

# Audit and Review Self-Study

Department of Music  
1999-2004

**Program Title: Music**

**Review Date: 2003-2004**

## **I. Program Highlights/Initiatives**

### **A. Overview of Curricula**

The Department of Music offers the Bachelor of Arts degree (BA) and the Bachelor of Music degree (BM). Students selecting the BA fulfill the requirements for an approved minor. Students in the BM degree may select one of five emphases: Music Education Choral, Music Education General, Music Education Instrumental, History/Theory emphasis, or Performance. The department also offers a Minor in Music.

Students who select the BA degree are most often preparing for music-related careers in the private sector including retail business, conservatories, publishing, recording studios, home studios, and concert/arts management.

Most students majoring in music pursue the BM degree in one of the three Music Education options with teacher certification from the Department of Public Instruction (DPI). The General and Instrumental emphases lead to kindergarten – grade 12 certification. The Choral emphasis leads to grade 6 –12 certification and most students in it choose to take additional course work (5 cr.) for K-12 certification.

The Performance emphasis in the BM Degree provides a foundation for students who seek careers as private studio teachers and performers and for admittance to graduate schools that offer advanced degrees in performance. Similarly, the History/Theory emphasis leads to further study at the graduate level for students who wish to prepare for careers in higher education or as composers.

The Music Department has been a fully accredited member of the National Association of Schools of Music since 1977.

### **B. Special Recognition**

Many faculty members have won awards for their teaching, research and creative activity, and service. Early in 2003, the department as a whole was nominated for the Regents Teaching Excellence Award and we applied for it in March. While the department did not win the award, it was a finalist in the competition.

### **Faculty Honors and Awards**

- W. P. Roseman Award, which is UW-Whitewater's highest award for distinguished teaching (two music faculty selected in the last six years)
- UW-Whitewater Excellence Award in Research
- UW-Whitewater Chancellors' Award for work with Disabled Students

- Five winners of the campus-wide Academic Staff Excellence Award for teaching
- College of Arts and Communication Excellence Awards for Teaching (four recipients in recent years), Research (two recipients), and Service (four recipients)
- Faculty Nomination for the UW-Regents Teaching Excellence Award
- Faculty performer on Grammy winning recording for Best Choral/Orchestral Performance: Krzysztof Penderecki, Credo, Oregon Bach Choir and Orchestra, Helmuth Rilling, Conductor
- Faculty recipient of the Milwaukee Symphony Orchestra Excellence in Studio Teaching award Civic Music Association Excellence in Private and Studio Teaching
- Alumni Achievement Award from Kent State University
- Faculty election into the Wisconsin Bandmasters Association
- Nomination for the UW-Regents Teaching Excellence Award
- Publications and Creative Activity of many music faculty have been recognized at annual UWW Scholarship and Creative Achievement Recognition ceremonies
- Three faculty have been UWS Teaching Scholars
- Outstanding Freshman Advocate Award
- Awards from the Blue Key National Honor Fraternity
- Phi Kappa Phi National Research Fraternity
- Phi Eta Sigma National Honor Fraternity
- Gold Key Honor Society Honorary Membership

### **Student Awards and Recognition**

UW-Whitewater students regularly receive regional and national recognition for their musical and scholastic achievements. The following list of selected awards from recent years demonstrates the scope of this recognition:

- UW-Whitewater senior Music Majors have won the Wisconsin Music Educators Association's Richard G. Gaarder Award for Excellence and Dedication to Music Education seven (7) times since inception in 1988.
- Seventeen Wisconsin National Association of Teachers of Singing Student Award winners selected at competitions
- Three McGraw Awardees (highest UW-Whitewater award given to a senior each year)
- VIP Association Scholarship (two winners)
- UW-W National Alumni Outstanding Junior Award
- UW-W Foundation Scholars (six winners)
- Whitewater Trumpet ensemble has received two invitations to perform at annual conferences of the International Trumpet Guild (1998, 2001)
- UW-Whitewater Student Saxophone Quartet performed at the North American Saxophone Conference (2002)
- The UW-Whitewater Concert Choir performed in Orchestra Hall in Chicago with the Kirov Ballet Orchestra of St. Petersburg, Russia.

- Members of the UW-Whitewater Concert Choir have been selected to perform at the Classical Music Festival in Eisenstadt, Austria.
- Three music students were recipients of UW-Whitewater Undergraduate Research Awards

### **Highlights of departmental activities**

The Music Department accomplished significant goals and implemented several new initiatives during period under review. In addition, the faculty continued to excel in teaching, research and creative activities, and service to the department, university, region, and profession (see appendix F).

The most significant departmental achievement was the completion of a major curriculum revision for the emphases in music education, along with minor revisions to other areas of the curriculum. The Music Department developed and received approval for:

- Three program revisions for the Bachelor of Music Education in Choral, General, and Instrumental Music. The revisions received approval by the curriculum committees in the College of Arts and Communication, College of Education, the UCC, and the Wisconsin Department of Public Instruction. In addition, minor revisions were approved for the Bachelor of Music in Performance, Bachelor of Music in History/Theory and music minor programs.
- Eight new course proposals were approved, including Music Improvisation, World Musics, and Technology for Music Educators.
- Sixteen existing courses were revised or modified to align more closely with curricular goals.

#### C. Anticipated Assessment Initiatives

As the author of this document, newly appointed to the Chair position in the Music Department, I have initiated a survey of employers of graduates in the three BM Music Education emphases to provide assessment of employers' perceptions of the relative degree of preparation for public school teaching demonstrated by our first-year teachers. The data is included in the present document.

Time does not permit it now, but this initiative naturally points to similar kinds of assessment tools to be developed and implemented for our graduates in the BA, BM Performance, and BM Theory/History emphases. The department will undertake these projects in the near future and identify an efficient method to collect, analyze and maintain the assessment data over an extended period of time.

## II. Academic Assessment

### A. Centrality

1. The Department of Music is firmly committed to the goals of the UW-Whitewater. High quality of teaching and student learning are at the heart of departmental goals. We are and committed to an high quality undergraduate program that prepares students for a viable musical career. A significant portion of our program services the needs of music education majors in an extensive teacher preparation program. Courses involving specific musical training are kept small, and students receive many "hands-on" experiences specifically relevant to their career choices. Numerous opportunities exist for students to work closely with faculty in the classroom, studio one-on-one lessons, and ensembles. A large number of general studies students also take music courses to broaden their awareness.

Music Department facilities and equipment are available for students in accordance with UW-W strategic plan in that all students are provided with a high-quality learning environment. Classrooms have been upgraded with audio, visual, and computer technology. The arts media center, while offering many items critical to student learning, was upgraded in a lab modernization project in the 1999-2000 academic year, including a new MIDI (Musical Instrument Digital Interface) Lab, which has been maintained and upgraded. The music department Web Page is established, and is updated as needed. Many faculty members are developing their own individual sites that contain information and course materials.

The Music Faculty's first priority is teaching, in the classroom, in individual studio lessons, and in ensemble rehearsals. They are Teacher/Scholars as well, active in traditional research and creative activities, especially performances. They are deeply involved in service to the department, the university, the community, and the profession.

The Department of Music is a viable force in bringing music to the community. Each year over 100 music events are produced in the Greenhill Center of the Arts and, with a few exceptions, are available free of charge to the community. These include a very wide variety of outstanding performances by student, faculty, and guest performers. When combined with Young Auditorium music events, this number is increased to over 120. Concerts by the Music Department also are presented in local churches, retirement centers, and for service organizations.

The music department is strongly committed to diversity. The Gospel Choir studies and performs African-American music each semester and is open to all students. Other performance groups, including the Percussion Ensemble, all of the bands, choral ensembles and jazz ensembles continue to study and perform music of diverse ethnic backgrounds. New courses, a Survey of African American Music and Survey of Latin American Music, have been implemented within the period of review to broaden students' understanding, and a course in World Musics has been added to the curriculum and will be offered next year.

## 2. Relationship of program to other programs in the university

The Department provides a 23 credit Minor in Music, a course of study available to all non-music majors. Music Department faculty offer nine sections of the General Education course World of the Arts on a regular basis. Courses in the Fundamentals of Music for Classroom Teachers are taken by Elementary Education Majors from the College of Education. All music performance groups are open to all students on the campus and the majority of ensemble participants are students in other fields of study. The general studies courses mentioned above are open to all university students.

## **B. Program Goals and Assessments**

### 1. Mission and Goals

The Mission of the University of Wisconsin-Whitewater Department of Music is to provide high quality undergraduate education for students preparing to teach, perform, or pursue advanced study through the efforts of faculty committed to excellence in teaching, scholarship, creative activities, and service. The Music Department also provides educational programs and cultural enrichment for university students, elementary and secondary students and their teachers, and members of the Whitewater community and surrounding region.

Program Objectives:

The UW-Whitewater Department of Music strives to:

1. Assist students who desire preparation in music education and certification as elementary or secondary teachers.
2. Provide specialized training in music for students who are preparing for graduate school or professional employment as musicians.
3. Prepare students in preparation for careers in private teaching, composing, music history, or music education.
4. Serve students who wish to major or minor in music as part of a traditional liberal arts curriculum or as part of an interdisciplinary program (individualized major) involving art, theatre, arts management, or a combination of these areas.
5. Provide a core of basic music courses and experiences that will assist general university students who desire to be articulate, responsive and knowledgeable citizens, consumers, and patrons of music.

6. Provide classroom and performance experiences that enable students to recognize the interrelationships of music and the arts to other academic disciplines.
7. Provide some basic courses that meet general education requirements and serve as suitable electives for non-music majors.
8. Provide performance ensembles for musicians of varying abilities, ranging from groups open to general university students without audition to ensembles designed to meet the needs of pre-professional and professional musicians.

### 3. Assessment Data Summary

Data gathering is continuing in the department from the time a student auditions for entrance through their senior recital. Most data is in the form of rubrics employed during entrance auditions, end-of-semester performance juries, Upper-Division Standing juries, and recital juries. These assessments are kept in student's files. Program assessments are more quantifiable and exist in the form of Exit Interviews, the Senior Survey, the Alumni Survey and the Employer's Survey of First Year Teachers.

During the review period, much assessment of the program was accomplished through an extensive curricular re-structuring process that involved committee deliberations over an entire year followed by two-day workshops at the beginnings of three semesters involving the entire faculty in task force sub-sets, as well as in full meetings. The efforts produced greatly improved curricula for the Bachelor of Music with education emphases, as well as the Bachelor of Arts degrees.

The Music Department assesses the quality of teaching according to criteria of excellence common to all disciplines, such as clear and effective communication, command of the subject matter, and effective use of pedagogical strategies and techniques. In music our diverse teaching settings require peer observation, student evaluation, and faculty critique of the specialized types of instruction found in the studio, rehearsals, performance venues, and the classroom. During the period of review we devised student evaluation forms that more closely parallel the expectations for quality in classroom, applied, and ensemble instruction (See Appendix D).

The dedication, depth, and high quality of teaching in the Music Department have been recognized by students, peers, and colleagues in the field. Faculty and academic staff have received numerous awards for teaching from the department, college, university, and professional associations (see above, I. B).

The details of these assessments will be found in the appropriate sections that follow.

