statements meet the 50% criterion; that is, responses to the agree or strongly agree categories or the sum of the responses to these categories involved 50% or more of the respondents.

To determine if there were statistically significant differences among the mean responses of the six stakeholder groups to each of the seventy-five statements, one-way ANOVAs were conducted for each statement. Because seventy-five tests were conducted using the same subjects, the Bonferroni technique was used to determine the level of statistical significance. For each of S1 to S 75, \( p = 0.0013 \) (i.e., \( \approx 0.10 \div 75 = 0.0013 \)).

The ANOVA conducted on each of the seventy-five statements with the respondent group as the independent variable yielded statistically significant results for seven statements. The post hoc Scheffé test revealed that for each of the seven statistically significant statements, the means for one or more pairs of groups were also statistically and significantly different. Table 16 provides the overall mean response for each of these seven statements, the mean and standard deviation for each respondent group, and the results of the ANOVA (the \( F \) statistic and the \( p \) value). For each of these seven statements table 17 indicates which pairs of groups differed significantly. Each of these seven statements and the groups which differed significantly in their response to them are discussed below:

S5. Music majors should receive a rigorous education in the liberal arts as well as in music.

The significant difference here occurred between two pairs of respondent groups: entering first-year students (mean = 3.118) and administrators (mean = 4.571), and entering first-year students and members of the board of governors (mean = 4.444). This item ranked 6th and 8th out of...
TABLE 16

ANOVA Summary Table of Significant Results
for
Impact of Respondent Group on S1 to S75 (Music Program Characteristics)
Including Means and Standard Deviations for Each Group

<table>
<thead>
<tr>
<th>S No.</th>
<th>Overall Mean (N=85)</th>
<th>Administrators (n=7)</th>
<th>Board Members (n=9)</th>
<th>Faculty (n=5)</th>
<th>First-year (n=17)</th>
<th>Midprogram (n=7)</th>
<th>Graduates (n=40)</th>
<th>ANOVA F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>Std. Dev.</td>
<td>Mean</td>
<td>Std. Dev.</td>
<td>Mean</td>
<td>Std. Dev.</td>
<td>Mean</td>
<td>Std. Dev.</td>
</tr>
<tr>
<td>S8</td>
<td>4.741</td>
<td>.488</td>
<td>4.111</td>
<td>.333</td>
<td>4.600</td>
<td>.548</td>
<td>4.882</td>
<td>.332</td>
</tr>
<tr>
<td>S20</td>
<td>4.024</td>
<td>.488</td>
<td>3.000</td>
<td>.500</td>
<td>4.600</td>
<td>.548</td>
<td>4.412</td>
<td>.618</td>
</tr>
</tbody>
</table>
Table 17

Statements of Characteristics of a Music Department Which Yield Statistically Significant Differences Between One or More Pairs of Respondent Groups
(Groups which differ are indicated by •)

<table>
<thead>
<tr>
<th>S No.</th>
<th>Group</th>
<th>Admin</th>
<th>Board</th>
<th>Faculty</th>
<th>1st-Year</th>
<th>Mid-pgm</th>
<th>Grad</th>
</tr>
</thead>
<tbody>
<tr>
<td>S5</td>
<td>Admin</td>
<td></td>
<td>•</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Board</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Faculty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st-Year</td>
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seventy-five, respectively, for administrators and board members, whereas it ranked 65th out of 75 for first-year students. Mid-program students ranked this statement 67th out of 75. This suggests that both first-year students and mid-program students are, perhaps, more eager to pursue their specific musical interests than a broader liberal arts education, the latter viewed both by the board of governors and the administration as equally important for the undergraduate music major.

S8. Adequate and appropriate physical facilities and equipment must be available to support and enhance the program.

Three pairs of groups differed significantly in their responses to this statement. In each instance, the pair of differences was between the board of governors (mean = 4.111) and each of the three student groups: first-year students (mean = 4.882), mid-program students (mean = 5.000), and graduates (mean = 4.800). Whereas this statement ranked 15th out of 75 for board members, it ranked first among graduates and mid-program students and second among the first-year students. Although there is a statistically significant difference between the pairs of groups just referred to, it should be noted that, considering the responses of all six respondent groups, this item ranked first overall out of the seventy-five statements—the sum of the responses to the agree and strongly agree categories constituted 100% of the respondents.

S20. Students whose applied area is vocal should develop foreign language skills (e.g., German, French, Italian).

Five pairs of groups differed significantly in their responses to this curricular recommendation: faculty (mean = 4.600) and board members (mean = 3.000), first-year students (mean = 4.412) and board members, graduates (mean = 4.150) and board members, first-year students and
administrators (mean = 3.286), and faculty and administrators. In each pair, the responses of the second of the two groups yielded a lower mean. Faculty, first-year student, and graduate means ranked 6th, 9th, and 26th out of 75, respectively, compared with 58th and 64th, respectively, for administrators and board members. That the means for board members and administrators was the lower of the two in each of these five pairs of groups suggests that board members and administrators may not be fully cognizant of the breadth of vocal repertoire required by a curriculum designed to provide comprehensive vocal instruction.

S25. While continuing to offer a B.A. degree in music with several options available within that degree, TWU's music department should develop a high-quality professional degree program (e.g., B.Mus.) in one or two more specialized areas.

Four pairs of groups differed significantly in their responses to this recommendation: first-year students (mean = 4.647) and administrators (mean = 2.571), mid-program students (mean = 4.571) and administrators, graduates (mean = 4.175) and administrators, and first-year students and board members (mean = 3.444). This statement ranked 5th, 6th, and 24th out of 75, respectively, by first-year students, mid-program students, and graduates, and 67th and 46th, respectively, for administrators and board members. In each pair, the responses of the second of the two groups—administrators and board members—yielded a lower mean. Students, more strongly than administrators and board members, favour the development of a professional degree as an optional alternative to the liberal arts degree.

S29. Students electing the performance option should receive professional instruction of the highest order balanced with a complete understanding of music history and theory.
Three pairs of groups differed significantly in their responses to this recommendation: graduates and board members, mid-program students and board members, and graduates and first-year students. The mean of graduates' responses (4.650) and mid-program students' responses (4.571) ranked significantly higher to this statement (4th and 7th out of 75, respectively) than the mean of responses by first-year students (3.824) and board members (3.444), which ranked 43rd and 44th out of 75, respectively.

S37. The department is based upon a substantive experience in complete musicianship.

Two pairs of groups differ significantly: graduates and administration, and graduates and board members. In both cases, the graduates' mean response (4.525) ranked higher (6 out of 75) than the means of the administration (3.714) and board members (3.556), which ranked 40th and 41st out of 75, respectively.

S54. The curriculum must be taught from the bias of Western ways, while at the same time be designed to integrate with ethnic and world creativity.

Two pairs of groups differ significantly in their responses: graduates (mean = 3.600) and first-year students (2.706), and faculty (mean = 4.200) and first-year students. Both graduates and faculty appear to regard the inclusion and integration of ethnic and world musics into the curriculum as a more significant characteristic than first-year students. Although mean responses for both graduates and first-year students ranked relatively low (63 and 67 out of 75, respectively), they are, nonetheless, statistically significant. The mean response for faculty (4.200) ranked 21 out of 75, suggesting, perhaps, a greater willingness by faculty than either of the student groups to integrate ethnic and world musics into the curriculum.
Each of S1 to S75 was analyzed further by means of one-way ANOVA procedures using the initial career goal, primary applied area, musical style preference, and denominational affiliation reported by first-year students and graduates as independent variables. When the Bonferroni t procedure was applied ($p = .0013$), only the denominational variable yielded statistically significant results for two of the statements: S1 ($F = 8.0883; p = .0002$) and S4 ($F = 7.6528; p = .0003$). The post hoc Scheffé test revealed that for both S1 and S4, the differences among three pairs of means were statistically significant.

**S1.** There should be a clear statement of purpose of the department of music which addresses its various constituencies and which is compatible with the mission of the university as a whole.

Of the three pairs of groups which differed significantly in their responses to this statement, the mean response for those with no church or denominational affiliation (2.800) was, in each instance, lower than the mean responses for those indicating such an affiliation (4.111, 4.533, and 4.640).

**S4.** As a department within a Christian liberal arts university, the music department—its faculty, programs, and curriculum—must reflect a thorough-going Christian world view.

As in the responses to S1, the responses to S4 reveal an identical relationship, the mean for respondents with no church or denominational affiliation being lower (2.600) than those with a denominational or church affiliation (4.444, 4.467, and 4.520).

In summary, sixty-seven of the seventy-five characteristics of a music program (89.3%) were endorsed by 50% or more of the respondents from the six stakeholder groups—they agreed or strongly agreed with the statements. The statements were then ranked in descending order using the sum of the responses to the agree and strongly agree categories. From among the five
variables used to test the hypothesis of no statistically significant difference among stakeholders' mean response to each characteristic—respondent group, initial career goal, primary applied area, musical style preference, and denominational affiliation—only two variables yielded significant results: the respondent group for seven statements, and denominational affiliation for two statements. In other words, of the sixty-seven statements supported by the respondents, there were no statistically significant differences among their mean responses to fifty-eight (86.6%) of them.

The following statement and instructions concluded the survey form:

The primary mandate of TWU as a whole is to provide a broadly-based Christian liberal arts education while at the same time allowing a student to pursue a subject major. Given this mandate, if you were granted the opportunity to have direct input into the future development of TWU's music program (options, curriculum, etc.), what additions and/or deletions to the program would you suggest as necessary in order to prepare students to meet the "real-world" challenges of a musical career during these closing years of the twentieth century and beyond?

Responses were received from thirty-one graduates, four mid-program students, thirteen first-year students, one faculty member, two board members, and four administrators. Only comments which appeared three or more times and which appeared to address substantive curricular issues are reported. Six topics or program suggestions emerged from the narrative data, which, in descending order of the frequency with which they appeared, are as follows:

1. Music Education Curriculum

Fourteen students—thirteen graduates and one first-year student—offered comments regarding the music education curriculum for prospective teachers in elementary and secondary schools. The strongest recommendation was for a music education curriculum which provides as
much practical experience (respondents referred to this as "hands-on" experience) as possible including observations of exemplary programs and teachers, and practice teaching opportunities. Respondents expressed the importance of receiving exposure to various pedagogical approaches, such as Kodaly and Orff, and developing competencies related to teaching and training bands and stage bands.

2. Styles of Music Studied in the Curriculum

Ten students, six of whom were graduates, suggested that the curriculum should allow for exposure to a broad spectrum of literature both "classical" and "popular" in order for students to be prepared to deal adequately with the reality of our culture, which is characterized by a diversity of musical styles. One graduate stated that "music is communication, [and] we must be fluent in the musical language of our culture and time." This conviction was reiterated both by another graduate and an administrator.

3. Music and Technology

Closely related to the second issue raised was the call by respondents for a curriculum which educates students in the technological aspects of music—e.g., computer applications, sequencers, synthesizers, recording—again, very much an integral part of contemporary music and music education.

4. A Professional Degree Program (B.Mus.)

Eight respondents suggested that in addition to the B.A. degree, a professional undergraduate music degree, the B.Mus., be developed. Although the merits of the liberal arts degree were acknowledged, some respondents felt that it was too broad—not specialized enough—to prepare students for professional career situations in music, particularly as performers, or to pursue graduate studies in music.
5. **Internships**

Not unlike the recommendation for practical experiences within the music education curriculum was the suggestion that internship programs or cooperative programs be developed whereby students may be given opportunities to gain practical experience in various career-related fields under the supervision of specialists or professionals.

6. **Church Music Option**

Several respondents encouraged TWU to focus on providing an excellent church music option, an option and a program that could be unique to TWU, given its church-relatedness and its proximity to seminary programs.

In addition to responding to the seventy-five statements of music program characteristics, and providing suggestions and recommendations as reported above, each respondent was asked to prioritize five options within the context of a B.A. program. Table 18 summarizes the responses which clearly indicate that music education emerges as the most important option, followed by performance and church music; music therapy ranks as being least important.

**TABLE 18**

Prioritization of Options Within a Liberal Arts B.A. Music Program (Expressed as a Percentage of the Total Number of Respondents)

<table>
<thead>
<tr>
<th>Option</th>
<th>Most Important (1)</th>
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<tbody>
<tr>
<td>Church Music</td>
<td>11.0%</td>
<td>28.0%</td>
<td>35.4%</td>
<td>14.6%</td>
<td>11.0%</td>
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<tr>
<td>Composition</td>
<td>2.4%</td>
<td>9.8%</td>
<td>24.4%</td>
<td>43.9%</td>
<td>19.5%</td>
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<tr>
<td>Music Education</td>
<td>47.6%</td>
<td>30.5%</td>
<td>8.5%</td>
<td>11.0%</td>
<td>2.4%</td>
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<tr>
<td>Music Therapy</td>
<td>3.7%</td>
<td>7.3%</td>
<td>7.3%</td>
<td>24.4%</td>
<td>57.3%</td>
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<tr>
<td>Performance</td>
<td>35.4%</td>
<td>24.4%</td>
<td>25.6%</td>
<td>7.3%</td>
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From among the five options in Table 18, respondents were asked which two they would recommend developing into a professional B.Mus. degree program. These were ranked as priority A and priority B, respectively (see Table 19).

TABLE 19
Options to Upgrade to a B.Mus. Program
(Expressed as a Percentage of the Total Number of Respondents)

<table>
<thead>
<tr>
<th>Option</th>
<th>Priority A</th>
<th>Priority B</th>
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<tbody>
<tr>
<td>Church Music</td>
<td>18.3%</td>
<td>21.5%</td>
</tr>
<tr>
<td>Composition</td>
<td>2.4%</td>
<td>21.5%</td>
</tr>
<tr>
<td>Music Education</td>
<td>31.7%</td>
<td>27.8%</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>8.5%</td>
<td>10.1%</td>
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<tr>
<td>Performance</td>
<td>39.0%</td>
<td>19.0%</td>
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Tables 19 reveals that from among the options listed, performance takes precedence over the others as priority A, and music education constitutes priority B.

Chapter four has reported the findings for each of the research questions and hypotheses stated in chapter one. Both quantitative and qualitative data were presented, the latter frequently providing a perspective not always apparent in the numerical data alone. The chapter which follows constitutes a discussion and interpretation of the findings reported in the present chapter. Additionally, curricular recommendations for Trinity Western University's music program and suggestions for further research are offered.
CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary of the Problem, Purpose, and Method

The focus of this study has been on the music program and curriculum at Trinity Western University, a private, Christian liberal arts university located in Langley, British Columbia. The university, affiliated with The Evangelical Free Church of America, is a relatively young institution having begun in September of 1962 as a two-year junior college—the first in British Columbia—offering a university transfer program. By the late 1970s, Trinity Western had been authorized to develop a four-year, undergraduate, liberal arts curriculum. The first baccalaureate degrees were awarded in April of 1980. A music major within the context of the liberal arts curriculum was developed, and the first B.A. degrees in music were conferred upon four students in April of 1983. As of April 1993, fifty-seven students have been granted a B.A. degree in music from Trinity Western University.

The major problem for this researcher was to determine what specific qualities and attributes should characterize a music program for the 1990s and beyond within the context of a private, relatively small, Christian liberal arts university in Canada, such as Trinity Western University. In other words, what kind of music program at Trinity Western will prepare its graduates to provide competent and effective leadership as musicians and educators in an increasingly complex, multi-faceted society as they approach and move into the twenty-first century?
The primary purpose of this study was to evaluate the quality and excellence of the music program at Trinity Western University with the intention of producing a document that challenges and helps both the administration and the music faculty of the university to think critically about the program, and a document that contains recommendations that will improve the program and curriculum. In its thirty-one year history, and more particularly in the ten-year period since the first B.A. degrees in music were awarded, there has been no data collected systematically from the program's major stakeholders, the students, regarding their expectations, perceptions, and attitudes about the program, nor have they been given the opportunity to contribute in a formal manner to discussions and decisions made surrounding program and curricular issues.

Three data collection instruments were prepared: (1) a questionnaire for entering first-year music students; (2) a questionnaire for graduates of the program covering the ten-year period from 1983-1992; and (3) a survey containing seventy-five characteristics of a music program, which was administered to six stakeholder groups: graduates, mid-program students, entering first-year music students, music faculty, members of the board of governors, and selected administrators. The questionnaire for first-year students allowed for an anticipatory perspective on the curriculum while the questionnaire for graduates provided a retrospective and evaluative perspective. The responses to the survey of music program characteristics, completed by all participants in the study, may prove useful to curriculum workers in guiding decisions regarding the focus, direction, and content of the curriculum in ensuing years.

Because the primary purpose of this study was evaluative, the program and curriculum as it is presently constituted was examined to determine the
degree to which it conforms to the guidelines and standards as prescribed by the National Association of Schools of Music. In addition, the graduates were asked to rate both their level of satisfaction with twenty-four program components (LS1 to LS24) as well as their level of preparedness (LPREP), each on a five-point Likert scale. Each of LS1 to LS24 and LPREP was deemed to be favorably and satisfactorily evaluated if the sum of the responses to the satisfied and very satisfied categories constituted 60% of the total number of respondents. The twenty-four components were then rank ordered by descending order of percentages. ANOVA tests were also conducted on each of LS1 to LS24 and LPREP using the independent variables of gender, primary applied area, option, initial career goal, and year of graduation.

Each of the seventy-five characteristics of a music program (S1 to S75) proposed for Trinity Western University was, like LS1 to LS24 and LPREP, rated on a five-point Likert scale. Only characteristics receiving a favorable response by 50% or more of the respondents were retained. These, too, were rank ordered by descending order of percentages and subjected to ANOVA procedures using the following independent variables: respondent group, denominational affiliation, initial career goal, primary applied area, and style of music preference.

Respondents were also asked to rank five options within the context of a liberal arts music degree from least important to most important, then to prioritize which two of these five options they would recommend developing into a professional B.Mus. program.

In addition to the quantitative data, narrative data were obtained. Graduates not only responded to a quantitative measure on each of LS1 to LS24 and LPREP, but also provided suggestions and recommendations for improvement, even in areas that had met or surpassed the 60% criterion for
acceptance. Expectations of first-year students were in the form of narrative data, and were examined for significant themes. Finally, all respondents were encouraged to offer comments, suggestions, and recommendations at the conclusion of the survey of music program characteristics.

Interpretation of Findings

The discussion which follows proceeds according to the research questions as stated in chapter one:

**Research Question 1:** Does the B.A., major in music at Trinity Western University conform to the standards for a "liberal arts" degree as prescribed by the National Association of Schools of Music (NASM)?

TWU's present music program appears to satisfy the basic requirements for a liberal arts degree in music as articulated in the NASM *Handbook Addendum*, except for the suggested minimum applied lesson requirement of one hour of instruction per week. Although many students elect a one-hour lesson, perhaps TWU should increase its minimum requirement from a half-hour to a one-hour weekly applied lesson.

According to NASM criteria, the liberal arts B.A. in music "is appropriate for undergraduates who wish to major in music as part of a liberal arts program irrespective of specific career aspirations."¹ The liberal arts degree program in music should be viewed, therefore, as part of a broad program of general education rather than a program of intense specialization with specific career emphases. TWU's Calendar states, nevertheless, that "the majors which are earned in this Faculty [of Arts and Religious Studies] can

lead directly to various careers . . . ."² Regarding the options within the music program, the calendar states, for example, that the "performance [option] prepares you for careers in the performing arts and/or private teaching," the "music education [option] prepares students . . . for careers in private or public school teaching," or "general music prepares you for advanced professional training and a variety of musical careers such as media work, library work, and journalism."³ That TWU's program, given the limitations imposed by a B.A. program (in terms both of the total number of hours in the discipline for the degree and the lack of intense specialization—only nine hours are required in each of the options at TWU), actually prepares students adequately for careers may be questioned given the intensity of specialization usually connected with such career preparation programs. Indeed, seven of the eight curricular components which did not meet the acceptable criterion level established for graduates level of satisfaction (see Table 11, p. 82 in chapter four) constitute important areas of study for career preparation. If such career preparation is indeed one of the goals of the programs at TWU, then the administration and faculty need to consider seriously the development and implementation of the professional B.Mus. degree to allow for more intense specialization, and thereby more adequate and thorough preparation, in any one of these options. Until such a program is in place, the calendar should, perhaps, de-emphasize career aspects of the program. Students might otherwise enter the program with expectations the program is unable to meet. Indeed, the data collected suggests that the development of a B.Mus. program would more adequately fulfil many of the expectations

²Trinity Western University, 1992-93 Academic Calendar, p. 44.

³Ibid., p. 49.
expressed by entering first-year students and strengthen those areas rated less than satisfactory by graduates.

**Research question 2:** Why do students decide to study music at TWU?

From among the nineteen reasons cited, the reason cited most frequently was to pursue studies from a Christian perspective and in a Christian environment. The issue of size did not appear to be a significant factor. That only two students, one a graduate, the other a first-year student, referred to the opportunity to integrate studies in music with other liberal arts areas suggests, perhaps, that students need to be challenged—perhaps even before coming to university—to consider their undergraduate education from a broader, more holistic perspective than that of the highly specialized B.Mus. curriculum.

**Research Question 3:** What expectations do entering first-year students have of TWU's music program?

Whereas graduates were instructed to indicate a level of satisfaction with the curriculum they had experienced, entering first-year students were asked to state their expectations of the same program components graduates rated. To be sure, some students, with definite career goals in mind, expect that they will be prepared for the career stated; implicit, however, among the majority of expectations expressed by first-year students is a desire to develop comprehensive musicianship (although none of the students specifically used that terminology), and to develop the "seven essential competencies" for meaningful involvement in the musical life of North American society as articulated by the College Music Society's Study Group in its report on undergraduate music curriculum (see chapter two). Their expectations require, therefore, a broad-ranging program and curriculum that addresses
not only the past or the realities and issues faced by contemporary musicians and music educators, but also that prepares them, to the extent that it is possible, for the challenges and uncertainties of the future. This means that the department and its faculty must be committed to these ideals and be prepared to offer a curriculum that contributes to their realization. The development of comprehensive musicianship, although it may be regarded as a goal, should be viewed, perhaps, as an ongoing—indeed, life-long—process which the undergraduate curriculum prepares and equips students to pursue.

**Research Question 4:** To what extent are graduates of the music program satisfied with the various components of the music education they received?