### 4. Music Department Contributions to State and Societal Needs

The Music Department contributes significantly to the state and society. It is an educational and cultural resource for Southeastern Wisconsin providing around 100 public concerts and recitals to the local community and region, most of them at no cost. The exceptions are two scholarship fund-raisers, the Gala Holiday Concert and the newly established Musical Mosaics Concert Series, now in its second year, and the Summer Jazz Concert. Master classes and residencies by internationally renowned composers, performers, and educators are frequently presented on campus, and all events are open to the general public. Attendance at such events is very good considering the number of events offered, with many concerts at or near capacity in the recital hall and/or Young Auditorium. Performing ensembles offer opportunities for community members to participate in performances. Our summer camps for high school musicians have been very successful running at near capacity each year. They are the Flute Camp, Piano Camp, Jazz Camp, Choir/Strings Camp, Middle School Band Camp, and the High School Band Camp.

The reputation of the music faculty is such that invitations to provide performances, clinics, master classes, and scholarly presentations for professional societies in the area, region, and at the national level are recurrent (see Appendix F). In addition to solo performances, clinics, and guest conducting appearances, faculty ensembles such as the Whitewater Brass Quintet, the Whitewater Woodwind Quintet, and the Whitewater Piano Trio provide performances to area schools. UW-W ensemble conductors are frequently asked by schools in the state to serve as clinicians and guest conductors for clinics and festivals.

Student ensembles from the department, the Concert Choir, Chamber Singers, Class Act, the Gospel Choir, and the Symphonic Wind Ensemble, undertake tours annually to the public schools of Wisconsin providing concerts at no cost to the schools. The concerts help support music programs in the schools. These concert programs include traditional music of Western culture, and recently shown an increase in ethnic music.

## 5. Program Revisions Resulting from Assessment Efforts

The Music Department completed a major revision of all BM Music Education Emphases leading to teacher licensure in Wisconsin. Revisions of the program were based on a number of factors. The revised curriculum has been designed to follow the new PI 34 rules for music teacher education from the Wisconsin Department of Public Instruction.

The Music Department is accredited by the National Association of Schools of Music (NASM). Several of the changes made were in response to particular requirements identified during our recent review in 2000. NASM requirements are regarded as equivalent professional society standards for NCATE approval. This revision represents the collaborative efforts of the Music Department faculty to integrate and coordinate licensure and music requirements in the preparation of music educators.

As a licensure program, the BM Music Education emphases have been designed to support the College of Education's conceptual framework, particularly in providing a strong foundation of disciplinary knowledge while developing teachers' skills and dispositions to act as reflective and capable agents of change in school settings. The comprehensive nature of music teacher education is congruent with the 10 INTASC (Interstate New Teacher Assessment and Support Consortium) standards, that state that the teacher:

- Understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful to students.
- Understands how children learn and develop and can provide learning opportunities that support their intellectual, social, and personal development.
- Understands how students differ in their approach to learning and creates instructional opportunities that are adapted to diverse learners.
- Understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
- Uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.
- Uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.
- Plans instruction based on knowledge of subject matter, students, the community, and curriculum goals.
- Understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.
- Is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow in the profession.
- Fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.

Finally, the department also considered the 1998 Audit and Review Response that recommended we explore ways to reduce credits to degree. The results of efforts to

that end are included at the ends of the summaries below. Unfortunately we have not succeeded in reducing credits to degree, but we have found ways to not increase them in spite of added NASM and DPI requirements.

The curricular revisions, given below, follow below were approved by the appropriate university curriculum committees, the NASM and the DPI.

## **Summary of Curricular Revisions**

### **BM Music Education Choral Emphasis**

We added a new course in Instrumental Techniques. This change is in direct response to a recent concern raised by our NASM review in 2000 to bring the curriculum into alignment with the principle that, "whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential" (*NASM Handbook* 1999/2000, VIII.J.3.b[3], p. 90), as revised November 1999. This course is necessary to maintain our NASM accreditation.

We reconfigured Diction for Singers sequence. Voice majors were required to take four terms of MUSC 276 (Diction for Singers), which were offered as separate 1-credit "sections" of the same course. This change repackaged the content into two 2-credit courses, Diction for Singers I (Italian and English) and Diction for Singers II (German and French). This was done in response to concentrate the content to be taught twice a week for a year rather than once per week for two years.

We increased the credits for Applied Voice Pedagogy from 2 to 3 to reflect PI 34 standards that general and choral music teachers demonstrate knowledge and skill in "understanding the physical growth and educational development of the human voice at all levels, early childhood through adolescence." This course has traditionally focused on vocal development for middle and secondary school students; an increase in credits allows for the addition of content related to vocal development in younger children.

The addition of two new courses, MUSC 190 (Music Improvisation, 1 cr.) and MUSC 290 (Technology for Music Educators, 2 cr.) also addresses PI 34 standards in "using the elements of music to compose and improvise in a variety of styles" and "understanding the proper selection, care, and use of available music materials and equipment, including current electronic devices for sound generation and modification, and computer technology and software." Although many of the other PI 34 standards can be effectively integrated into current courses, these two standards in particular warrant delivery of instruction that will allow students to demonstrate their skills in improvisation and the use of music technology in classroom settings.

This proposal lowers the total number of degree credits for the BM Choral Music Education Emphasis. The total credits in the major are increased slightly, however. Since the General Studies curriculum has been reduced by six credits since the last *Bulletin*, and with careful

advising to allow “double counting” of two 3-credit courses as General Studies electives and as degree requirements (EDFOUND 243, Education in a Pluralistic Society, 3 cr., can be counted as a GI elective, and any one of the required Music History courses can fulfill another GA elective), the overall increase to the major is only 3 credits. The resulting distribution of credits falls within acceptable curricular proportions established by NASM for Bachelor of Music Education degrees. The NASM recommends that 50% of the course work be devoted to basic musicianship and performance (74/149 credits is 49.66%), general studies comprise 30-35% (44/149 is 29.5%) and 15-20% be assigned to professional education (31/149 is 20.8%).

The 2000-2002 *Undergraduate Catalog* listing for the Choral Music Education Emphasis includes 50 credits of general studies, 33 licensure credits, and 63 credits of music courses for a “catalog” total of 146 credits.

The proposed revision is based on 44 credits of general studies, 31 licensure credits, and 74 credits of music courses for a total of 149 credits. However, since two 3-credit courses will fulfill both licensure and general education requirements, or licensure and major requirements, the resulting “in-practice” total will be 143 credits.

### **BM Music General Emphasis**

We deleted the course Music for Students with Exceptionalities, 2 cr. and increased the credits from 2 to 3 Elementary General Music Methods, which will subsume the pertinent content of the deleted course. This change reflects the adoption of an inclusionary model for preparing teachers to meet the needs of diverse learners. Elementary/Middle Instrumental Music Methods is now scheduled concurrently with a team-taught module on inclusionary teaching. We believe that this brings methods courses into closer correspondence with classroom practice.

A new course Instrumental Techniques, 1 cr. was added. This change is in direct response to a recent concern raised by our NASM review in 2000 to bring the curriculum into alignment with the principle that, “whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential” (*NASM Handbook* 1999/2000, VIII.J.3.b[3], p. 90), as revised November 1999; Self-Study p. 77, par. 5, notwithstanding). This course is necessary to maintain our NASM accreditation.

MUSC 338 (Applied Voice Pedagogy, 2 cr.) was increased to 3 credits to reflect PI 34 standards that general and choral music teachers demonstrate knowledge and skill in “understanding the physical growth and educational development of the human voice at all levels, early childhood through adolescence.” This course has traditionally focused on vocal development for middle and secondary school students; an increase in credits allows for the addition of content related to vocal development in younger children.

The addition of two new courses, MUSC 190 (Music Improvisation, 1 cr) and MUSC 290 (Technology for Music Educators, 2 cr.) also addresses PI 34 standards in “using the

elements of music to compose and improvise in a variety of styles" and "understanding the proper selection, care, and use of available music materials and equipment, including current electronic devices for sound generation and modification, and computer technology and software." Although many of the other PI 34 standards can be effectively integrated into current courses, these two standards in particular warrant delivery of instruction that will allow students to demonstrate their skills in improvisation and the use of music technology in classroom settings.

This plan lowers the total number of degree credits for the Bachelor of Music with General Music Education Emphasis. The total credits in the major are increased slightly, however. Since the General Studies curriculum has been reduced by six credits since the last *Bulletin*, and with careful advising to allow "double counting" of two 3-credit courses as General Studies electives and as degree requirements (EDFOUND 243, Education in a Pluralistic Society, 3 cr., can be counted as a GI elective, and any one of the required Music History courses can fulfill another GA elective), the overall increase to the major is only 3 credits. The resulting distribution of credits falls within acceptable curricular proportions established by NASM for Bachelor of Music Education degrees. The NASM recommends that 50% of the course work be devoted to basic musicianship and performance (71/149 credits is 47.6%), general studies comprise 30-35% (44/149 is 29.5%) and 15-20% be assigned to professional education (34/149 is 22.8%).

The 2000-2002 *Undergraduate Catalog* listing for the General Music Education Emphasis includes 50 credits of general studies, 35 licensure credits, and 61 credits of music courses for a "catalog" total of 146 credits.

The revision is based on 44 credits of general studies, 34 licensure credits, and 71 credits of music courses for a total of 149 credits. However, since two 3-credit courses will fulfill both licensure and general education requirements, or licensure and major requirements, the resulting "in-practice" total will be 143 credits.

### **BM Music Education Instrumental Emphasis**

As in the BM Choral emphasis, we deleted the course Music for Students with Exceptionalities, 2 cr. and increased the credits from 2 to 3 Elementary General Music Methods, which will subsume the pertinent content of the deleted course. This change reflects the adoption of an inclusionary model for preparing teachers to meet the needs of diverse learners. Elementary/Middle Instrumental Music Methods is now scheduled concurrently with a team-taught module on inclusionary teaching. We believe that this brings methods courses into closer correspondence with classroom practice.

The addition of two new courses, MUSC 190 (Music Improvisation, 1 cr.) and MUSC 290 (Technology for Music Educators, 2 cr.) also addresses PI 34 standards in "using the elements of music to compose and improvise in a variety of styles" and "understanding the proper selection, care, and use of available music materials and equipment, including current electronic devices for sound generation and modification, and computer technology and

software." Although many of the other PI 34 standards can be effectively integrated into current courses, these two standards in particular warrant delivery of instruction that will allow students to demonstrate their skills in improvisation and the use of music technology in classroom settings.

This curriculum formerly included nine separate instrumental techniques courses for developing the technical abilities of band and orchestra teachers. These courses were all either .5 or 1 credit each (Flute, Oboe, Clarinet, Sax/Bassoon, Violin/Viola, Cello/Bass, Trumpet/Horn, Trombone/Euphonium/Tuba, and Percussion Techniques). To capitalize on elements of sound production, technique, and acoustics that are common to groups of instruments, and for efficiency, these nine courses were reorganized into five: MUSC 362 (String Instrument Techniques, 3 cr.); MUSC 363 (Woodwind Techniques I, 2 cr.); MUSC 364 (Woodwind Techniques II, 2 cr.); MUSC 366 (Brass Techniques, 3 cr.); and MUSC 368 (Percussion Techniques, 2 cr.). The increase in overall credits reflects an emphasis on the pedagogical principles for teaching the instruments in schools.