Sixteen of the twenty-four program components to which graduates responded received a passing grade; that is, they met the 60% criterion established by this researcher. In only one curriculum area, choral-vocal ensembles, which rated highly overall (84.6%), was a statistically significant difference in mean responses observed for the variable of primary applied area. Seven of the eight areas rated as unsatisfactory (less than 60% of the respondents were satisfied or very satisfied) constitute important components of three of the four options offered by the university: church music, music education, and performance. An examination of the responses to these curricular components reveals two major concerns: the lack of sufficient concentration in the various options, and a repertoire that is perhaps too narrowly focused. The first concern, as mentioned above, reflects the limitations of a liberal arts B.A. music program. The present program appears somewhat inadequate to provide students with the intensity of specialization required in the options listed in the calendar. This researcher recommends
one of two possible solutions: (1) develop an honours B.A. program which would allow for an additional twelve semester hours of course work and thereby more specialized opportunities in an option, or (2) develop a professional degree program. The second concern suggests the need for a broader spectrum of repertoire to be included in the curriculum, both for analysis and performance, especially if students are to begin to develop a more comprehensive musical perspective.

Research Question 5: How well prepared were the program's graduates for subsequent musical pursuits?

Although some curricular components were less than satisfactorily rated by the graduates, and the limitations of the B.A. program for career preparation notwithstanding, eighty percent of the graduates reported that they felt prepared for their post-TWU pursuits. Only the initial career goal yielded a statistically significant difference in mean responses, although no pairs of initial career goals were significantly different statistically at the .05 level. With the exception, then, of the ICG variable, the hypothesis as stated can be retained. An examination of the mean responses for the ICG variable reveals that those students who elected the performance option felt unprepared. One student stated that "performance and the B.A. don't mix well; [there is] not enough time to focus on . . . [and develop my primary applied area]." In summary, although the responses overall regarding the level of preparedness based on the current B.A. program were favorable, both the data and the literature support the recommendation for developing a professional B.Mus. degree as an alternative option for those who desire the more intense specialization it affords.
Research Question 6: How do entering first-year music majors at TWU compare with TWU music graduates on selected personal characteristics requisite to the development of comprehensive musicianship?

Only one characteristic, the area of self-discipline in practice habits, was significantly different statistically between graduates and first-year students, the mean response for graduates being the lower of the two. Perhaps the post-TWU responsibilities of graduates do not require performance in their applied area, and sustaining a disciplined level of practice is, therefore, no longer a priority for them. In addition, an analysis of the sum of the responses to the "high" and "very high" categories yielded some unexpected results. Although the level of motivation to pursue their undergraduate studies (in the case of entering first-year students) or to fulfill present responsibilities and obligations in music (in the case of graduates) was rated highly (84.2%), the comparatively low levels of self-discipline in the area of study habits (59.7%) and practice habits (54.4%) appear to this writer to be less than satisfactory to yield acceptable levels of comprehensive musical development. Students will need encouragement to become more disciplined in these areas as well as faculty role models whose musicianship demonstrates high levels of self-discipline.

Also unanticipated was that graduates rated themselves lower than first-year students on five of the six personal qualities. Only in the area of a willingness to accept criticism of their work from peers did graduates surpass first-year students. Although frequent recommendations were made both by first-year students and graduates for a curriculum which exposes students to a broad spectrum of repertoire, somewhat surprising was that only two-thirds of the respondents rated themselves highly regarding a willingness to learn about new or unfamiliar styles of music.
Research Question 7: What characteristics of a music program for ensuing years are deemed important by its stakeholders?

From among the seventy-five characteristics of a music program for Trinity Western University responded to by the six stakeholder groups, sixty-seven were retained based on the criterion that responses to the strongly agree or agree categories, or the sum of the responses to these two categories should comprise at least 50% or more of the respondents. ANOVA procedures using the variable of respondent group yielded statistically significant mean differences for only seven of the sixty-seven statements. The differences in six of seven cases were between one or more of the student groups and administrators or members of the board of governors. Based both on the quantitative data and the narrative data provided by the respondents, these differences reflect a desire by students for a curriculum which allows for more intense specialization in music than the present program affords as opposed to the perspectives of administrators and board members who tend to favor a broader, less specialized undergraduate liberal arts curriculum. The seventh instance involved differences between first year students and graduates and faculty. First year students appeared more reluctant than either faculty or graduates to attempt to integrate ethnic and world musics into the curriculum. This reluctance by first-year students is based, perhaps, on insufficient knowledge and inexperience; one can assume that graduates and faculty have attained a more comprehensive perspective, which first-year students will develop as they move through the program. When ANOVA procedures using the variables of initial career goal, primary applied area, style of music preference, and denominational affiliation were conducted, only denominational affiliation yielded statistically significant mean differences, and only for two of the sixty-seven statements. In both instances,
the statements referred to a Christian perspective, and the mean responses for students with no denominational or church affiliation were lower than those declaring some church relatedness.

Table 15 in chapter four presented a rank ordering by percentage of the music program characteristics. Additionally, each of these characteristics can be interpreted as belonging to one of eight categories which represent more or less discrete areas of the program. These categories and the number of statements in each are as follows: (1) program mission, world view, and philosophy—eight statements; (2) curricular matters relating to music majors—twenty-eight statements; (3) curricular items applicable to all students, not just music majors—eleven statements; (4) instructional and program quality—five statements; (5) administrative matters—four statements; (6) facilities and equipment—three statements; (7) publicity and recruitments—four statements; and (8) and miscellaneous issues—four statements. Appendix H presents, in rank order, each of the music program characteristics under these eight headings. It is hoped that these characteristics as ranked and categorized will stimulate careful and critical thinking among those individuals charged with the responsibility of developing and implementing curricula.

Limitations of the Study

This study was limited to data collected from a representative sampling of six discrete groups of stakeholders regarding the music program at Trinity Western University. Because the study was institution specific, generalizability may be limited; nevertheless, Eisner maintains that from the study of a single case "generalization is possible because of the belief that the
general resides in the particular and because what one learns from a particular one applies to other situations subsequently encountered.\(^4\) Additionally, the program at TWU was evaluated according to the criteria and standards for a liberal arts degree in music as specified by the National Association of Schools of Music. Inasmuch as TWU's program conforms in general to NASM standards, and since the six stakeholder groups in this study were assumed by the author to be representative of similar population groups at other Christian liberal arts institutions in Canada, the findings of this study—in particular, the responses by the stakeholder groups to the seventy-five Characteristics of a Music Program for Trinity Western University—and the recommendations below may be useful to curriculum workers in other Christian liberal arts institutions in Canada in planning, developing, and implementing curriculum.

Recommendations

Both Daniel Stufflebeam's and Robert Stake's evaluation models, as discussed in chapter two, as well as the literature on comprehensive musicianship, provided the impetus for the present study. In summary, the evaluation models are oriented towards determining the overall status of a program—its strengths and weaknesses—in order to provide data that will permit decisions to be made regarding the program's future. In particular, Stake advised evaluators to reference the satisfaction and dissatisfaction that appropriately selected people feel toward the program. In other words, the opinions, perceptions, and judgements of the program's major stakeholders are to be collected and processed. In addition, the College Music Society, in its

report on undergraduate music education, stresses the need for a curriculum which contributes to the development of a comprehensive musical perspective.

On the basis of the data collected in this study, the following recommendations for the program and curriculum at Trinity Western University are offered with the belief that they will strengthen the program, improve its credibility, foster more comprehensive musical development among its students, and prepare its graduates to provide more effective musical leadership in the communities, schools, and churches where they will live and work:

1. Increase the offerings in music education to include more specific course work in pedagogy and materials, both vocal and instrumental, that addresses the realities of elementary and secondary school classrooms in the 1990s.

2. Broaden the spectrum of the repertoire covered both in literature courses and applied areas to prepare students for the musical world they will encounter as graduates, whether as performers or teachers.

3. Wherever possible, develop practica—perhaps in the form of supervised internships or apprenticeship-like opportunities—for music majors in the third and/or fourth year of the program.

4. Provide at least one laboratory course in the fundamentals of modern musical technology (e.g., composition, arranging, notating, recording, editing, using synthesizers, sequencers and computers, as well as computer applications in music education).

5. In addition to the liberal arts music degree, upgrade one or two options, as an alternative for those students who desire more intense specialization, to either an honors B.A. or a B.Mus. The data from this study suggests
that the areas of performance and music education should receive consideration in this regard.

6. Because of the close relationship TWU enjoys with a consortium of theological seminaries located on the same campus, it is strongly recommended that a cooperative program in church music ministries be established. The author believes a distinctively unique program within the Canadian context could be established here.

Because Trinity Western University is relatively small, and possesses limited facilities and financial resources, the potential to offer both a highly diversified and intensely specialized program is also limited. The music department should expend most of its efforts, therefore, on strengthening the B.A. music program within the broader, undergraduate liberal arts context, while at the same time offering one or two more specialized areas which it feels it can do well.

Suggestions for Future Study and Research

1. The present study was not designed to evaluate specific levels of achievement on musicianship skills or to compare the performance on music tests of TWU graduates with graduates from either other Christian liberal arts institutions or the public universities. Such measures of comparative achievement could form the basis of a subsequent study.

2. The desire expressed by respondents in this study for a curriculum which covers a broad spectrum of repertoire, suggests that a research project might well be devoted to a comparative analysis of the types of musical organizations which exist in other Christian college contexts, the nature of the audiences for whom they usually perform, and the scope of repertoire
used and the rationale behind the selection of repertoire.

3. A study which explores the development of a cooperative education program in music may result in the development of a unique curriculum model that addresses the concern expressed in this study for more practical encounters with "real-life" situations as part of the curriculum.

4. A follow up study which explores and assesses the effectiveness of TWU music graduates in fulfilling their music vocations may yield further insight into the adequacy and quality of the program TWU offers.

5. In view of recommendation six above, a study which develops a model for a cooperative church music ministries program between a Christian liberal arts university, such as Trinity Western, and a consortium of seminaries is suggested.
BIBLIOGRAPHY


Fine Arts Divisional Review. Trinity Western University, September 1989.


APPENDIX A

Questionnaire for First-year Students
First-year Music Majors: A Profile

Please read carefully the instructions for completing each section of this document, and respond appropriately. Your thoughtful and honest responses to the issues addressed here are considered to be extremely important, and will be given serious attention by the music department in decisions regarding program and curriculum development for the 1990's and beyond.

Gender: Male _____ Female _____

Name (note: this is optional. If you include your name, all information you provide will be treated confidentially, and I assure you of complete anonymity in any documents I will prepare as a result of this research):

________________________________________________________________________

City or Town & Province or State of Birth: ______________________________________

City or Town & Province or State of Present Permanent Residence (if different from above):

________________________________________________________________________

Church (or denominational) Affiliation, if any: _________________________________

PART ONE

A. Musical activities, experiences, and formal training before coming to Trinity Western University (check as many categories as apply to you, and for each category indicate how long—years and/or months—you were involved).

1. I am primarily: a) ____ a vocalist b) ____ an instrumentalist

   Number of Years/Months Involved

2. If (b) above specify up to two instruments you play:

   ______________________________________________________________________

   ______________________________________________________________________

3. ____ Private Voice Lessons

   (Grade level attained: ____ )
Number of Years/Months Involved

4. _____ Private Instrumental Lessons  
   (specify instrument[s] from #2 above):

   (Grade level attained: _____)
   (Grade level attained: _____)

5. _____ Royal Conservatory of Music (or equivalent; please specify institution: )
   THEORY studies (specify the grade completed for the subjects listed):
   - Rudiments _____ Harmony _____
   - Counterpoint _____ Form & Analysis _____

6. _____ Royal Conservatory of Music (or equivalent; please specify institution: )
   HISTORY studies (specify grade completed):
   - Grade: _____

7. _____ High School Concert Choir

8. _____ High School Vocal Jazz

9. _____ High School Concert Band

10. _____ High School Jazz Band

11. _____ Smaller Ensembles (specify: e.g., rock band, madrigal group, etc.; Indicate what role you played)

12. _____ Musical Theatre (e.g., school musicals)

13. _____ Church (Youth) Choir

14. _____ Community Choir

15. _____ Community Band/Orchestra
16. Other (please specify):

______________________________

______________________________

17. Indicate the ONE style of music you enjoy most:

___ “classical”  ___ folk  ___ other (please specify)

___ contemporary Christian  ___ jazz  _______________________

___ country and western  ___ rock

18. Why do you enjoy most (i.e., more than another style) the style you indicated in no. 17?

_________________________________________________________

_________________________________________________________

19. (a) Have you ever attended a concert of “classical” music?  ___ Yes  ___ No

(b) If yes, specify the nature of that concert?

___ Symphony Orchestra  ___ Opera

___ Choral Concert  ___ Solo recital (vocal or instrumental)

___ Chamber Music  ___ Other (Specify): ______________________

20. What was the most recent concert you attended?

_________________________________________________________

_________________________________________________________

B. Your Career Goals and Aspirations:

1. (a) Have you come to Trinity Western University with a specific career goal in mind?  ___ Yes  ___ No

(b) Indicate what that specific goal is: ________________________________

2. Why have you chosen to major in music? ________________________________

_________________________________________________________

_________________________________________________________
C. Self-rating of selected personal qualities:

For each statement below rate yourself on a scale of 0-4, where “0” is a very low rating and “4” is very high rating (CIRCLE THE NUMBER):

<table>
<thead>
<tr>
<th>Very Low</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
<th>Very High</th>
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<td>3</td>
<td>4</td>
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</tbody>
</table>

1. Rate your level of motivation as you embark on your career as an undergraduate music major. 0 1 2 3 4
2. Rate your level of self-discipline in the area of study habits. 0 1 2 3 4
3. Rate your level of self-discipline in the area of practice habits. 0 1 2 3 4
4. Rate your willingness to learn about new (i.e., unfamiliar) styles of music. 0 1 2 3 4
5. Rate your ability to accept criticism of your work from fellow students. 0 1 2 3 4
6. Rate your ability to accept criticism of your work from instructors. 0 1 2 3 4

D. Perceptions and Perspectives on TWU’s Music Program:

1. Why did you choose to study music at Trinity Western University as opposed to elsewhere?

2. How did you learn about TWU’s Music program? (Check all that apply in the list):

   - TWU Calendar (Catalogue)
   - Fine Arts Division Brochure
   - Attendance at a TWU music department concert
   - From my school counsellor
   - From a TWU admissions officer who visited my school
   - Attendance at an “Insight” weekend
   - TWU promotional banquet
   - TWU music group in my church (or youth group); indicate the group, if you remember:
   - From a present music student
   - From a former music student
   - Other means (specify):

3. Overall, as a result of enrolling in Trinity Western University's music program, what do you hope you will know and be able to do as a graduate?
4. For each of the areas listed below write a brief statement which expresses your expectations (things you hope will characterize your experience) as a music student at Trinity Western University:

(a) Applied Music: (i) Private Lessons: ____________________________

(ii) Ensembles (Vocal and/or instrumental): ________________

(b) Performance Opportunities: ________________________________

(c) Music Theory: ________________________________

(d) Music History: ________________________________

(e) Composition: ________________________________

(f) Arranging: ________________________________

(g) Conducting: ________________________________

(h) Music Education Curriculum (as it relates to preparing teachers to teach music in the school systems):

(i) Church Music curriculum: ________________________________

(j) Styles of music studied in the curriculum: ________________________________

(k) Music department facilities and equipment: ________________________________
(l) Your relationships with other music students: _______________________

_______________________________________________________________

(m) Your relationships with and expectations of the music faculty: ______

_______________________________________________________________

(n) Other expectations not covered above (please elaborate below):

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

======================================================================

PART TWO

Please respond to each item on the attached survey called
"Characteristics of a Music Program for Trinity Western University"
APPENDIX B

Questionnaire for Graduates
PART ONE

A. A summary of your TWU graduation status, and subsequent musical activities, experiences, and/or formal training (check as many categories as apply to you, and indicate the length of your involvement—in years and/or months, as appropriate).

1. Gender: Male ____ Female ____

   Name (note: this is optional; if you include your name, all information you provide will be treated confidentially, and I assure you of complete anonymity in any documents I will prepare as a result of this research):

2. City or Town & Province or State of Birth: ________________________________

3. City or Town & Province or State of Present Permanent Residence (if different from above):

4. Church (or denominational) Affiliation, if any: ___________________________

5. Years in full time attendance at Trinity Western University: 19____ to 19____

6. Year of graduation: 19____

7. Your chosen option within the music major (check):

   ____ Church Music         ____ General Music
   ____ Music Education      ____ Performance

5. Your primary applied area while a student at TWU:

   ____ Vocal
   ____ Instrumental (Specify your primary instrument: __________________)
6. (a) Additional formal studies after graduation from TWU:
   ____ No
   ____ Yes (then respond to the items in 6.b below)

6. (b) Formal studies (check as appropriate):
   (i) ____ Teacher Education Program at:   ____ SFU   ____ UBC
       ____ UVic   ____ other (specify): _____________________________
   (ii) ____ Graduate Studies in Music:
       ____ Masters degree level (specify the institution, the area of
       specialization—e.g., music education, composition, performance—and
       year of graduation, or expected graduation if the program is in progress now):

       _____________________________

       ____ Doctoral degree level (specify as per for Masters):

       _____________________________

   (iii) ____ Other studies not covered by (i) or (ii) above (specify):

       _____________________________

    7. Musical activities/involvement since graduation:

   (a) ____ Teaching: ____ elementary
       ____ secondary
       ____ private studio
       ____ other (specify:____________________)_____
   (b) ____ Performance: ____ choir member
       ____ band/orchestra member
       ____ soloist
       ____ accompanist
       ____ conductor
Note: comment briefly on the status of the performing activities referred to in 7.(b); e.g., amateur or professional organizations; church-, school-, or community-based:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Years/Months Involved
(since graduation)

(c) ____ Arranging

(d) ____ Composing (primarily in what genre/style?)

(e) ____ Church Music Director (i.e., Minister of Music)

____ Full Time

____ Part Time

Size of congregation: ____________

Specify the nature of your responsibilities:

________________________________________________________________________

________________________________________________________________________

(f) ____ Other types of musical involvement not covered above (please specify below; e.g., music librarian, musical theatre, music sales, etc.):

________________________________________________________________________

8. Indicate the **ONE** style of music you enjoy **most**:

   ____ "classical"  ____ folk  ____ other (please specify)

   ____ contemporary Christian  ____ jazz

   ____ country and western  ____ rock

9. Why do you enjoy **most** (i.e., more than another style) the style you indicated in no. 8?

________________________________________________________________________
10. (a) Do you attend regularly (at least 3 times per year) concerts of “Classical” music?
   ___ Yes  ___ No

(b) If yes, what type of “Classical” concert do you most prefer attending?
   ___ Symphony Orchestra  ___ Opera
   ___ Choral  ___ Solo recital (vocal or instrumental)
   ___ Chamber Music  ___ Other (Specify: ____________________)

11. What was the most recent concert you attended? ______________________________

B. Your Career Goals and Aspirations:

1. (a) Did you come to Trinity Western University with a specific career goal in mind?
   ___ Yes  ___ No

(b) What was that specific goal? ______________________________

2. (a) Did your career goal change as a result of your TWU experiences in music?
   ___ Yes  ___ No

(b) If yes, specify the the new goal: ______________________________

(c) Why did your goal change? ______________________________

(d) Was there a specific aspect of your experience as a music major at TWU that influenced this change? If so, specify:

   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

(please go to next page)
C. Self-rating of selected personal qualities:

For each statement below rate yourself on a scale of 0-4, where “0” is a very low rating and “4” is very high rating (CIRCLE THE NUMBER):

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<tr>
<th>Very Low</th>
<th>Low</th>
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</table>

1. Rate your level of motivation in fulfilling your present obligations and responsibilities in music. 0 1 2 3 4

2. Rate your level of self-discipline in the area of study habits. 0 1 2 3 4

3. Rate your level of self-discipline in the area of practice habits. 0 1 2 3 4

4. Rate your willingness to learn about new (i.e., unfamiliar) styles of music. 0 1 2 3 4

5. Rate your ability to accept criticism of your work from your peers. 0 1 2 3 4

6. Rate your ability to accept criticism of your work from your superiors (i.e., those to whom you are responsible: e.g., a school principal, a department head, a senior minister, a church board, a school board, an instructor or professor). 0 1 2 3 4

D. Perceptions and Perspectives on TWU’s Music Program:

1. Why did you choose to study music at Trinity Western University as opposed to elsewhere?

2. LEVEL OF SATISFACTION: For each of the components of TWU’s music program listed below rate your level of satisfaction BY CIRCLING A NUMBER on the five-point scale (0-4), which ranges from “Very Dissatisfied” (a “0”) to “Very Satisfied” (a “4”). If your rating is a “0” or a “1”, your brief comments or suggestions as to how you think TWU might improve in this area would be most helpful (please be constructive here; thanks). If there is an area listed which was not part of your TWU experience CIRCLE “NA” (meaning “not applicable to me”).
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<th></th>
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LS24  (s) Your relationships with and expectations of the faculty: 0 1 2 3 4 NA

(t) Other areas not covered above (Specify and rate as appropriate):

(1) ________________________________ 0 1 2 3 4
(2) ________________________________ 0 1 2 3 4
(3) ________________________________ 0 1 2 3 4
(4) ________________________________ 0 1 2 3 4

LPREP  3. Recognizing the fact that TWU's music program was not (and still is not) a professional B.Mus. program but a B.A. program within the broader context of an undergraduate liberal arts university education, rate how well prepared overall you felt for your musical pursuits after graduation from TWU.

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

PART TWO

Please respond to each item on the attached survey called "Characteristics of a Music Program for Trinity Western University"
APPENDIX C

Characteristics of a Music Department

for

Trinity Western University*

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*Based on Elder's study. See Chapter Two, pp. 21-23.
CHARACTERISTICS OF A MUSIC PROGRAM FOR
TRINITY WESTERN UNIVERSITY

Indicate your level of agreement with each of the following statements by circling the appropriate letter(s) opposite each statement:

Strongly Disagree Disagree Undecided Agree Strongly Agree
SD D N A SA

1. There should be a clear statement of purpose of the department of music which addresses its various constituencies and which is compatible with the mission of the university as a whole.

2. In addition to serving music majors, the department of music should serve the greater needs of the student body as a whole by providing them with performing ensemble opportunities, quality concerts, and general courses in developing musical literacy (e.g., music appreciation, fundamentals of music, etc.).

3. The music curriculum should not be based on “classical” music alone (i.e., should not be based on high culture alone); rather, the whole world of music—popular, classical, and multi-cultural—should be integrated in a credible way.