This plan lowers the total number of degree credits for the Bachelor of Music with Instrumental Music Education Emphasis. The total credits in the major are increased slightly, however. Since the General Studies curriculum has been reduced by six credits since the last *Bulletin*, and with careful advising to allow "double counting" of two 3-credit courses as General Studies electives and as degree requirements (EDFOUND 243, Education in a Pluralistic Society, 3 cr., can be counted as a GI elective, and any one of the required Music History courses can fulfill another GA elective), the overall increase to the major is only 5 credits. The resulting distribution of credits falls within acceptable curricular proportions established by NASM for Bachelor of Music Education degrees. The NASM recommends that 50% of the course work be devoted to basic musicianship and performance (76/154 credits is 49.3%), general studies comprise 30-35% (44/154 is 28.5%) and 15-20% be assigned to professional education (34/154 is 22%).

The 2000-2002 *Undergraduate Catalog* listing for the Instrumental Music Education Emphasis includes 50 credits of general studies, 35 licensure credits, and 65 credits of music courses for a "catalog" total of 150 credits.

The revision is based on 44 credits of general studies, 34 licensure credits, and 76 credits of music courses for a total of 154 credits. However, since two 3-credit courses will fulfill both licensure and general education requirements, or licensure and major requirements, the resulting "in-practice" total will be 148 credits.

### **BM Performance Emphasis (vocal)**

Previously, vocal performance majors in the first four semesters enrolled for 1 credit of Private Vocal Instruction and 1 credit of Diction for Singers as a 2 credit "package." while instrumental performance majors received 2 credits for their private lessons. In response to student comments on exit surveys and to reinforce qualitative goals, the department revised the vocal curriculum to include 2 credit lessons. Vocal Performance students will no longer

have Applied Music (private lesson) credits reduced as a consequence of enrolling in Diction (MUSC \*275, 276) coursework. Electives have been eliminated to avoid further increasing credits-to-degree.

### **BM History/Theory emphasis**

In response to NASM guidelines, the course Survey of World Musics was added to the curriculum to broaden the content of this Degree emphasis beyond Western art and vernacular musics and prepare students for the ethnomusicology coursework commonly included in Master's/Doctoral programs in music.

The change in Primary Applied Instruction (from 7 *terms* to 11 *credits*. aligns this requirement with present practice. Students in this program are currently advised to enroll for applied study for seven terms at 2 credits per semester (especially during their freshman and sophomore years).

### **Music Minor**

Two courses, Survey of African-American Music and Survey of Latin American Music were recently added to the curriculum to further expand and diversify offerings beyond Western art music. Content and level are both appropriate for Music Minors. These courses are available as electives to all university students.

The Audit And Review Evaluation response from 1998 suggested that the department “continue to explore ways to reduce credits to degree.” Although we were unable to reduce them, the curricular revisions were accomplished without adding credits to degree in spite of strictures imposed by NASM and DPI requirements.

## **6. Potential Curricular Revisions**

One of the concerns expressed by former students in Exit Interviews and faculty in the instrumental area was the discontinuance of the course, due to the retirement a faculty member, Instrumental Care and Repair. Progress has been made toward offering the content of the study in the newly designed Instrumental Techniques course for our curriculum revisions. Further efforts will be made toward bringing in experts in the field from the industry for workshops on topic in these classes.

### **Music Technology**

Our curricular revisions in 2000 included the addition of a new course, Music Technology,

made possible by the university's initiative to add new faculty in this important area. The new course is now required of all BM Music Education candidates. The course will be taught for the first time in the Fall semester, 2003. This course will be assessed and recommendations will be made accordingly.

### **Instrumental Techniques**

The addition of new courses in Instrumental Techniques was part of our curricular revisions in 2000. These courses were inaugurated in 2002 and are being assessed, and recommendations will be made accordingly.

## **C. Assessment of Student Learning Outcomes**

### **Performance Objectives**

Graduates from the Department of Music will be able to:

SM1 - employ their understanding of the common elements of music in visual and musical analysis.

SM2 - identify repertoire from a large and varied body of music from various historical periods, cultural sources, and media.

### **Cognitive Development Objectives**

Graduates from the Department of Music will be able to:

CD1 - demonstrate an understanding of musical interpretation and artistic self-expression.

CD2 - form and defend critical and evaluative judgments about music.

### **Skill Objectives**

Graduates from the Department of Music will be able to:

(SK1) demonstrate performance skills developed to the highest level in one performance area appropriate to a particular emphasis.

(SK2) demonstrate a functional level of keyboard skills.

(SK3) read music at sight at a level appropriate to degree emphasis.

(SK4) demonstrate the techniques and skills of music composition.

(SK5) demonstrate the ability to transfer melodic, harmonic, and rhythmic information into written musical notation, and to sing at sight.

### **Music Teaching Objectives**

Graduates seeking licensure to teach Choral, Instrumental or General music will be able to:

MT1 - construct curricular plans with appropriate basic goals and Objectives.

MT2 - choose appropriate musical experiences to meet those goals.

MT3 - Employ appropriate instructional strategies and methodologies in the classroom and the studio.

### **Curricular Objectives**

The curricula for the BA degree and the BM degree in its various emphases are designed to meet the career needs of the students in those programs. Both degree programs provide a thorough background in music theory, history, literature, performance, and pedagogy (SM1-2, CD1-2, MT 2-3, SK1-5).

- The BA degree has comparably less emphasis on performance and pedagogy than the BM degree, providing room for a minor area of study appropriate to a student's career goals (SM1-2, CD1-2, MT 2-3, SK1-5).
- The BM Performance emphasis has comparatively more emphasis on studio performance instruction and less emphasis on teaching (SM1-2, CD1-2, MT 2-3, SK1-5).
- The BM emphases in Music Education include rigorous studio instruction in performance along with studies for licensure (SM1-2, CD1-2, MT 1-3, SK1-5)..

### **Assessment Data Collection Techniques**

Performance data collection begins for every student with the Entrance Audition before an appropriate faculty panel whereby students are evaluated for their performance ability, sight-reading ability, academic record, and teacher recommendations. They are also interviewed about their goals and their backgrounds. These evaluations are kept in each student's file. Thereafter, at the end of each semester they undergo a similar jury examination by an appropriate faculty panel that provides the student with written feedback, copies of which are kept in the

student's file. At this time decisions are made as to the student's readiness to continue to the next level of performance studies. At the end of the fourth semester, students are evaluated by an appropriate faculty panel in a more extended performance for their readiness to attempt upper-division courses in performance. Written comments and the results of the panel's deliberations are kept in the student's folder. Semester end juries continue after each semester of upper division study which lead to the Senior recital jury, a more extended examination of the repertory to be performed on the required senior recital, which is the capstone project in performance. The results of the jury's deliberations are kept in the student's file. BM Performance candidates are required to perform a Junior Recital as well, which is also juried by an appropriate faculty panel. These jury comments and decisions are discussed face to face by the student and his/her studio teacher.

Cognitive Development data are gathered and reflected in the student's progress through the curriculum. In the annual sophomore review, the entire music faculty meets to discuss student progress in Music Theory, Aural Skills, and Music History classes with input from the appropriate faculty along with that of the studio faculty. In the case of marginal or unacceptable progress, a committee made up of the advisor, the Theory/History coordinator, and the department chair meet with the student to evaluate further and provide counseling to the student. Notes of the meeting are kept in the student's file.

Skill Objectives data are known from a student's progress through the curriculum. The Writing Proficiency is administered through an assigned paper in the Music History class in the Spring Semester of the sophomore year on a topic appropriate to that syllabus. Results of the exercise are reported and noted to the advisor and the Chair, who notes the results in student files. Failure requires a student to pass English 370, Advanced Composition.

The Piano Proficiency must be passed before a student may graduate. The examination covers technique, repertory, harmonization, score and sight-reading. This examination is normally taken at the end of the sixth semester (see checklist/rubric in Appendix D). The results are noted in the student folders. There is no limit on repetition of the exam.

### **Assessments of Individual Performance (SK1-5)**

All students in the department are enrolled in rigorous performance studies: six terms for the BA, 7 terms for the BM Music Education emphases, and 8 terms for the BM Performance emphasis. Student learning in performance is assessed each semester in:

- Weekly private lessons
- Four performance seminar/master classes
- One performance on a Student Recital
- End of semester jury panels

Additionally, performance studies are assessed at the end of the fourth term through the Upper Division Standing Jury, which must be passed before a student can enroll in 300-level performance classes. A student who does not pass this hurdle may re-attempt it only once.

Upper-division students in the performance emphasis are juried prior to their Junior Recital. The capstone experience in performance, the Senior Recital, is assessed in the recital jury and again in public performance.

As a result of discussions in faculty meetings involving the quality of student performances at senior, junior, and special recital juries, the rules below were established and included in the departmental handbook:

"If the jury performance is judged unsatisfactory, students may attempt this Jury once more, during the next semester of enrollment. Students who fail to pass this Jury after two attempts are dismissed from the music major program. Note: Individual applied areas may have specific policies as to repertoire to be performed. See also Bulletin "Notes" concerning standards for progress from 100-level to 200-level applied study.

### **Assessments of Performance Classes**

Other, more traditional assessments occur in performance related classes, such as Diction for Singers, and Instrumental Techniques (SM1-2). The content of these classes continues to undergo secondary assessments in students' performances throughout their studies (SK1-5).

### **Assessments of Academic Classes**

Music Theory and Aural Skills classes (SM1-2) are assessed by written examinations held each week in common sections, along with composition projects, computer software applications, and oral and aural examinations.

Music History and Literature classes are assessed through portfolios, projects, and traditional examinations (SM1-2, CD1-2). Moreover, student progress in these academic classes is evaluated by the entire music faculty in a spring meeting each year devoted to discussion of individual students and their progress through his or her curriculum. If a student is identified as not ready for upper division courses he/she will be counseled by appropriate faculty members along with the department chair to determine a positive plan of action, if possible, or to recommend non-continuance of the major. Music majors are required to maintain a 2.75 G.P.A. in courses in the major to graduate and may not repeat a course more than once.

### **Assessments of Music Education Programs**

All Music Education courses (MT1-3, SK1-5) are assessed by traditional methods as well as projects, written assignments and portfolios containing examples of their best work. Students enrolled in Directed Teaching are visited at four times during the semester by a supervisor from the Music Faculty. Assessments are communicated to students through discussions between the supervisor and the student, and to the faculty via the Chair from reports by the supervisor and the cooperating-teacher (see College of Education rubrics in Appendix D).

### **Writing Proficiency Examination**

The Writing Proficiency, which fulfills the University's writing competency requirement, is administered through the Music History Class 150-246. If the student's writing is deemed acceptable they have passed the proficiency and an acknowledgement becomes part of the student's file. If the writing is unacceptable, the student must pass ENGL 370 to graduate.

### 3. Assessment Data Summary

#### Exit Interviews

The Chair of the Department conducts confidential, formal exit interviews with each graduating senior wherein the student may communicate any information regarding their experiences as a student in the Music Department. The Chair makes narrative notes of their comments. In addition, the students fill out a survey in which they rate their level of satisfaction with the Music program. The data is used to inform future decisions about the program.