4. As a department within a Christian liberal arts university, the music department—its faculty, programs, and curriculum—must reflect a thorough-going Christian world view.

5. Music majors should receive a rigorous education in the liberal arts as well as in music.

6. The music department faculty must be competent music professionals who are committed to the stated purposes of the department.

7. The music program must be supported by adequate and appropriate library resources.

8. Adequate and appropriate physical facilities and equipment must be available to support and enhance the program.

9. The department should utilize advances made in computer technology for instructional purposes (e.g., computer-assisted instruction).

10. A music education option should be the central thrust of the music department’s curriculum.
11. The music department should offer an option in church music, the curriculum of which is designed to produce a graduate who is a "Music Minister," not simply a performer-conductor-educator-musicologist who directs and administers a church music program.

12. A Music Therapy option should be available.

13. Professional instruction in music performance should be offered at a level of quality that will enable graduates to compete on a national level.

14. In all of the options offered by the music department, exposure to "real-life" musical situations should be an essential and integral part of each student's educational experience while at TWU (perhaps in the form of supervised internships).

15. Regardless of the option elected by a student, there should be a strong core curriculum in music theory, history, and aural skills development.

16. As much as is possible and feasible, repertoire being learned in the context both of private lessons and performing ensembles should form the basis of discussion and analysis in music theory and history classes.

17. The music department should be characterized by a "process-oriented" philosophy rather than a "product-oriented" philosophy of education.

18. Music education students consider themselves first as musicians but with equal focus on being educators.

19. Music education students should acquire a basic working knowledge of all instruments used in school music programs.

20. Students whose applied area is vocal should develop foreign language skills (e.g., German, French, Italian).

21. The music theory/history curriculum should begin with the study of twentieth-century music, trends, and techniques, and then move backwards in time.

22. All non-keyboard majors should be required to develop functional keyboard skills in order to graduate.
23. All non-performance option music majors should be expected to develop performance competency in a primary applied area at a level approximately equivalent to the Royal Conservatory of Music grade 9 to 10 standard.

24. All music majors, regardless of option, should be required to perform publicly (before peers and faculty) in their primary applied area at least once every semester.

25. While continuing to offer a B.A. degree in music with several options available within that degree, TWU’s music department should develop a high-quality professional degree program (e.g., B. Mus.) in one or two more specialized areas.

26. The department has student recruitment and enrollment goals and has an organized strategy to achieve them.

27. The student recruitment and enrollment program is enhanced by a comprehensive instructional program which is distinguished by excellence.

28. The department actively publicizes its activities.

29. Students electing the performance option receive professional instruction of the highest order balanced with a complete understanding of music history and theory.

30. The student in the department always is considered a major in "music" with a bulge of concentration in performance, music education, composition, church music, etc.

31. The student masters, from a performance perspective, a limited amount of representative repertoire (choral-instrumental-vocal) but becomes acquainted with a broad spectrum of music through live performances, recordings, movies, videos, workshops, etc.

32. The music department recognizes the interlocking significance of its two communities: (1) the music majors, and (2) everyone else.
33. The institution in which the department of music is located (i.e., the university as a whole) is committed to creating an overall campus aesthetic: -- a daily, unconscious omnipresent view of elegance, which drives the arts and brings function and worth into satisfying union.

34. The music executive (the department head) plays an important role as musician and teacher as well as leader.

35. The music executive involves the faculty and primary staff of the department in a strategic planning effort.

36. The department is based upon a fully operative Christian worldview.

37. The department is based upon a substantive experience in complete musicianship.

38. The department is characterized by a grasp of true "worldliness"; that is, a growingly educated insight as to who people are, what all they do in the name of creativity, why they do it, and how one should creatively and responsibly engage oneself in its midst.

39. The budgeting process is based on the primary mission statement of the department.

40. The curriculum wrestles with the relationship of a world view to musical content.

41. The curriculum in church music develops a solid, biblically-based theological perspective on worship, witness, and artistic responsibility, which goes far beyond the usual systematic theology courses.

42. A high-quality professional degree program (B. Mus., or B. Sac. Mus.) in church music is offered, preferably in cooperation with a theological seminary, which has been designed in accordance with the documented needs of a specified group of churches.

43. Through the department of music the entire university community including amateurs as well as professionals becomes "musically literate" -- i.e., able to "think in music".
44. The department of music offers a "community school of music"—a not-for-credit music program for children, adults, and senior citizens—on a self-supporting basis utilizing music student interns and professionals in the community as faculty.

45. The department is committed to expend its best efforts in cultivating an awareness and appreciation of music among the entire campus community, not just music majors.

46. The department searches for ways to promote and cultivate corporate singing as an essential component of becoming liberally educated and aesthetically alive.

47. A TWU graduate in music should be no differently prepared, as to the substantive stuff of music, than, say, a UBC (or U. Vic.) graduate.

48. Music majors must be challenged to develop a theology of creativity.

49. The curriculum wrestles with the relationship of musical practice to the doctrines of creation, worship, faith, and excellence.

50. The curriculum wrestles with the relationship of an ethic of communication to music making.

51. Creativity (*thinking in music*—e.g., composition, improvisation, responding to music by making music) must be at the very heart of the music program, and, indeed, is to be preferred over *thinking about music* (e.g., theory, written analyses, notation, etc.).

52. The music program needs to include serious study/inquiry into the subject of music cognition (how we learn, listen to, perceive, and respond/react to music).

53. We must take better account of North American (and particularly Canadian) culture in our music program and curriculum.

54. The curriculum must be taught from the bias of Western ways, while at the same time, be designed to integrate with ethnic and world creativity.

55. The curriculum should include course work in the nature of musical meaning and communication theory.
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56. Music education and church music — parts of two potentially pivotal forces in culture — should serve as the points of departure for all other curricula.

57. All of the departments music offerings in general education, along with all of the music degree programs, should require a significant choral experience.

58. The music department should provide a broad-based education for students majoring in music and also serve the general college population in a fashion that enriches the entire academic program.

59. TWU's music curriculum should include programs for minorities, handicapped, the elderly, and students preparing for bi-vocational careers.

60. The music curriculum must address future employment opportunities of music students.

61. The music department must offer substantive scholarships to the gifted and talented students who concentrate their studies in music.

62. In all of its endeavors the music department must be characterized by artistic excellence.

63. Church music students should be well acquainted with theology.

64. The church music curriculum must allow for a gospel song or hymn, on the one hand, and a Renaissance motet or mass, on the other hand.

65. TWU's students should be educated in a manner that enables them to be arbiters of good taste.

66. The music executive (the department head) must invest time and energy in searching for new financial resources, and faculty members should also be alert to these possibilities.

67. Program quality is of utmost importance.

68. Printed materials—recital programs, ensemble programs, brochures, etc.—should be of the finest quality and hold appeal for the consumer.
69. A strong and active music alumni association should be established.

70. The department of music should play a central role in the pursuit of fund raising and endowment activities for the university as a whole.

71. Private study in an ancillary vocal or instrumental discipline (i.e., a secondary applied area) for the music major is paramount to the development of musicianship.

72. Administrative and other non-musical tasks (e.g., fund raising, promotion and marketing, committee work) which the practicing musician may be called upon to do in a variety of contexts, as well as program (recital) building, job placement/career opportunities, graduate school opportunities should be incorporated into the music students curriculum.

73. The university's music department must have a close relationship with the cultural organizations of the community and the region.

74. Time is our greatest judge; therefore, we should spend limited time with music of the present, for there is no consensus as to its value.

75. The music program must prepare its graduates in all facets of music production connected with the recording industry (both visual—T.V., videos, film—and audio).

**Prioritization of Options:**

1. Prioritize the following options within the context of a B.A. degree in music; indicate your ranking from most important (a “1”) to least important (a “5”):

   ___ Church Music
   ___ Composition
   ___ Music Education
   ___ Music Therapy
   ___ Performance
2. Which two areas from the list of five above would you recommend for upgrading and developing into a professional B. Mus. degree program?

   a) ______________________  b) ______________________

3. The primary mandate of TWU as a whole is to provide a broadly-based Christian liberal arts education while at the same time allowing a student to pursue a subject major. Given this mandate, if you were granted the opportunity to have direct input into the future development of TWU's music program (options, curriculum, etc.), what additions and/or deletions to the program would you suggest as necessary in order to prepare students to meet the "real-world" challenges of a musical career during these closing years of the twentieth century and beyond? (Use the blank space on this sheet for your response)
APPENDIX D

Responses to Seventy-five Characteristics of a Music Program (S1 to S75) Expressed as Percentages of N Respondents
APPENDIX D

Responses to Seventy-five "Characteristics of a Music Program for Trinity Western University" (S1 to S75) Expressed as Percentages of N Respondents (N=85)

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APPENDIX E

Correspondence
Music Department  
Trinity Western University  
7600 Glover Road  
Langley, British Columbia  
V3A 6H4  
May 8, 1992

Dear Music Graduate:

Greetings from Trinity Western! I trust this letter finds you in good health, enjoying life, and hopefully still involved in music in one way or another. For some of you graduation from TWU was nine years ago (April 1983) and you made history being among the first graduates from Trinity to receive a B.A. with a major in music. To date there have been 51 graduates from the music program. Yours truly continues to serve on the faculty, currently as chairman of the department, along with Wes Janzen (now married!—to former music student and '91 grad, Kimberley Mitton), Dr. Paul Hoelzley, who has just completed two years on the faculty (replacing David Squires who is pursuing doctoral studies and serving as director of music in a church in Oakville, Ontario), and Joanne Sommer (an '85 grad) who serves part time as instructor and departmental administrative assistant.

I am attempting to complete my own doctoral program in music education at UBC focusing my efforts on music curricula in the context of private, Christian higher education in Canada. The title of the project is "The Music Program at Trinity Western University: Curriculum Perspectives, Past, Present, and Future." On the basis of information gathered I hope to be able to determine and articulate what the qualities and characteristics of a music program should be for the balance of the 1990s and beyond at an institution like Trinity Western.

Since the inception of the program at Trinity, there has been no data collected in a systematic or formal manner from the program's major stakeholders—you, the students and graduates—regarding your expectations, perceptions, attitudes, and opinions about the program, nor have you been given the opportunity to have input regarding future program and curricular issues. I believe very strongly that your perspectives are of tremendous significance in helping to shape the future of the program. To that end, I have prepared and enclosed a questionnaire which I invite you to complete and return as soon as possible in the stamped and addressed envelop provided.

Part One will assist me in compiling a profile on the graduates; Part Two is titled "Characteristics of A Music Program for Trinity Western University" and consists of seventy-five statements. For each statement you simply indicate a level of agreement. This section of the questionnaire is also being administered to students currently in the program, music faculty (present and former), members of the Board of Governors, and members of the university's administration, so as to allow for a broad range of input from individuals concerned about the improvement of the program.
I realize that you are busy individuals with many demands on your time. I am hoping, however, for close to 100% participation by the graduates. To respond to the entire form should take you no more than one hour. I look forward to your participation. If the questionnaire is completed it will be assumed that consent has been given to use your responses in carrying out the study. All responses will be treated confidentially (I will be the only one analyzing the responses), and where necessary, the final document will refer only to the representative groups from which the data comes; the code number at the bottom of the first page is merely to assist me in determining what group the responses come from and how many individuals from that representative group responded.

Thanks for your participation. Best wishes in all of your endeavors.