#### Exit Interview For Graduates

Please rate your level of satisfaction with various elements of the music program here at UW-Whitewater. Rate an element as 7 if you have been **very satisfied** with that aspect of your experience; assign a rating of 1 to an element for which you have been **very dissatisfied**. If you feel less strongly about these elements, use a number between 2 and 6.

|  |   |   |   |   |   |   |   |
|--|---|---|---|---|---|---|---|
| 1. Opportunities for musical performance.                                      | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Opportunities to teach music to others (O&P, Field Study, Student Teaching) | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Opportunities to arrange and compose music                                  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Opportunities to attend high quality performances                           | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Faculty in the Music Department   | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Quality of academic advising  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. Access to facilities, equipment, and technology                             | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. Opportunities to develop leadership skills (student organizations)          | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. Quality of general education course work                                    | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. Opportunities to interact with other music students                        | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Tabulation of the data for the review period reveals the average level of satisfaction of Music Students on a 1-7, (seven high) scale in the ten areas addressed in the Survey categories over the five-year period:

| <u>Categories</u>                                    | <u>Level (1-7)<br/>of satisfaction</u> |
|--|--|
| 1. Opportunities for musical performance             | 6.07                                   |
| 2. Opportunities to teach music to others            | 5.56                                   |
| 3. Opportunities to Arrange and compose music        | 5.41                                   |
| 4. Opportunities to attend high quality performances | 6.52                                   |
| 5. Faculty in the Music Department                   | 5.90                                   |
| 6. Quality of academic advising                      | 5.31                                   |

|   |      |
|---|------|
| 7. Access to facilities, equipment, and technology      | 5.61 |
| 8. Opportunities to develop leadership skills           | 6.18 |
| 9. Quality of general education course work             | 5.32 |
| 10. Opportunities to interact with other music students | 6.65 |

#### Exit Interview Survey Results:

|  |       |
|--|-------|
| Five-year average of all survey categories:    | 5.85  |
| Five-year average represented as a percentage: | 83.6% |

Graduates in the last three years of the review period rated their satisfaction higher than the five-year average in 76.6% of the categories, which would indicate a trend to increasing satisfaction with their experiences in the Music Department.

Beyond the numerical data collected in Exit Interviews graduating students are asked to comment per the categories below:

1. List and comment on 2 or 3 of the most valuable courses or experiences for you in your program.
2. List 2 or 3 of the least valuable courses and state your reasons.
3. What do you consider to be the strengths of the music program at UW-Whitewater?
4. What would you do first if you could change one part of your UW-W music program to make it better?

Following the interview, student comments are kept by the chair and, where appropriate, communicated to the appropriate faculty member (s) during Face-to-Face sessions or in area meetings.

Some outcomes from Exit Interview comments have been the addition of the Freshman Orientation each fall, the restructuring of the convocation schedule to include more area seminars, and the decision to drop the Counterpoint class from the requirements for a BM in Music Education.

### **Student Survey**

The recently implemented On-line Student Survey by the University measures graduating students' perceptions of their level of preparation. It reveals degrees of student satisfaction with the Music Department similar to the Exit Interviews. The questions, given below, were rated on a 1-7 scale, seven being highest satisfaction:

1. Understanding and appreciation of the basic knowledge in your major.
2. Ability to read and understand the current professional literature in your discipline.
3. Ability to integrate and transfer knowledge from relevant majors.
4. Appreciation of the effects of international, multicultural and ethnic factors on your major.
5. Development of a commitment to your major.
6. Ability to enthusiastically enjoy your major.
7. Ability to formulate and implement problem solving strategies and techniques consistent with the changing needs of your discipline.
8. Ability to make sound decisions by assessing situations, prioritizing and applying critical reasoning to complex information.
9. Ability to research problems by formulating hypotheses, collecting and analyzing information, and drawing appropriate inferences.
10. Ability to be creative.
11. Ability to appraise the ethical consequences of decisions.
12. Skills to pursue lifelong learning, professional growth and career progress.
13. Development of leadership attributes to motivate others and organize effectively.
14. Ability to take the initiative and responsibility in unstructured and ambiguous environments.
15. Ability to interact with peers in group settings.
16. Oral skills necessary to deliver clear, concise and persuasive reports.
17. Writing skills necessary to prepare clear, concise and persuasive reports.
18. Ability to use computer technology and apply quantitative methods of analysis.

#### Student Survey Results:

The average score for the 18 categories queried is 5.77 or 82.5% of highest satisfaction.

### Alumni Survey

This new on-line survey administered by the University Office of Institutional Research is requested of alumni who have graduated three years prior. Only two graduates have responded to it rendering it almost pointless for this review, but future data might be used to inform decisions about music programs. The questions were rated on a 7-point scale. The results of the survey are:

Alumni Survey Results:

1. Average degree of satisfaction with their preparation: 5.17
2. Average rating of the importance of preparation: 6.39

### On-Line Alumni Survey

A survey similar to the aforementioned Student Survey is made available to alumni. Unfortunately, only two alumni have responded.

### UW-WMusic Department Survey of Employers of First-Year Music Teachers

This survey was sent to employers of first-year teachers from the UW-W Music Department graduating in the last five years. Thirty surveys were sent and 16, or 53% were returned. The questionnaire posed five statements and sought employer's level of agreement with the statements, and their comments, as shown below:

#### University of Wisconsin-Whitewater Music Department Employer Survey July 16, 2003

Please circle your responses to the following statements regarding first year music teacher \_\_\_\_\_  
(name of teacher)

1. The teacher was well prepared to teach music to your students.

Strongly agree    somewhat agree    neutral    somewhat disagree    disagree

Comments (if any):

---

2. The teacher was well prepared to manage the music classroom.

Strongly agree    somewhat agree    neutral    somewhat disagree    disagree

Comments (if any):

---

3. The teacher was well prepared to supervise and assist your students outside the classroom.

Strongly agree    somewhat agree    neutral    somewhat disagree    disagree

Comments (if any):

---

4. The Teacher was well prepared to participate with other faculty members in serving your students.

Strongly agree    somewhat agree    neutral    somewhat disagree    disagree

Comments (if any):

---

5. Your perception of the University of Wisconsin-Whitewater Music Department's teacher preparation program is positive.

Strongly agree    somewhat agree    neutral    somewhat disagree    disagree

Comments (if any):

---

#### Employer Survey Results:

To quantify the results, I have rated the respondents' levels of agreement from 5 (Strongly agree) to 1 (disagree) and averaged the totals for all respondents:

|  |      |
|--|------|
| 1. The teacher was well prepared to teach music to your students   | 4.94 |
| 2. The teacher was well prepared to manage the music classroom.  | 3.88 |
| 3. The teacher was well prepared to supervise and assist your students beyond the classroom.                             | 4.94 |
| 4. The Teacher was well prepared to participate with other faculty members serving your students.                        | 4.56 |
| 5. Your perception of the University of Wisconsin-Whitewater Music Department's teacher preparation program is positive. | 4.60 |

Average degree of agreement: 4.58

These results indicate a very high level of agreement with the five statements made in the survey and thereby, a high level of satisfaction with first-year music teachers from UW-Whitewater. The results of all of the surveys above indicated that the Music Department is perceived as operating effectively.

#### 4. Individual Courses and Student Performance Objectives

In 2002-03, the Music Department made a thorough analysis of all course offerings taught by Music faculty, which includes courses through the department of Curriculum and Instruction in the College of Education, and their relationships to Department of Public Instruction (DPI) Content Areas. The purpose of the analysis was to identify the assessment strategies we use to track student curricular progress. Examples of the specific assessment instruments are given in Appendix D in a chart of showing the linkage of Music courses to learning objectives and assessment.

#### 5. Potential Curriculum Revisions

Much energy has gone into curricular revision during the period under review and we are now assessing the efficacy of the revisions. No major new revisions are being discussed. One new course under consideration for the future is a survey of the American Musical Theatre in response to information gleaned in exit interviews and from current students in the programs.

### **D. Dual-level Courses**

The Graduate program in the Music Department is not being offered at the present time and is on “indefinite hold,” therefore we do offer dual-listed courses.

### **E. Program Improvement Resulting From Assessment Efforts**

1. Significant, major improvements to music curricula were accomplished in the period of review and were described in detail above under B-5.

There have been many changes and improvements in the department’s assessment since the last review. Most prominent among them fare the many new rubrics now employed in the assessment of objectives in Performance, Music Education, and Music Theory/History classes (see Appendix F). Student electronic portfolio assessment is now being developed in response to DPI requirements.

It still remains that we develop efficient methods of collecting data from these new instruments in a central location and devise methods to analyze the data in meaningful ways that may be used to inform future decisions about the direction of

the department. This will be the primary goal of the present chair.

## 2. Response to Recommendations

In our last Audit and Review Evaluation Report, seven assessment recommendations were made:

### **External Assessment Information**

Students in the BM Music Education emphases do their student teaching through the course Practicum in Music Teaching. Virtually all of them practice teach at both the elementary and secondary levels during one semester. Their experiences are assessed at the mid-points and at the completion of each of the levels, four times during the semester. The assessment rubrics are included in Appendix D and are kept in student files in the College of Education.

### **Performance Assessment Evidence**

We have greatly strengthened this aspect of the program. All areas (keyboard, strings, winds & percussion, voice) employ assessment rubrics in entrance auditions, jury evaluations, Upper Division Standing juries, and Recital Juries. These assessments are kept in student files (See rubrics in Appendix D).

### **Subject Matter and Cognitive Development Assessments**

This area, too, has improved by the department's efforts to better identify objectives in these areas and the venues and methods in which the goals are addressed, what assessment tools are employed, and what evidences can be seen from the assessments. This information is contained in the chart under C-4 above. The chart reveals much more assessment is being conducted in alternative sites and methods, including video self-assessments, conferences and interviews, seminars, written projects, video, and audio projects. Again, an efficient method of collecting data from the assessments is needed and will be addressed.

### **Relationship of objectives and assessment**

The department has clarified this relationship since our last review as discussed under C.4. above. The relationships are defined on the chart found in Appendix D.

### **Evidence of external review**

The new Survey of Employers of First Year Teachers (under B-3 above) has contributed a great deal of information in this area. Most important the review period is the department's review and re-accreditation in the year 2000 by the National Association of Schools of Music, an exercise that occurs each decade. The Music department provides three students to the Deans Student Advisory Council made up of representatives from the four departments in the College of Arts and Communication. Other input external to the department exists in the Bramblett Committee who advise the department and the college on decisions involving visiting artists for performances and master classes.

### **Exit Interviews**

This data and its outcomes were reported above under II. B. 3 (Assessment Data). Please see the program improvements mentioned there as results of these assessments. This process has been functioning well for many years, but, I believe, was not reported sufficiently in the last review.

### **Dissemination of Information**

All Music Majors meet as a group at least monthly during the first six semesters of study (BA) at Student Recital, a time when selected individuals perform for the student body. Students in the BM attend the first seven semesters, eight semesters for the BM Performance. All students must perform on at least one recital per year. Attendance is required and monitored through a no-credit class, Recital Attendance. When topics emerge, this is the natural forum for disseminating group information. Additionally, All music students are in large ensembles for 6-8 semesters where information about the department can be disseminated to groups of students.

In 2001 we developed an orientation for freshmen and transfer students including topics such as working with an advisor, study/practice habits, and generally how to survive as a Music Major. The event includes social interactions among students and faculty, as well.

Each Fall Semester the department provides new students with an orientation to the materials in the Arts Media Center and the music holdings of Anderson Library along with information about using the on-line catalog.

The Music Department is unique in that each student in the major music has a private studio teacher, with whom he/she meets once per week, usually for seven terms, who also serves as the student's academic advisor. This enables easy and natural opportunities for communication.

### **Program Advisory Board**

There is no formal advisory board at the present time, but a college-wide advisory board is now being re-constituted with a Music component. The Music department benefits from frequent feedback from alumni, emeriti faculty, and public concert attendees. The Bramblett Committee advise the department and the college on decisions involving visiting artists for performances and master classes. Other external input is provided by the Dean's Student Advisory Council which includes representatives from the four departments in the College of Arts and Communication, who communicate with the department.

### **F. Information Shared With Constituencies**

The Music Department by its nature is regularly the venue for public performances where assessment is a constant. Faculty assess themselves, their colleagues, their private students, the students of other faculty, and students assess the faculty, their peers, and themselves. Parents, too, are informed in like ways when they attend the public performances given by students and faculty, as are university faculty members, administrators and staff, and the community at large.

Internally, all Music Majors meet as a group at least monthly during the first six semesters of study (BA) at Student Recital, a time when selected individuals perform for the student body. Students in the BM attend the first seven semesters, eight semesters for the BM Performance. All students must perform on at least one recital per year. Attendance is required and monitored through a no-credit class, Recital Attendance. When topics emerge, this is the natural forum for disseminating group information. Additionally, All music students are in large ensembles for 6-8 semesters where information about the department can be disseminated to groups of students.

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The Music Department is unique in that each student in the major music has a private studio teacher, with whom he/she meets once per week, usually for seven terms, who also serves as the student's academic advisor. This enables convenient, natural opportunities for communication.

### III. Enrollment

#### A. Five-year Trend Data

##### Music Majors

|                        | <u>98-99</u> | <u>99-00</u> | <u>00-01</u> | <u>01-02</u> | <u>02-03</u> Fall |
|------------------------|--------------|--------------|--------------|--------------|-------------------|
| Enrollment             | 166          | 163          | 167          | 165          | 166               |
| Degrees Granted        | 20           | 23           | 15           | 17           | 13                |
| Ave. Credits to Degree | 156          | 167          | 165          | 163          | 162               |
| SCH/FTE – Fall Terms   | 291.39       | 255.14       | 224.17       | 199.25       | 251.02            |
| SCH/FTE – Sing Terms   | 202.31       | 174.18       | 177.18       | 178.24       | 201.55            |

##### Music Minors

|            | <u>98-99</u> | <u>99-00</u> | <u>00-01</u> | <u>01-02</u> | <u>02-03</u> |
|------------|--------------|--------------|--------------|--------------|--------------|
| Enrollment | 44           | 48           | 37           | 44           | 49           |
| Graduates  | 15           | 7            | 9            | 5            | 11           |

Enrollments during the period of review have remained about constant, but the average enrollment of the prior review period compared to that of this period shows an increase of 13.2 students per year during the present review period. Funds raised by the department for scholarships have steadily increased enabling greater discretion when accepting new majors.

Average ACT composite scores of entering Music Majors in the past two years are high: 24.32 in 2002, 24.40 in 2003. Class Rank data for entering Music Majors is also high: 69.86 percentile in 2002, 69.92 in 2003. Rigor in the program has increased, probably due to the higher capability of the students admitted and correspondingly higher expectations for them by the faculty.

Degrees granted have also increased on average from this review period to the last wherein 16 students received degrees annually compared to an average of 17.6 during the present period.

Enrollments in the minor have decreased from an average of 50.2 in the previous review period to 44.4 for the present period, but graduation rates have increased from an average of 6.4 annually, to an average of 9.

Credits to degree in the music major have remained virtually constant from the last

review to the present one: 162.6 to 162.4. While these numbers are higher than the university average (135 in 2001), they are not significantly above those of departments that provide certification programs, which average 157.7 credits to degree. The dictates of our accreditation agency, NASM, and the Department of Public Instruction are the most influential in creating the high numbers (see Summary of Curricular Revisions BM Degrees, under B-5 above).

### **Student Placement Information**

BA degree recipients in Music have been placed, according to data available, at a rate of 72%. This number might well be higher.

Placement for students receiving the BM Music Education Degree is virtually 100%; all graduates seeking employment in the teaching profession are placed with exceptions being those who were unwilling to re-locate to areas where jobs are available. Those who have graduated with the BM in Performance, according to data available, have been placed at the rate of 85% in positions related to their study, or as free-lance professional performers.

### **B. Demand for Graduates**

According to Bureau of Labor statistics, the employment outlook for music educators is predicted to remain strong, largely due to a great number of retirements from the profession in the next 10 years. Indeed, the profession is very concerned that there could be a severe shortage of music teachers by the year 2010. After recent consultations and discussions with a Department of Public Instruction representative, the Wisconsin Music Educators Association, and the Association of Wisconsin College and University Music Administrators, the current job market for public and private school (elementary and secondary) music teachers is regarded as good. During the period under review, placement rates for UW-W graduates have been nearly 100% for graduates in Music Education who sought jobs. Employment opportunities for students in the BA and the BM degree programs in Music Theory/History or Performance is also predicted to remain good, although competition for jobs is always keen.

### **C. Accreditation**

The Department of Music has been a fully accredited member of the National Association of Schools of Music (NASM) since 1977. The last accreditation renewal was in 1999-2000, with the next accreditation renewal to be in the 2009-2010 academic year. Accreditation in NASM is an important asset in because:

- a) it allows for external peer review in all aspects of the curriculum, faculty, finances, facilities, students, and relations with the university, community, and music

profession by outside evaluators which allows the department an opportunity to capitalize on its strengths and assess and improve upon its weak areas.

b) it compels a department to carefully scrutinize the curriculum, which is the basis upon which a department can meet the needs of its students and be on a par with other national institutions.

c) accreditation is a critically important recruiting tool in the statewide competition for music students. Membership in NASM is one standard by which University of Wisconsin Music Departments are judged. Our student recruitment materials emphasize NASM accreditation.

#### **D. Location Advantage**

There are a number of distinct location advantages for the UW-W Department of Music:

a) There is a strong pool of talented potential music students within a 100-mile radius who receive the excellent elementary and secondary educations for which Wisconsin is well-known and respected. We work in a comparatively densely populated region of the state, and one that is growing at a high rate.

b) UWW students and faculty have opportunities to attend professional musical performances at the Irvin L. Young Auditorium, which is a very important venue in the region. Moreover, world-class performances are available within driving distance in larger cities such as Madison, Milwaukee, and Chicago. The Music department annually sponsors performances and master classes given by artists from these areas.

c) The large number of schools within a 100 mile radius enables convenient music education field experiences for students, and oftentimes job placements subsequently.

d) The area also is the home of three of the world's major manufacturers of brass and woodwind instruments: the Holton and Getzen companies in Elkhorn, and the LaBlanc Corporation of Kenosha. One of the nation's largest instrument repair companies is also located in Elkhorn, Allied Music. The area also contains two major music publishers: Hal Leonard, Inc. of New Berlin which provides band, orchestra, and choral music, and AR Editions (Madison) which is an internationally-respected scholarly press.

#### **E. Comparative Advantage**

As a regional comprehensive university, UW-Whitewater has a distinct advantage in Southeastern Wisconsin. The UW-Madison and, to a lesser degree, the UW-Milwaukee are

primarily graduate institutions, and have a considerably different focus. As a part of the UW System, Whitewater music students receive private and class instruction by faculty members as opposed to graduate assistants, making the quality of instruction uniformly high.

The department has established an outstanding reputation in music education based on high-quality instruction, and the successes of its graduates. While other institutions in the system offer programs similar to ours, I believe we are the largest program that professes to, and seeks to, emphasize music education over other programs.

## **F. Community Impact**

An educational and cultural resource for Southeastern Wisconsin, the Department of Music offers an extensive amount of public concerts and recitals to the local community and region; nearly all of them free of charge. The department sponsors an average of 100 events annually, exclusive of Young Auditorium events of musical events. Master classes and residencies by internationally renowned composers, performers, and educators are frequently presented on campus, and all events are open to the general public. Attendance at events is very good and estimates of attendance at concerts exceed 10,000 people annually, not including the 60,000 fans who occasionally observe the Marching Band at Green Bay Packers games.

Music Department performance ensembles offer opportunities for community members to participate in performances. The department hosts festivals for high school mixed choirs, treble choirs, and middle level mixed choirs. Summer camps for flute, piano, jazz, choir and strings, middle and high school bands have flourished in recent years and provide enrichment for regional school musicians. These events bring thousands of people to campus annually.

The music faculty provides state, regional, and national performances, clinics and master classes each year. Ensemble conductors are frequently invited to guest conduct high school festival performances. Student and faculty ensembles travel to area schools to perform and teach.

Music students are very active in community music outreach. Many music students volunteer to teach group lessons in local schools. One student organization invites elementary school students to a Music Exploratorium where attendees can visit sites featuring voice, woodwind, brass, string, keyboard, and percussion instruments and can have hands-on experiences with music.

## IV. Resource Availability and Development

### A. Faculty and Staff Characteristics

The Music Faculty presently includes 11 full-time Faculty members, 6 full-time Academic Staff members, and 6 part-time Academic Staff members. Additionally we share one faculty member with the Department of Theatre/Dance, one with Department of Communication, and one non-teaching Academic Staff member with the Department of Art. Eleven Adjunct instructors are engaged to teach studio lessons. This number fluctuates depending on the need.

All Faculty and Academic Staff have been recruited through national searches. Adjunct instructors are recruited from the region and each position is filled by a thorough an audition/interview process by an appropriate search committee. Each faculty member is a specialist in an area of performance, music theory, musicology, or music education. All the full-time and half-time members participate fully in music department activities and decision making and Academic Staff members contribute to departmental service. The group works diligently to serve the needs of the department and our students.

Of the full- and part-time faculty involved in teaching, 15 are male and 7 are female. Of the Adjunct instructors, 5 are male and 6 are female.

The Music Faculty support and uphold the teacher/scholar model in which faculty activities in teaching are highly integrated with activities in research and creative activity. This model promotes excellence and expertise in the classroom and in performance. Faculty members view teaching as their highest priority, modeling the intellectual qualities and dispositions they hope students will emulate. As professors in music, the faculty must continually practice and refine techniques, skills, and understandings across many aspects of musical activity including performance in solo, chamber, and ensemble settings, conducting, composition, arranging, improvisation, and scholarly work in music theory, musicology, and music education.