Sincerely,

David Rushton
Office: (604)-888-7511
Home (604)-859-4567

Supervisor: Dr. A. E. Clingman
Faculty of Education
University of British Columbia
Phone: 822-5281
MEMORANDUM

To: Music Students Currently Enrolled in the Music Program at Trinity Western University

From: David Rushton, Department of Music
(Office: 888-7511; Home: 859-4567)

Subject: Characteristics of a Music Program for TWU (see attached material)

Date: April 20, 1992

Dear __________________:

Greetings from the music department. In my doctoral dissertation, I am dealing with curriculum perspectives related to music programs in the context of Christian higher education, with a particular interest in the ongoing development and improvement in the music program at Trinity Western. The title of the project is "The Music Program at Trinity Western University: Curriculum Perspectives, Past, Present, and Future." I believe that our program and curriculum must equip and prepare our students to meet the challenges of providing musical leadership in our churches, communities, and educational institutions in the closing years of this century and beyond. On the basis of information gathered I hope to be able to determine and articulate what the qualities and characteristics of a music program should be for the balance of the 1990s and beyond at an institution like Trinity Western.

It is my belief that those individuals who have been, and are, connected with the program (the "stakeholders"—e.g., graduates, current students, faculty, administration, board members) should be consulted for their perspectives and views regarding both the present program and its future. To that end, I have prepared several questionnaires and surveys to gather information from these various groups. One of these information-gathering instruments is attached. It is called "Characteristics of a Music Program for Trinity Western University" and consists of 75 statements which require a response indicating a level of agreement. I would appreciate your response to each statement by circling the letter opposite the statement which corresponds with your level of agreement. The other "stakeholders" referred to above are also being given the opportunity to respond to this list of characteristics.

These statements are not really intended as a critique of the present program, or your experiences thus far at Trinity, but rather are statements proposing ideal qualities and characteristics of a music program/curriculum in the context of Christian higher education (at a place, for example, like Trinity Western University). I'm simply asking you to what extent you agree with these characteristics as stated as the basis for a music program.
I would be most grateful if you could respond to these statements sometime this week, or at least before you leave campus for the summer, as I plan to work on this project during the next several weeks. If the questionnaire is completed it will be assumed that consent has been given to use your responses in carrying out the study. All responses will remain anonymous and any references in the study will be made only to the representative groups from which the data comes; the code number at the bottom of the first page is merely to assist me in determining what group the responses come from and how many individuals from that representative group responded. To respond to the statements will require approximately thirty minutes of your time to complete.

Please return the completed form in the envelope provided to either myself or the secretary in the A & S building. Thanks very much.

Sincerely,

David Rushton

Supervisor: Dr. A. E. Clingman, Faculty of Education, U.B.C. (Office: 822-5281)
MEMORANDUM

To: Entering First-year Music Students at Trinity Western University
From: David Rushton, Department of Music
(Office: 888-7511; Home: 859-4567)
Subject: Characteristics of a Music Program for TWU (see attached material)

Dear First-year Music Student:

Greetings. I am attempting to complete my doctoral program in music education at UBC focusing my efforts on music curricula in the context of private, Christian higher education in Canada, with a special interest in the music program at Trinity Western University. The title of the project is "The Music Program at Trinity Western University: Curriculum Perspectives, Past, Present, and Future." On the basis of information gathered I hope to be able to determine and articulate what the qualities and characteristics of a music program should be for the balance of the 1990s and beyond at an institution like Trinity Western.

Since the inception of the music program at Trinity, there has been no data collected in a systematic and formal manner from the program's major stakeholders—you, the student, as well as graduates—regarding expectations, perceptions, attitudes, and opinions about the program, nor have students been given the opportunity to have input regarding future program and curricular issues. I believe very strongly that your perspectives are of tremendous significance in helping to shape the future of the program. To that end, I have prepared a questionnaire (attached) which I invite you to complete as soon as possible.

Please return the completed questionnaire in the envelop provided either directly to my office or to the faculty secretary in the A & S building. Part One will assist me in compiling a profile on first year students; Part Two is titled "Characteristics of A Music Program for Trinity Western University" and consists of seventy-five statements. For each statement you simply indicate a level of agreement. This section of the questionnaire will also be administered to graduates, other music students currently in the program, music faculty (present and former), members of the Board of Governors, and members of the university's administration, so as to allow for a broad range of input from individuals concerned about the improvement of the program.

To respond to the entire form should take you no more than one hour. I look forward to your participation. If the questionnaire is completed it will be assumed that consent has been given to use your responses in carrying out the study. All responses will be treated confidentially (I will be the only one
analyzing the responses) and where necessary the final document will refer
only to the representative groups from which the data comes; the code number
at the bottom of the first page is merely to assist me in determining what group
the responses come from and how many individuals from that representative
group responded.

Thank you for your participation.

With all best wishes,

David Rushton

Supervisor:  Dr. A. E. Clingman
            Faculty of Education
            University of British Columbia
            Phone: 822-5281
To: Members of Trinity Western University's Board of Governors  
From: David Rushton, Department of Music  
(Office: 888-7511; Home: 859-4567)  
Subject: Characteristics of a Music Program for TWU (see attached material)  
Date: January 23, 1992

Dear Board Member:

Greetings from the music department. In my doctoral dissertation, I am dealing with curriculum perspectives related to music programs in the context of Christian higher education, with a particular interest in the ongoing development and improvement of the music program at Trinity Western. I believe that our program and curriculum must equip and prepare our students to meet the challenges of providing musical leadership in our churches, communities, and educational institutions in the closing years of this century and beyond.

It is my belief that those individuals who have been, and are, connected with the program (the "stakeholders"—e.g., graduates, current students, faculty, administration, board members) should be consulted for their perspectives and views regarding both the present program and its future. To that end, I have prepared several questionnaires and surveys to gather information from these various groups. One of these information-gathering instruments is attached. It is called "Characteristics of a Music Program for Trinity Western University" and consists of 75 statements which require a response indicating a level of agreement. I would appreciate your response to each statement by circling the letter opposite the statement which corresponds with your level of agreement.

I realize that you are busy individuals with many demands on your time; if you are able, however, I welcome your participation and would be most grateful for your responses to the attached statements. If the questionnaire is completed it will be assumed that consent has been given to use your responses in carrying out the study. All responses will be treated anonymously and where necessary the final document will refer only to the representative groups from which the data comes; the code number at the bottom of the first page is merely to assist me in determining what group the responses come from and how many individuals from that representative group responded. The attached form will require approximately thirty minutes of your time to complete.

In a recent conversation with President Snider, he indicated that he would be willing to request, on my behalf, that some members of the Board of Governors respond to the statements attached herewith. You may return the completed form either to the president's secretary or directly to me in the addressed envelope provided. I appreciate your willingness to assist me. Thank you very much.

Sincerely,

David Rushton

Supervisor: Dr. A. E. Clingman, Faculty of Education, U.B.C. (Office: 822-5281)
MEMORANDUM

To: Music Faculty and Selected Members of the Administration at TWU
From: David Rushton, Department of Music (Office: 888-7511; Home: 859-4567)
Subject: Characteristics of a Music Program for TWU (see attached material)
Date: April 1992

Greetings. In my doctoral dissertation, I am dealing with curriculum perspectives related to music programs in the context of Christian higher education, with a particular interest in the ongoing development and improvement in the music program at Trinity Western. The title of the project is "The Music Program at Trinity Western University: Curriculum Perspectives, Past, Present, and Future." On the basis of information gathered I hope to be able to determine and articulate what the qualities and characteristics of a music program should be for the balance of the 1990s and beyond at an institution like Trinity Western, qualities and characteristics that other institutions like Trinity might want to emulate.

I believe that our program and curriculum must equip and prepare our students to meet the challenges of providing musical leadership in our churches, communities, and educational institutions in the closing years of this century and beyond.

It is my belief that those individuals who have been, and are, connected with the program (the "stakeholders"—e.g., graduates, current students, faculty, administration, board members) should be consulted for their perspectives and views regarding both the present program and its future. To that end, I have prepared several questionnaires and surveys to gather information from these various groups. One of these information-gathering instruments is attached. It is called "Characteristics of a Music Program for Trinity Western University" and consists of 75 statements which require a response indicating a level of agreement. I would appreciate your response to each statement by circling the letter opposite the statement which corresponds with your level of agreement.

These statements are not intended as a critique of the present program based on your experiences thus far at Trinity, but rather are statements proposing qualities and characteristics of a music program/curriculum in the context of Christian higher education (at a place, for example, like Trinity Western University). I'm simply asking you to what extent you agree with these characteristics as stated as the basis for a music program.

I realize that you are busy individuals with many demands on your time; I would be most grateful, however, for your responses to the attached statements. If the form is completed it will be assumed that consent has been given to use your responses in carrying out the study. All responses will remain anonymous and any references in the study will be made only to the representative groups from which the data comes; the code number at the bottom of the first page is merely to assist me in determining what group the responses come from and how many individuals from that representative group responded. The attached form will require approximately thirty minutes of your time to complete.

Please return the forms to me as soon as possible in the envelope provided via the campus mail; or, you may give it to me personally. Thanks.

Sincerely,

David Rushton

Supervisor: Dr. A. E. Clingman, Faculty of Education, U.B.C. (Office: 822-5281)
APPENDIX F

Trinity Western University

STATEMENT OF FAITH

An Historic Faith

As an evangelical Christian university, Trinity Western openly espouses a unifying philosophical framework to which all faculty and staff are committed without reservation. The university identifies with, and is committed to, historic orthodox Christianity as expressed by the following Statement of Faith:

Statement of Faith

WE BELIEVE:

1 The Scriptures, both Old and New Testaments, to be the inspired Word of God, without error in the original writings, the complete revelation of His will for the salvation of men, and the divine and final authority for all Christian faith and life.

2 In one God, Creator of all things, infinitely perfect and eternally existing in three persons, Father, Son, and Holy Spirit.

3 That Jesus Christ is true God and true man, having been conceived of the Holy Ghost and born of the Virgin Mary. He died on the cross, a sacrifice for our sins according to the Scriptures. Further, He arose bodily from the dead, ascended into Heaven, where at the right hand of the Majesty on High, He is now our High Priest and Advocate.

4 That the ministry of the Holy Spirit is to glorify the Lord Jesus Christ and during this age to convict men; regenerate the believing sinner; and indwell, guide, instruct and empower the believer for godly living and service.

5 That man was created in the image of God but fell into sin and is therefore lost, and only through regeneration by the Holy Spirit can salvation and spiritual life be obtained.

6 That the shed blood of Jesus Christ and His resurrection provide the only ground for justification and salvation for all who believe, and only such as receive Jesus Christ are born of the Holy Spirit and thus become children of God.

7 That water baptism and the Lord’s Supper are ordinances to be observed by the Church during the present age. They are, however, not to be regarded as means of salvation.

8 That the true Church is composed of all persons who, through saving faith in Jesus Christ, have been regenerated by the Holy Spirit and are united together in the body of Christ, of which He is the Head.

9 That only those who are thus members of the true Church shall be eligible for membership in the local church.

10 That Jesus Christ is the Lord and Head of the Church, and that every local church has the right under Christ to decide and govern its own affairs.

11 In the personal, premillennial and imminent coming of our Lord Jesus Christ, and that this Blessed Hope has a vital bearing on the personal life and service of the believer.

12 In the bodily resurrection of the dead: of the believer to everlasting blessedness and joy with the Lord, of the unbeliever to judgment and everlasting conscious punishment.
APPENDIX G

Trinity Western University

MUSIC PROGRAM REQUIREMENTS

and

MUSIC PROGRAM COURSE DESCRIPTIONS
MUSIC PROGRAM REQUIREMENTS

Department of Music

Prof. David Rushton, Chair

Major in Music, B.A. Degree

In addition to taking a required core of theory, history, and applied music courses, you must select one of four options:

MUSIC EDUCATION prepares you, especially when taken in conjunction with one of the various education programs offered at Trinity Western University, for careers in private or public school teaching.

CHURCH MUSIC prepares you for active ministry in a local church as a choral director, keyboard instrumentalist, or singer. The senior year of the program includes an internship in a local church.

GENERAL MUSIC prepares you for advanced professional training and a variety of musical careers such as media work, library work, and journalism.

PERFORMANCE prepares you for careers in the performing arts and/or private teaching. This option is normally available to students whose primary instrument is piano or voice. A minimum level of ability approximately equivalent to Royal Conservatory Grade 9 (in the freshman year) is expected for those choosing this option.

Admission to the Music major requires performance standards suitable to the option selected. You must submit a letter of reference from your music teacher which includes a listing of recent repertoire completed and your approximate level of competence.

All students planning to major in music, and those intending to register for MUSI 131 or 225, will be required to write the music placement test during registration week in September. This short test covers the equivalent to Grade 2 Rudiments as prescribed by the Royal Conservatory of Music in Toronto.

Specific Requirements

Core Program (37 sem. hrs.)

THEORY:
- 140 Applied Keyboard Musicianship
- 225/226 Music Theory
- 325/326 Advanced Music Theory
- 425 20th Century Music Theory

HISTORY:
- 131/132 Music History from 1600 to present
- 330 Music History to 1600

APPLIED LESSONS:
- Minimum 1/2 hr. lessons required in each of the first six semesters. (MUSI 099 does not normally count towards this requirement.)

LARGE ENSEMBLES:
- Ensembles recommended in each of the first 2 semesters, and required thereafter.

Options (9 sem. hrs. each)

CHURCH MUSIC:
- 405 Introduction to Conducting
- 410 Music and Worship
- 471/472 Church Music Internship

GENERAL MUSIC:
- 9 sem. hrs. of upper level electives to be chosen in conjunction with the advisor and/or the department chair.

MUSIC EDUCATION:
- 405 Introduction to Conducting
- 371/372/373 Instrumental Techniques
- 430 Foundations and Principles of Music Education

PERFORMANCE:
- 333 Keyboard Literature
- 336 Vocal Literature
- 370 Junior Recital
- 450 Keyboard Pedagogy
- 460 Vocal Pedagogy
- 470 Senior Recital
- 4 sem. hrs. Applied Lessons (in fourth year)

Note: MUSI 100 (Repertoire & Studio) is required in each semester of the program.

General Graduation Requirements

(See also page 24) Semester Hours

Music (of which 24 sem. hrs. must be 300/400 level).................46
ENGL 103/104 .................................................6
Interdisciplinary Studies 102 & 400 ...................................4
Natural Science (3 sem. hrs. must be a Laboratory Science) ..........6
Philosophy ...................................................................3
Physical Education (incl. PHED 190) ....................................4
Religious Studies (incl. RELS 101/102) ...............................12
Social Science (incl. 3 sem. hrs. History) ...............................9
Electives ....................................................................36

Total 126
MUSIC PROGRAM COURSE DESCRIPTIONS

Music

MUSI 100. REPERTORY AND STUDIO CLASS (0)
A performance class for students of applied music for the purpose of gaining experience in public performance and increasing knowledge of music literature. Required of all music majors in each semester of the program; recommended for all other students registered for applied music lessons.

MUSI 110. FUNDAMENTALS OF MUSIC (3)
A course for teachers, youth workers, and recreation workers, as well as students who wish to pursue advanced theory studies but lack the appropriate background. Some topics covered: notation of pitch and rhythm, intervals, scales and modes, concept of key, triads and seventh chords, introductory melody, and accompaniment writing.

MUSI 110. FUNDAMENTALS OF MUSIC FROM 1600 TO PRESENT (3,3)
A study of music styles, forms, and composers from 1600 to the present day. This encompasses an evaluation of baroque, classical, and romantic music with an introduction to significant trends and developments in the 20th century. Prerequisite: satisfactory completion of the music placement test or MUSI 110.

MUSI 140. APPLIED KEYBOARD MUSICIANSHIP (1)
The course is designed to prepare music majors with keyboard skills generally expected of all musicians. Skills to be covered include score reading, transposition, simple harmonization, and improvising simple choral accompaniment. The class is open only to music majors.

MUSI 150. MUSIC APPRECIATION: THE ART OF LISTENING (3)
An introductory course for which previous musical background is helpful but not required. Lectures and prescribed listening are included. Compositions from the concert repertoire representative of significant musical styles and periods.

MUSI 225/226. MUSIC THEORY (3,3)
An integrated course including a brief review of basic rudiments of music, four-part written harmony, analysis, introduction to form, and counterpoint. Harmonic elements include diatonic triads and their inversions, harmonizing of melodies and basses, dominant and diminished seventh chords, secondary seventh chords. Sight singing and musical dictation as well as melodic, harmonic, and rhythmic materials will be included. Prerequisite: satisfactory completion of the music placement test or MUSI 110.

MUSI 325/326. ADVANCED MUSIC THEORY (3,3)
Advanced integrated study of music theory, including written harmony, form and analysis, and counterpoint. Harmonic elements include secondary seventh chords, dominant 8th, 11th and 13th chords, chromatic harmony, modulation, writing in two, three, and four parts. Further studies in harmonic and melodic dictation and sight singing. Prerequisites: MUSI 225/226.

MUSI 330. COMPOSITION (1 OR 3)
The study of music composition, with emphasis on the student producing pieces in a variety of genres and styles. Class format involves weekly sessions of a private or semiprivate nature, with the instructor guiding the student in his/her work. (The workload expectations vary with the credit assigned, since the course may be taken for 1 or 3 sem. hrs. credit). Prerequisites: permission of the instructor; prior studies in music theory recommended.

MUSI 330. MUSIC HISTORY TO 1600 (3)
A survey of musical styles, forms and composers up to 1600. This encompasses an evaluation of ancient, medieval, and renaissance music. Prerequisites: MUSI 131/132, 225/226, upper level standing.

MUSI 333. KEYBOARD LITERATURE (2)
A survey of solo music for keyboard instruments from the Renaissance to the present. Works for the organ, harpsichord, clavecin, and piano will be reviewed. Prerequisites: MUSI 131/132, 225/226, and 325/326 (may be taken concurrently).

MUSI 335. CHORAL LITERATURE (3)
The development of sacred and secular choral music from the Middle Ages to the present. Forms and stylistic considerations will be examined in representative choral works including the mass, the cantata, the oratorio, and other genres. Prerequisites: MUSI 131/132, 225/226, and 330 (may be taken concurrently).

MUSI 336. VOCAL LITERATURE (2)
A study of forms, idioms, and styles characteristic of solo and chamber song in Western art music. Emphasis will be on the literature available in Central Europe, the British Isles, and North America from the 16th through the 20th centuries. Prerequisites: MUSI 131/132, 225/226, and 325/326 (may be taken concurrently). (3-0 or 3-0)

MUSI 370. JUNIOR RECITAL (1)
A 30 minute recital given by a student in the third year of the performance option. Recital program must be submitted to the department head of approval.

MUSI 371/372/373. INSTRUMENTAL TECHNIQUES (1,1,1)
The study of brass (MUSI 371), woodwinds (MUSI 372), percussion and classroom instruments (MUSI 373) methods and materials. Students will be given basic instruction on several of the instruments in each section with strong components in performance (at the beginning level) and in instrumental pedagogical techniques for purposes of teaching in public/private schools and in church related instrumental music programs. Prerequisites: MUSI 225/226, minimum of 4 semesters of applied music lessons on major instrument or voice, or consent of the instructor.

MUSI 405. INTRODUCTION TO CONDUCTING (3)
An introduction to the principles and techniques of choral and instrumental conducting. The acquisition of fundamental conducting skills, facility in score reading and analysis, and rehearsal techniques will be emphasized. Prerequisites: MUSI 131/132, 325/326; open to non-music majors by consent of the instructor.
MUSI 406. ADVANCED CONDUCTING (3)
The study of conducting techniques required for difficult examples using traditional compositional techniques and contemporary compositions, including aleatory music. Topics will include the refinement of patterns and gestures, score preparation, and the psychology of musical organizations. Students from the class may be selected for performances with the campus ensembles. Prerequisite: MUSI 405. (0-0; 3-0)

*MUSI 407. ARRANGING (3)
An introduction to choral arranging techniques. Materials will be taken from classical music, popular melodies, carols, and original melodies. Student arrangements will be performed and discussed in class as often as possible. Prerequisites: MUSI 325/326 (may be taken concurrently). (3-0 or 3-0)

*MUSI 410. MUSIC AND WORSHIP (3)
A study of the principal traditions within Christian worship, the role that music performs in each tradition, and the biblical foundation for the use of music in worship. The psychology of worship, contemporary trends in worship, and the roles and responsibilities of the various participants in the music ministry, including the pastoral staff and the congregation, will be considered. Prerequisites: MUSI 131/132 or 150 and upper level standing. (3-0 or 3-0)

*MUSI 420. SELECTED TOPICS IN MUSIC (1-3)
Topics will vary from year to year. Prerequisites: MUSI 131/132, 225/226, 325/326, 330.

*MUSI 425. 20TH CENTURY MUSIC
Further study in 19th-century harmonic resources and materials and the exploration of 20th-century systems of pitch organization and attitudes toward counterpoint, including polytonality, modal systems, neo-classical tonality and serialism. Significant recent trends will also be examined. Prerequisite: MUSI 325/326. (3-0; 0-0)

*MUSI 429. COMPOSITION (1 OR 3)
A continuation of MUSI 329, with emphasis on major works for larger ensembles. Prerequisites: MUSI 329 and permission of the instructor. (0-1-0 or 0-1-0)

*MUSI 430. FOUNDATIONS AND PRINCIPLES OF MUSIC EDUCATION (3)
An introduction to the historical, philosophical, sociological, and psychological foundations of music education. Topics to be covered include: program development, teaching methods, administration, supervision, and evaluation. Prerequisites: MUSI 131/132, 225/226, upper level standing. (Also listed as EDUC 430). (3-0 or 3-0)

*MUSI 450. KEYBOARD PEDAGOGY (1)
The study of methods and materials will be combined with consideration of the interaction of teacher and pupil in private teaching. Students in the course will give basic instruction in piano under the supervision of the instructor. Prerequisite: 4th year standing in performance option. (1-1 or 1-1)

*MUSI 460. VOCAL PEDAGOGY (1)
The study of methods and materials will be combined with the consideration of the interaction of teacher and pupil in private teaching. Students in the course will give basic instruction in voice under the supervision of the instructor. Prerequisite: 4th year standing in performance option. (1-1 or 1-1)

*MUSI 470. SENIOR RECITAL (1)
A one-hour recital, demonstrating ability in a wide range of musical styles; given by a student in the 4th year of the performance option. Recital program must be submitted to the department chair for approval.