### **List of Faculty, Specialties, and Courses Taught**

#### Full- and Part-Time Faculty

Michael Allsen, musicology  
 World of the Arts  
 Survey of African American Music  
 Survey of Latin American Music  
 Music History I, II, and III  
 Trombone Choir

Myung-Hee Chung, piano  
Applied Piano Instruction – all levels  
Piano Literature  
Vocal and Instrumental Accompanying

Felix Cox, musicology  
World of the Arts

Christian Ellenwood, clarinet  
Applied Clarinet Instruction – all levels  
Clarinet Techniques  
Music Theory  
Clarinet Choir

Robin Fellows, flute  
Applied Flute Instruction – all levels  
Flute Techniques  
Introduction to Classical Music  
Introduction to Music Theory  
Flute Choir

George Ferencz, music theory  
Music Theory  
Aural Skills  
Arranging  
Composition

Frank Hanson, trumpet  
Applied Trumpet Instruction - all levels  
Trumpet Techniques  
Trumpet Ensemble  
Introduction to Classical Music

Kathryn Hartgrove, voice  
Applied Vocal Instruction - all levels  
Vocal Literature  
Diction For Singers  
Opera Performance Techniques

Glenn Hayes, bands  
University Bands  
Instrumental Conducting  
Secondary Instrumental Methods  
Band Literature

Jeff Herriott, music technology  
Technology for Music Educators  
Composition

Linda Hurstad, choirs  
University Choirs  
Secondary Vocal Methods  
Musical Theatre Productions  
Student Teacher Supervision

Christine Johansen, piano  
Class Piano - all levels  
Functional Piano  
Fundamentals of Music

Harry Johansen, Choirs  
University Choirs  
Choral Conducting  
Choral Literature  
Opera Productions  
Department Chair

Carlene McMonagle, voice  
Applied Vocal Instruction – all levels  
Vocal Pedagogy  
Diction for Singers

Mitchell Patton, musicology  
World of the Arts

Matthew Sintchak, saxophone  
Applied Saxophone Instruction – all levels  
Saxophone Techniques  
Improvisation  
Jazz Ensembles

John Tuinstra, tuba  
Applied Tuba Instruction – all levels  
University Bands  
Low Brass Techniques  
Introduction to Classical Music  
Student Teacher Supervision

Benjamin Whitcomb, violoncello  
Applied Cello Instruction - all levels  
String Techniques  
Aural Skills  
Counterpoint  
Form and Analysis  
Introduction to Music Theory

Carmen Wiest, orchestra  
University Orchestra  
Private Violin Instruction  
String Techniques  
Student Teacher Supervision

Steve Wiest, trombone  
Private Trombone Instruction  
Jazz Ensembles  
Jazz Improvisation  
Jazz History

Tobie Wilkinson, percussion  
Private Percussion Instruction - all levels  
Percussion Techniques  
Percussion Ensemble

Cathi Wilson, music education  
Elementary Music Methods  
Secondary Music Methods  
Assessment of Music Learning  
Student Teacher Supervision

#### Adjunct Faculty

James Athes, organ  
Private Organ Instruction – all levels

Karen Boe, piano  
Private Piano Instruction – all levels

Mary Buscanics-Jones, horn  
Private Horn Instruction – all levels

Brygida Bziukiewicz-Kulig, voice  
Private Vocal Instruction – all levels,  
Class Voice

Suzanne Geoffrey, oboe  
Private Oboe Instruction – all levels  
Oboe Techniques

Jason Heath, string bass  
Private Bass Instruction – all levels

Linda Kimball, horn  
Private Horn Instruction – all levels  
Horn Techniques

Brian Knutson, choirs  
University Choirs  
Vocal Ensemble

Leanne League, violin  
Private Violin Instruction – all levels

George Lindquist, classical guitar –  
Private Guitar Instruction - all levels  
Guitar Ensemble

Randy Zelinka, bassoon  
Private Bassoon Instruction all levels  
Bassoon Techniques

### **Staffing Needs**

With the part-time move of Dr. Linda Hurstad, to the Department of Theatre/Dance, and of myself, Dr. Harry Johansen, released to serve as Chair, and the retirement of Joyce Ryan, long-time teacher of voice, the Music Department is in great need of a tenured faculty member in the voice area.

A similar need was created by the departure of Dr. Janet Barret, coordinator of the very important Music Education area. These positions are currently being filled by members of the Academic Staff. For the sake of stability and voice representation on the Tenured Faculty Committee, these positions need to be returned to tenure-track.

Another area of need is in the percussion area. Currently it is staffed by a combination of Academic Staff and Adjunct funding. This position is important to all programs in the department and needs to be solidified for stability of the area and the entire department.

The retirement by Jo Ann Hobbs has left a three-quarter time Academic Staff vacancy in piano, currently being filled by an adjunct instructor. It will be important for the stability and representation of the piano area to fill the position as a faculty or academic staff position.

## **B. Teaching and Learning Enhancement**

Many Music Faculty members have been very active in this area. The studio faculty and conductors of student ensembles have brought more than 25 visiting artists to campus for performances and master classes with our students. Our association with the Irvin L. Young Auditorium has been a boon to this kind of activity and our students have benefited greatly from it.

Our faculty have taken advantage of many LEARN Center classes ranging from technology to critical thinking, and one member is on the advisory board. Another faculty member has taught classes for Technology and Information Resources and two have attended the UW-System Faculty College.

Several members of the Music Faculty have sponsored/assisted with applications and guided funded Undergraduate Research Projects. These have ranged from a singer's project in French *Melodie* compositions to a grant for a woodwind quintet to perform and give clinics in public schools.

Our recent curriculum revision had learning enhancement as its core idea and it necessitated the development of many new courses and many course revisions to accomplish our goals. (detailed above under B. 5.). Faculty members cooperated successfully to design courses with shared expertise and responsibilities.

A more complete, but certainly not complete list of this impressive, broad range of activities can be found in Appendix F.

### Christian Ellenwood

Awards and honors include: W. P. Roseman Award for Excellence in Teaching, 2000-2001; College of Arts and Communication Teaching Award, 2000-2001; Phi Eta Sigma Award for Excellence in Teaching and Dedication to UW-Whitewater, 1999; Who's Who Among America's Teachers; 1998 and 2000 editions.

Student achievements include: Whitewater Symphony Orchestra Concerto Competition winner-Sarah Bresnahan, 2000-2001; Bramblett Chamber Music Series Performers-Sarah Bresnahan, Ashley Schultz, and Karen Palubinski. 2000.

Faculty advisor and chamber music coach for Quintette L'Étoiles, a student wind quintet. I provided weekly coachings and helped them apply for an UW-W Undergraduate Research Grant. They were awarded a \$500 grant in June 2001. The

group performed extensively on and off campus, developing an outreach program that featured performances and clinics at area public schools. They presented a performance/lecture at NCUR in April 2002.

Arranged, organized, and coordinated master classes for clarinetists. Nationally and internationally known guest artists have presented performances and master classes at UW-Whitewater: Ed Riley, Spring 2003; Larry Combs, February 8, 2002; Kelly Burke, October 20-21; and Julie DeRoche, November 6-7, 1999.

Developed a new course-Woodwind Techniques I-which replaced Clarinet Techniques. UW-Whitewater. 2001-2002.

### Robin Fellows

Whitewater Symphony Concerto Competition winners- Lesli Wojtak (2002), Kari Lubin (1999).

Prepared the Flute Majors to perform in the Master classes presented on our campus (with solo recitals) by the following Nationally and Internationally known guest artists: Michel Debost (11/21/03), John Barcellona (3/14/03), Andrea Loewy (11/04-05/02), Tadeo Coelho (2/02-03/01), Jeannie Foster(3/17/00). In addition to preparation of the students for the master class these events involved writing the Visiting Artist Grant, arranging the dates, facilities, publicity and fundraising. The residency afforded our students the opportunity to perform for the guest artist and audience and the students hear the guest artist perform and teach. It also brings students and flute teachers from off-campus to UW-W.

Instituted Flute Studio Recitals in Fall, 1999 which are given each semester.

Instituted use of "Multiphonics" and "Glissandos" in teaching tonal exercises to my flute students and instituted use of "Composed Accelerando Scales" and work with the Julius Baker Daily Exercise Book in teaching finger technique to my private flute students.

Rewrote the flute curriculum and instituted several changes for the new "Woodwind Techniques I" course which replaced Flute Techniques and Clarinet Techniques.

### George Ferencz

Sabbatical leave, Spring 2001; teaching-related activities included consultations with music faculty, and music-theory-classroom visits, at Indiana State University, DePauw University, Cleveland State University, The Ohio State University, Bowling Green State University.

Campus selection as UW-System "Wisconsin Teaching Scholar," 2003.

Member, LEARN Center Advisory Board (2000–).

LEARN Center Teaching Mentor (2001–).

Attended UW-System Faculty College, UW-Richland (June 2001).

### Frank Hanson

Master classes and Teaching-Related Workshops at Professional Conferences

Attended and/or participated in more than a two dozen master classes or panels by notable teacher/performers at International Trumpet Guild Conferences in and Virginia, New York and Indiana. These included sessions by: Adolph Herseth, principal trumpet of the Chicago Symphony Orchestra; Tim Morrison, first-call studio trumpet, Hollywood; Vincent Cichowicz, Northwestern University and formerly Chicago Symphony Orchestra; Jon Faddis, NY-based jazz artist; James Thompson, former principal trumpet of Montreal and Atlanta Symphony Orchestras and professor of trumpet at the Eastman School; Vince Penzarella, NY Philharmonic; Pat Harbison, Indiana University jazz educator; Tiger Okoshi, improvisation and jazz artist; Max Sommerhalder, French trumpet virtuoso and teacher; Allen Vizzutti, trumpet soloist; Robert Sullivan, principal trumpet of the Metropolitan Opera orchestra; and others.

UWW Trumpet Ensemble Invited Performance 2001 International Trumpet Guild Conference, Evansville, IN

The *UWW Trumpet Ensemble*, which I prepare and conduct during the spring semester, was one of twelve college and university groups invited to perform at the 2001 International Trumpet Guild Conference—and one of only three undergraduate-only ensembles. The UWW Trumpet Ensemble consists of students from my teaching studio who rehearsed weekly for fourteen weeks and performed a program on an afternoon session at the conference. Our program featured works by Uber and Dennis Horton. The UWW Trumpet Ensemble was selected for this honor by a competitive taped audition process. (This was the UWW Trumpet Ensemble's third appearance at an international conference since 1993.)

Development of unified Brass Techniques course (with John Tuinstra)

Developed and proposed a new approach to the brass techniques course for music education majors, intended to present a more comprehensive and “real-world” approach to problems and challenges of teaching brass instruments to beginning and intermediate students. Course will incorporate pedagogical techniques and practice

with performance skills, conducting, arranging, and classroom/rehearsal management techniques appropriate for beginning brass instruction.

#### Participant in Learn Center Program

Eight-session “Active Learning Study Group” series from February to May, 2001. Included readings and discussions with 11 other UWW faculty from all disciplines. Coordinated by Dr. James Winship.

#### Participant in T&IR Technology Workshops, Summer 2000 and Summer 2003

Workshops provided instruction in both Blackboard and D2L, beginning HTML and website development, and graphics and audio file management and manipulation for use on the web. This resulted in web enhanced course delivery for all of my courses, and development of a Department Faculty Blackboard site for document distribution and improved communication for the Music Department.

Numerous International Trumpet Guild Conference panel discussions and workshops.

Alexander Technique Workshop, Northwestern University, summer 2000.

#### Glenn Hayes

Transition of Methods Course to a two-hour block and coordination with the Secondary Choral Methods class, Spring Semester 2003.

Performance of the Warhawk Marching Band at Lambeau Field, September 29, 2002.

Performance of Symphonic Wind Ensemble, April 18th, 2002 in Glenview, IL.

Graduate level conducting students throughout the 5-year period.

Undergraduate conducting students throughout the 5-year period.

#### Christine Johansen

Realigned Fundamentals of Music Class to two lectures and one keyboard lab per week, reducing the teaching assignment to a half-time load, while still serving the same number of students. (Currently 100 each semester) UW-Whitewater, 1999.

Applied for, and was named the alternate from the UW-Whitewater campus, the Wisconsin Teaching Fellows Program 2003-2004.

Helped design and implement the Piano Proficiency Examination for Music Majors. UW-Whitewater, 1999.

Modified keyboard lab and lecture curriculum to accommodate a visually impaired student. UW-Whitewater, 2003.

Advised facilities supervisor on the placement of new wiring for the Keyboard Lab Room bringing the room up to safety standards with current equipment, and any new lab modernization that might occur. UW-Whitewater, 2002.

### Harry Johansen

Established a laboratory experience as the final project for students in Choral Conducting Class by creating an ensemble for the students to conduct multiple rehearsals over selected repertory with video taped rehearsals for analysis.

Annually take conducting students to the Collegiate Choral Symposium sponsored by the Wisconsin Choral Directors Association.

Sponsored a master class by the Scholars of London for the Chambaer Singers, and general sessions by them and the choral ensemble Chanticleer for students in the College of Arts and Communication

Annually take students to participate in the Collegiate Honor Choir and the Collegiate Choral Music Symposium sponsored by the Wisconsin Choral Directors Association.

Reorganized the Choral Literature class to incorporate the study of more repertory for younger choirs.

Established the Heartland Singers, a semi-professional choir for graduates of the choral program to participate in as an exercise in life-long learning. The choir will present a session at the Wisconsin Music Educators Association Convention in October, 2003.

### Carlene McMonagle

#### Learn Center Classes:

- Robert DeAngelo: Ten Levers for Higher Learning, August 1999
- Evaluating Student Course Evaluations, January, 2002
- Fostering Critical thinking and Mature Valuing across the Curriculum, Craig Nelson, August 2003
- Critical Thinking Workshop January, 1998?
- Introduction to Project Assist, March 2002

#### LTC Classes (first three under Title III Grant)

- Blackboard
- Powerpoint
- Photoshop
- D2L
- Creating Story Boards
- Netscape Composer

#### Off Campus Teaching Enhancement Activities:

- Power Performance for Singers, Shirlee Emmons & Alma Thomas, April 1, 2001 (Sub groups: Teaching & Learning Styles; The Joy (& Substance) of Practice; The Great Inhibitor – Fear;
- NATS Conference 2002 in San Diego: Medical Advances by Dr. Robert Sataloff; Music & the Singers Brain by Dr. Aniruddh Patel; Training Professional Singers by Erie Mills; Working with Women’s Voices by Barbara Honn; Classical Singing Applied to the Pop Voice by Stephanie Samaras; Comparative Training of Singing Teachers & Voice Therapists by Oren Brown;
- NATS Conference 2000 in Philadelphia; Lecture Demonstration on Popular Singing Styles by Elizabeth Howard; Preparing the Professional Singer for the 21<sup>st</sup> Century by Laura Brooks; Lecture Recital on the Munich School of Lieder by Valerie Errante; New Music Review of Opera, “Too many Sopranos” by Edwin Penhorwood;
- NATS Conference 1998 in Toronto: IPA Language Sessions in Russian by Sterling Beckwith and French by Ginette Duplessis; The Application of Dalcroze Eurhythmics by Timothy Caldwell; IPA Language session in Spanish by Katherine Wilson; Basic IPA in English using Multi Media by Karen Jensen; The Diva Twilight: Female Voice through early stages and at Menopause by Dr. Robert Abitol; Belt Technique in Musical Theatre by Lisa Popeil;
- Various Master Classes on Performance Styles and Vocal Technique given by eminent artists: Thomas Hampson, MET baritone, 1998; Kathleen Kaun, Acclaimed Artist-Teacher and MET Judge 1999; Ben Heppner, MET Wagnerian Tenor, 2000; Elly Ameling, Famous Dutch Lied Recitalist, 2000; Lenore Rosenberg, Associate Artistic Administrator for Metropolitan Opera; Sheri Greenwald, Director of San Francisco Opera Center & Merola Opera Training Program;

All voice students will incorporate some coloratura in their repertoire and work on this technique in preparation for a Spring master class with visiting artist, Courtney Budd, coloratura soprano, who will focus on aspects of this genre. April, 2004.

Made a substantial revision of MUSC 338, Voice Pedagogy to adapt the course for web enhancement. Many class lectures were presented with visual imagery through Power Point presentations. January 2003.

Created a new diction course for singers, now listed as MUSC 276, Diction II, combining elements formerly used in the German and French sections of diction to

create a 2 credit course that compares and contrasts elements of stage diction for singers, using the International Phonetic Alphabet as a primary tool. November, 2002.

Received Visiting Artists & Professional grant to host multi day residencies for inter-related master classes in Spanish song and acting with specialist Suzanne Collier Draayer, (February 15-16, 2001), and acting instructor, Michael Wright (April 28, 2001).

Revised the Music Department's English Diction for Singers course to incorporate transcription into International Phonetic Alphabet; audio tapes and phonetic charts were also created and added to the course materials. December, 1999 & January, 2000.

### Matthew Sintchak

UW-Whitewater Saxophone Quartet (student) invited to perform at the North American conference of the North American Saxophone Alliance. North Texas State University, TX, March 2002.

UW-Whitewater Saxophone Quartet (student) invited to perform at the Midwest conference for the North American Saxophone Alliance. UW-Platteville, WI, April 2003.

Taught guest master class at the Midwest conference for the North American Saxophone Alliance. University of Nebraska, Hastings, NE, March 1999.

Students have recently attended graduate schools including: Eastman School of Music (NY), Indiana University (IN), and Northwestern University (IL).

Former students have recently taught at colleges/universities including University of Wyoming (WY), Kansas State University (KS), Augustana College (IL), and the University of Maine (ME).

### John Tuinstra

UWW. 1996-Present. Elementary Instrumental Field Study, CIFLD 492. This is the co-requisite Field Study for ELEMID-437. I've developed a program with the Fort Atkinson, Middle School Band Director, Sam Fettig in which the students regularly rehearse the 8th grade band incorporating concepts discussed in ELEMID-437 as well as their other music classes. At the conclusion of the Field Study experience, the Fort Atkinson, Middle School Band 8th grade band visits UWW. Our students conduct and I clinic them as well as the band.

UWW. 1996-Present. Elementary Instrumental Music Methods, ELEMID-437. This is the Elementary Instrumental Methods class that discusses broad practical and

philosophical topic relevant to teaching instrumental music in the elementary and middle school setting.

UWW. 1996-Present. Introduction to Classical Music, MUSC 140  
This is a General Education course that provides many students with their first contact with classical music.

UWW. 1991-Present. Studio Instruction, MUSC 126, 160, 260, 360, 460. Studio instruction is one to one teaching in which the students learn to apply the basic concepts of musical expression.

UWW. 1991-Present. Concert Band. This ensemble meets during spring semesters. It is available to all students and is an equal balance between music majors and students from the general school population.

### Benjamin Whitcomb

Taught twelve different courses: Aural Skills I, Aural Skills II, Theory II, Low Strings Techniques, String Instrument Techniques, Introduction to Music Theory, Introduction to Classical Music, Applied Cello, Chamber Music, Independent Study, Counterpoint, and Form & Analysis (the last two classes I taught both as a graduate and an undergraduate course). UW-Whitewater, 1999-2003.

Integrated technology (Elmo, Blackboard) into my courses. UW-Whitewater, 2001-2003.

Developed a new course, String Instrument Techniques. UW-Whitewater, 2002.

Revised five courses: Aural Skills I, Aural Skills II, Introduction to Music Theory, Counterpoint, and Form & Analysis. UW-Whitewater, 2001-2003.

Developed and taught Cello Techniques and a Cello Ensemble classes to aid the students in my cello studio. UW-Whitewater, 2002-2003.

### Carmen Wiest

Students in studio are learning all 3 octave major and minor scales in their first year of study. Whitewater, 2002.

Violin and viola students have grown from approximately 5 to approximately 20 from 1998-2003. Whitewater.

Quality and size of the Orchestra has improved to the point that we are performing standard symphonic literature. Whitewater, 2003.

String section in the orchestra has become strong enough to perform works for strings only. Whitewater, 2002.

String Techniques has been combined to include all string instruments during the same semester. This provides convenience and logic for the students. Whitewater, 2002.

### Steve Wiest

1999: Took the UWW Jazz Symposium on a tour of Europe: Montreux Jazz Festival (Switzerland) Espace Beaujean (Paris, France), The North Sea Jazz Festival (The Hague, Netherlands) guest artist: Mike Plog

Guest artists/clinicians with the UWW Jazz Symposium: 2002: Dave Holland (multiple Grammy-award winning artist) 2002: Vinnie Colaiuta (Grammy-winning jazz drummer).

2003: Released a new compact disc recording of the UWW Jazz Symposium titled "Tradition". Included on the disc were guest artists Mike Plog, Dave Bayles, and Rob Wilkerson. Liner notes by jazz artist Frank Mantooth, CD cover art by UWW graphics art student Lindy Smythe.

1999-2004 The UWW Jazz Symposium performed at a number of important UWW functions including: The 2002 Regents Meeting at UWW, a number of Alumni events at Botham Winery, the UWW Christmas party for the past 4 years, and the UWW College of Education Awards Banquet.

Put together a residency that featured jazz great Slide Hampton ( May 4-6, 2003). As part of this residency students were brought in from The Eastman School of Music (Rochester, NY), The Berklee School of Music (Boston, MA), and the University of North Texas (Denton Texas) to work with Slide Hampton and perform for our students. A panel discussion was also convened with Slide Hampton and Thomas White (Wisconsin president of the NAACP).

Creation and development of MUSC 164 04 Jazz Seminar, a performance opportunity for music ed majors that either do not make a jazz band by audition or play a non-traditional jazz instrument.

### Tobie Wilkinson

Developed Advanced Percussion Techniques Course for Graduate Level Students.

Blue Lake Fine Arts Camp (Summer 2003).

East Kentwood High School (Summer 2003).

Taught the "Percussion Room" in UW-Whitewater's Exploratorium for young students.

Percussion Teacher, UW-Whitewater Band Camp, Middle and High School.

### Cathi Wilson

2003 – 2004 Lecturer in Music Education, University of Wisconsin-Whitewater.

Courses taught: Introduction to Teaching Music.

Elementary General Music Methods, Secondary General Music Methods, Assessment of Music Learning, Early childhood Music Methods, elementary/Middle School Music Methods.

2003 – 2004 student Teacher Supervisor, University of Wisconsin-Whitewater.

Supervisor for three student teachers in fall semester and unknown number in spring semester.

1998 – 2003. Graduate Instructor, University of Missouri-Columbia, Columbia, MO.

Courses taught: Basic Music Skills, Music for Children.