*MUSI 471/472. CHURCH MUSIC INTERNSHIP (1.5, 1.5)
Students will be assigned to positions in local church music ministries. Specific assignments will vary according to the needs of the church and the abilities of the individual student. Students will attend regular tutorials with the instructor, dealing with the functions of a church music program and effective methods of administration. Prerequisites: MUSI 405; 4th year standing in Church Music option; MUSI 406 is strongly recommended.

APPLIED MUSIC

A. PRIVATE LESSONS
MUSI 099: FOR STUDENTS WHO DO NOT MEET THE PREREQUISITE FOR MUSI 199.

MUSI 199: PREREQUISITE: LEVEL OF ABILITY APPROXIMATELY EQUIVALENT TO ROYAL CONSERVATORY GRADE 7.

MUSI 299: PREREQUISITE: MUSI 199, OR APPROXIMATELY GRADE 8.

MUSI 399: PREREQUISITE: MUSI 299, OR APPROXIMATELY GRADE 9.

MUSI 499: PREREQUISITE: MUSI 399, OR APPROXIMATELY GRADE 10.

There are 12 weekly lessons in each semester. Section A denoting 1/2 hour lessons for 1 sem. hr. of credit. Section B denoting 1 hour lessons for 2 sem. hrs. of credit.

B. PERFORMING ENSEMBLES
Unless otherwise stated, membership is by audition and consent of the director. Ensembles rehearse for 3-4 hrs. each week of the semester for 1 sem. hr. of credit.

CHAMBER CHOIR:
MUSI 153/154, 253/254, 353/354, 453/454

CONCERT CHOIR:
MUSI 181/182, 281/282, 382, 481/482

*WOMEN'S CHORUS:
MUSI 163/164, 263/264, 363/364, 463/464

VOCAL ENSEMBLE:
MUSI 161/162, 261/262, 361/362, 461/462

CONCERT BAND:
MUSI 147/148, 247/248, 347/348, 447/448

INSTRUMENTAL ENSEMBLES:
MUSI 165/166, 265/266, 365/366, 465/466
APPENDIX H
Characteristics of a Music Program
for
Trinity Western University
Categorized
and
Rank Ordered
### Characteristics of a Music Department

*Mission/Worldview/Philosophy* in Rank Order For Trinity Western University

1. There should be a clear statement of purpose of the department of music which addresses its various constituencies and which is compatible with the mission of the university as a whole. **89.4**

2. The department is based upon a fully operative Christian world view. **89.4**

3. As a department within a Christian liberal arts university, the music department—its faculty, programs, and curriculum—must reflect a thorough-going Christian world view. **84.7**

4. The curriculum wrestles with the relationship of musical practice to the doctrines of creation, worship, faith, and excellence. **75.0**

5. The curriculum wrestles with the relationship of an ethic of communication to music making. **75.0**

6. The curriculum wrestles with the relationship of a world view to musical content. **71.8**

7. The department is characterized by a grasp of true "worldliness"; that is, a growingly educated insight as to who people are, what all they do in the name of creativity, why they do it, and how one should creatively and responsibly engage oneself in its midst. **69.4**

8. The music department should be characterized by a "process-oriented" philosophy rather than a "product-oriented" philosophy of education. **61.5**
Characteristics of a Music Department  
(Curriculum Issues Particularly for Music Majors)  
in Rank Order For  
Trinity Western University

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<td>1. In all of the options offered by the music department, exposure to “real-life” musical situations should be an essential and integral part of each student’s educational experience while at TWU (perhaps in the form of supervised internships).</td>
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<td>2. Regardless of the option elected by a student, there should be a strong core curriculum in music theory, history, and aural skills development.</td>
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<td>3. Music education students should acquire a basic working knowledge of all instruments used in school music programs.</td>
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<td>4. The music curriculum must address future employment opportunities of music students.</td>
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<td>5. The department is based upon a substantive experience in complete musicianship.</td>
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<td>6. Church music students should be well acquainted with theology.</td>
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<td>7. The church music curriculum must allow for a gospel song or hymn, on the one hand, and a Renaissance motet or mass, on the other hand.</td>
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<td>8. The student masters, from a performance perspective, a limited amount of representative repertoire (choral-instrumental-vocal) but becomes acquainted with a broad spectrum of music through live performances, recordings, movies, videos, workshops, etc.</td>
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<td>9. A TWU graduate in music should be no differently prepared, as to the substantive stuff of music, than, say, a UBC (or U. Vic.) graduate.</td>
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<td>10. The music department must offer substantive scholarships to the gifted and talented students who concentrate their studies in music.</td>
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11. The music department should offer an option in church music, the curriculum of which is designed to produce a graduate who is a "Music Minister," not simply a performer-conductor-educator-musicologist who directs and administers a church music program.

12. Music majors must be challenged to develop a theology of creativity.

13. All music majors, regardless of option, should be required to perform publicly (before peers and faculty) in their primary applied area at least once every semester.

14. Students whose applied area is vocal should develop foreign language skills (e.g., German, French, Italian).

15. While continuing to offer a B.A. degree in music with several options available within that degree, TWU's music department should develop a high-quality professional degree program (e.g., B. Mus.) in one or two more specialized areas.

16. The student in the department always is considered a major in "music" with a bulge of concentration in performance, music education, composition, church music, etc.

17. All non-keyboard majors should be required to develop functional keyboard skills in order to graduate.

18. Private study in an ancillary vocal or instrumental discipline (i.e., a secondary applied area) for the music major is paramount to the development of musicianship.

19. A Music Therapy option should be available.

20. The curriculum should include course work in the nature of musical meaning and communication theory.

21. As much as is possible and feasible, repertoire being learned in the context both of private lessons and performing ensembles should form the basis of discussion and analysis in music theory and history classes.

22. Music majors should receive a rigorous education in the liberal arts as well as in music.
23. The music program needs to include serious study/inquiry into the subject of music cognition (how we learn, listen to, perceive, and respond/react to music).

24. All non-performance option music majors should be expected to develop performance competency in a primary applied area at a level approximately equivalent to the Royal Conservatory of Music grade 9 to 10 standard.

25. A high-quality professional degree program (B.Mus., or B.Sac. Mus.) in church music is offered, preferably in cooperation with a theological seminary, which has been designed in accordance with the documented needs of a specified group of churches.

26. Music education students consider themselves first as musicians but with equal focus on being educators.

27. The curriculum in church music develops a solid theological perspective on worship, witness, and artistic responsibility.

28. Administrative and other non-musical tasks (e.g., fund raising, promotion and marketing, committee work) which the practicing musician may be called upon to do in a variety of contexts, as well as program (recital) building, job placement/career opportunities, graduate school opportunities should be incorporated into the music students curriculum.
Characteristics of a Music Department
(Curriculum Issues Applicable to All Students)
in Rank Order For
Trinity Western University

1. In addition to serving music majors, the department of music should serve the greater needs of the student body as a whole by providing them with performing ensemble opportunities, quality concerts, and general courses in developing musical literacy (e.g., music appreciation, fundamentals of music, etc.).

2. TWU's students should be educated in a manner that enables them to be arbiters of good taste.

3. The music department should provide a broad-based education for students majoring in music and also serve the general college population in a fashion that enriches the entire academic program.

4. The department is committed to expend its best efforts in cultivating an awareness and appreciation of music among the entire campus community, not just music majors.

5. The music curriculum should not be based on "classical" music alone (i.e., should not be based on high culture alone); rather, the whole world of music—popular, classical, and multicultural—should be integrated in a credible way.

6. The department searches for ways to promote and cultivate corporate singing as an essential component of becoming liberally educated and aesthetically alive.

7. The music department recognizes the interlocking significance of its two communities: (1) the music majors, and (2) everyone else.

8. The curriculum must be taught from the bias of Western ways, while at the same time, be designed to integrate with ethnic and world creativity.
9. The institution in which the department of music is located (i.e., the university as a whole) is committed to creating an overall campus aesthetic—a daily, unconscious omnipresent view of elegance, which drives the arts and brings function and worth into satisfying union.

10. We must take better account of North American (and particularly Canadian) culture in our music program and curriculum.

11. Through the department of music the entire university community including amateurs as well as professionals becomes "musically literate"—i.e., able to "think in music".

Characteristics of a Music Department (Instructional And Program Quality) in Rank Order For Trinity Western University

1. The music department faculty must be competent music professionals who are committed to the stated purposes of the department. 98.8

2. Program quality is of utmost importance. 95.2

3. In all of its endeavors the music department must be characterized by artistic excellence. 92.9

4. Students electing the performance option receive professional instruction of the highest order balanced with a complete understanding of music history and theory. 85.9

5. Professional instruction in music performance should be offered at a level of quality that will enable graduates to compete on a national level. 83.4
### Characteristics of a Music Department (Administrative Issues) in Rank Order For Trinity Western University

1. The music executive (the department head) plays an important role as musician and teacher as well as leader.  
2. The music executive involves the faculty and primary staff of the department in a strategic planning effort.  
3. The music executive (the department head) must invest time and energy in searching for new financial resources, and faculty members should also be alert to these possibilities.  
4. The budgeting process is based on the primary mission statement of the department.

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### Characteristics of a Music Department (Facilities/Equipment) in Rank Order For Trinity Western University

1. Adequate and appropriate physical facilities and equipment must be available to support and enhance the program.  
2. The music program must be supported by adequate and appropriate library resources.  
3. The department should utilize advances made in computer technology for instructional purposes (e.g., computer-assisted instruction).

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### Characteristics of a Music Department (Publicity And Recruitment) in Rank Order For Trinity Western University

1. The department actively publicizes its activities. 89.3
2. The student recruitment and enrollment program is enhanced by a comprehensive instructional program which is distinguished by excellence. 82.2
3. Printed materials—recital programs, ensemble programs, brochures, etc.—should be of the finest quality and hold appeal for the consumer. 78.9
4. The department has student recruitment and enrollment goals and has an organized strategy to achieve them. 74.1

### Characteristics of a Music Department (Other Suggestions/Recommendations) in Rank Order For Trinity Western University

1. The university's music department must have a close relationship with the cultural organizations of the community and the region. 81.0
2. The department of music offers a "community school of music"—a not-for-credit music program for children, adults, and senior citizens—on a self-supporting basis utilizing music student interns and professionals in the community as faculty. 61.2
3. TWU's music curriculum should include programs for minorities, handicapped, the elderly, and students preparing for bi-vocational careers. 60.0
4. A strong and active music alumni association should be established. 58.8
BIOGRAPHICAL SKETCH

David William Rushton was born on 7 May 1945 in Hamilton, Ontario. He began his musical studies as a child of eight years and pursued private instruction in piano through his teenage years. After graduation from high school in 1962, he entered the work force for a five-year period.

In 1967 he enrolled in the B.Mus. program in school music at McGill University from which he graduated with distinction in 1971. He received the associateship diploma (A.R.C.T.) in piano performance in 1972 from the Royal Conservatory of Music in Toronto. Further studies led to a M.Mus. degree in music theory from The University of Alberta in 1980.

In 1973 he joined the music faculty at Trinity Western College (now Trinity Western University) in Langley, British Columbia, where he continues to serve as chairman of the music department.

In September of 1988 he was appointed to the position of conductor and musical director of the Fraser Valley Symphony.

He also remains active as a church musician, organist, and accompanist.

He resides with his wife and three children in Clearbrook, British Columbia.