2000 – 2003. Student Teacher Supervisor, University of

Missouri-Columbia, Columbia, MO. Supervisor for eleven student teachers over four semesters.

2000 – 2001, 2002 – 2003. Music Teacher, Sunnydale Elementary School, Centralia, MO. General Music, grades K-2; Recorder Choir, grades 3-4, Spring Musical, Grades K-8.

## 2. Involvement in academic advising and efforts to maintain or improve advising performance

All Music Faculty members serve as student advisors. Our programs are very complex and the faculty choose to keep advising in-house. Typically, a student's applied music teacher is his/her advisor. This enables weekly contact between advisor and advisee. Much effort has been given to improve efficiency and accuracy in advising, particularly in designing new advising grids to reflect the redesigned curricula in Music Education, to enable students to progress smoothly through the programs. Our Master Advisor, Christian Ellenwood provides to the faculty an advising workshop prior to the advising period each year. This is especially valuable for new faculty who become involved in the activity in their first year.

### 3. Work with undergraduate students on research projects

Every student recital and chamber ensemble concert is undergraduate research for the performers. Over the past five years I estimate there have been approximately 150 solo recitals by undergraduates and many chamber music performances. Students are required by their instructors to research the composers and works on their programs and to analyze the music to be performed from the standpoints of musical structure and style, and to use their research to guide their interpretations of the music.

Other contributions by Music Faculty members include:

#### George Ferencz

During 2002-03, Brian Koenig received a university student research grant to aid his work as a composer of a multi-movement orchestral piece. The funds (\$500) went to paying student orchestra musicians for a pair of reading sessions in May 2003.

The NCUR national meeting was on campus in 2002, and I volunteered to chair/monitor sessions. UW-W Music students Holly Roth and Alison Floyd were presenters at this national meeting.

#### Benjamin Whitcomb

Offered informal Schenkerian Analysis class. 2003. Students write papers that can be used for graduate school applications.

### 4. Initiatives in student-learning based outcomes.

As in number 3 above, all Music Students have applied study in performance thoroughly steeped in the assessment of student learning outcomes. In each new piece of music studied, students apply knowledge accumulated from previous studies, and the advancement of their knowledge is assessed by their instructors, themselves, through recorded performances, and their audiences. It is literally outcomes assessment.

Other contributions include:

#### Robin Fellows

Instituted Flute Studio Recitals in Fall, 1999, which are given each semester. The studio recital occurs approximately four weeks prior to the end of the semester and all students participate. This performance is followed two weeks later by scale juries, and the end of semester jury.

### Carlene McMonagle

- Alison Floyd, Undergraduate Research Grant; Research on the Melodie of Francis Poulenc; this project culminated in a multi-media lecture recital in Spring, 2001
- Angela Maniaci, Undergraduate Research Grant that culminated in presentation at National NCUR Conference on UWW Camp-us, April, 2001(?) This research focused on vocal compositions of women composers from Baroque to early 20<sup>th</sup> Century and culminated in a multi media recital presentation.
- All of my students must research the backgrounds of composers and poets of the repertoire they study.

### **C. Research and Other Scholarly/Creative Activities**

The list in Appendix F shows a broad range of research activities by every faculty member. All of these activities are important to the advancement of knowledge in the field. Highlights from the past five years include a published book, two commercial compact disc recordings, several published compositions and arrangements, dozens of journal articles, more than fifty published program notes for concert programs and liner notes for compact disc recordings, and reviews of books and recordings. Countless performances are listed in Appendix F detailing premier performances of new works, international performances and collaborations, performances for professional societies, solo concerto performances, Wisconsin Public Radio performances, and performances in solo recitals, chamber music, and with area symphony orchestras and choruses.

### **D. External Funding**

Grants sought and funded for visiting artists:

American Brass Quintet residency, \$500.

Boston Brass Residency - Conn Corporation (United Musical Instrument Company), \$2000.

Visiting Artist Funding (\$1000) awarded for Andrew McCandless,

2003: A Diversity Curriculum Infusion Grant for the Slide Hampton Residency "Inclusion," \$5000.

Master Class and presentation by Chanticleer. \$800.

Presentation by Scholars of London, \$500.

#### Funds raised for Music Scholarships:

Gala Holiday Concerts tickets and donations, \$33,902.

Musical Mosaics Faculty Concert Series. \$500.

#### Commissions of new compositions:

Commission funding for Alan Fredrick Shockley's "Komm Susser Tod, premiered by UW-W Chamber Singers. \$500, Summer Choir and Strings Camp.

Funding from Choir and Strings Camp for a masterclass for the Chamber Singers with the composer, \$500.

#### New edition of flute music:

A Faculty Development Grant for \$4,750 funded work on critical edition of French Flute Music.

#### Performance Projects:

The UW-Whitewater Jazz Symposium received an undergraduate Research Grant to prepare music for their 1999 concert tour of Europe.

### **E. Professional and Public Service**

All Music Faculty involved in performance are active each year in the public schools of Wisconsin providing performances by faculty and student ensembles. Also among these activities are clinics for school choirs, bands, orchestras, small ensembles, and soloists. This work is very important for recruiting new students.

The department faculty bring thousands of high school students to campus each year for such activities as the department's Open House (50), Fall Choral Festival (800), String Festival (100), Middle School Choral Festival (500), Treble Clef Festival (600), State Marching Band Contest (2000), Wisconsin School Music Association State Festival (5000), Choir & Strings Camp (200), Flute Camp (60), Piano Camp (45), Jr. High Band Camp (250), High School Band Camp (250), Jazz Camp (100). These occasions provide high school students with direct interaction with faculty expertise.

Annually, the faculty and students are active in providing music for campus, and community events such as receptions and celebrations, and for nursing homes and retirement centers. Many student recitals are first performed at Fairhaven as a first run-thru benefiting the student as well as the listener.

Many faculty members are in leadership positions in professional organizations in their fields. Some serve as editors for professional publications, or as area representatives to their professional organizations.

A more complete, yet certainly not complete list of these activities can be found in Appendix F.

## **F. Resources for Students in the Program**

### **Student/Faculty Ratio**

The Music Department enrollment has averaged 165.4 majors and 44.4 minors during the past five years. During that period the FTE devoted to teaching Music courses was approximately 17.8 faculty members. The ratio for the period is 11.8 students per faculty member.

### **Operating Budget**

During the audit and review period, the budget for music department budget for supplies/services averaged \$26,093. The student help allocation was \$1,170. The department has been fortunate to locate and retain excellent assistance through work-study program and has remained viable in spite of budget strictures. The department continues to find ways to avoid expenditures through email communications and on-line services. Our next initiative will be an attempt to promote and register students for our annual Open House on-line, to avoid the around \$500 we normally spend on postage. The effort will depend, again, on good student help to compile a list of addresses for schools in Wisconsin and Northern Illinois.

### **SUFAC Funds**

All of the performance groups, the bands, choirs, orchestra, jazz ensembles, opera/musical ensembles, percussion ensemble, and various instrumental ensembles in the department are dependent on Student University Funds Allocation Committee (SUFAC) funds for operating budgets. They complete the annual budgetary request processes and accountability procedures. The total budget allocation from SUFAC is \$61,000. This allows the programs to continue in a no-frills manner.

### **Scholarship Fundraising**

The Music Department has made very large strides in scholarship fundraising in the last five years. Our annual Gala Holiday Concert, begun by Dr. Harry Johansen, is our only student concert for which we charge admission. It has grown into a special event for the community

and for students' parents. The Department, led by Dr. Michael Allsen, has used the concert as an opportunity to solicit donations from the community, and we have been very successful.

Along with being an effective fund-raiser, Gala also serves as an opportunity for collaborative performances among our various large ensembles, such as the choirs and the orchestra, of major works by the most important composers, thus serving a very important educational function as well.

Earnings (gross) from ticket sales for the past five Gala concerts total \$21,748. Donations for the period total 12,451. After expenses, the funds are used for scholarships for new and returning students.

A new faculty concert series, Musical Mosaics, was begun last year, due largely to the efforts of Dr. Benjamin Whitcomb. These concerts are the only faculty concerts for which we charge admission. The concerts grossed \$736.50 last year.

### **Library Holdings**

The Center of the Arts provides adequate classroom space for its majors and minors in regard to course offerings and ensembles. Providing space for the core course is difficult because of the large enrollments, 90 or more. However during the period of the review, additional high-tech classrooms have been developed in other buildings and can be used for these classes, if necessary.

Practice rooms are adequate for our needs at this time, and while the space in the Arts Media Center is adequate, and lab modernization funds have enhanced the utility of the space during the last five years.

The Recital Hall has recently been improved to accommodate wheelchairs by removing permanent seating in two locations and leveling the sloping floor.

Since the last review, every faculty member has a computer with on-line capability. Printing is available to the faculty in a central location. Color printing is not available, however.

Our current library holdings, judged sufficiently large and comprehensive by NASM, are constantly added to through our annual \$5,000 allocation. The courses World of the Arts and Music of Latin America have broadened the music collection in the Arts Media and are available to students and faculty.

## Audit and Review, 2003

### Appendix A

#### Audit and Review Evaluation Report From Last Review

**Program: Music**

**Major/Minor**

**BA, BM**

#### Program Strengths:

##### Strategic Plan

1. The program's efforts are closely related to the university's strategic plan.

##### Accreditation, Professional Standards

1. The program has maintained accreditation by the National Association of Schools of Music (NASM) since 1977 and will be subject to review in 1999-2000. Their justifications for continued accreditation are compelling. Additionally, the department is making the necessary changes and taking the appropriate steps to be ready for the upcoming review.

##### Assessment

1. Overall, the assessment reporting indicates a conscientious effort to improve the quality of the program. The program seems very assessment oriented.
  - In the process of revising assessment to provide better feedback.
  - Have made a number of improvements in evaluation of performance criteria as a result of discussion (can't tell if it's from assessment process feedback or not).
  - Improvements in advising as a result of assessment feedback (sequence sheets).
  - Ongoing use of goal setting and action plans to continuously improve music programs.
  - Undertake regular curriculum review and revision due to demands of accreditation.
  - Faculty meetings held every Spring to identify students with academic problems are a strong part of the music department student skill assessment process. Target students are then given extra time with their advisors and the Chair to help determine solutions to their academic challenges.
  - A general assessment process that all graduating seniors are required to go through with the Chair is another strong aspect of the music department assessment process. These interviews result in the compilation of data both numerical and narrative. As a direct result of these interviews the music department has made changes concerning

the MIDI [Musical Instrument Digital Interface, or sequencing music through computers] program and have added new jazz courses.

## 2. Objectives

- The program seems very performance oriented. This is seen in the faculty, the program structure, and the assessment program.
  - All courses specifically related to assessment objectives.
  - The program goals are focused and suggest an ordering of realistic priorities.
  - Assessment of skill objectives: All music majors study privately with a music department faculty person every week. This is a natural and very effective assessment of student skill.
3. Balanced analysis of data in Section C.--both strengths and weaknesses are discussed.
  4. Trend data is available regarding student perceptions for the past three years.
  5. Much effort has gone into developing questionnaires to gather pertinent data.
  6. Using both internal and external assessment data.
  7. Under the category Program Improvement resulting From Assessment Efforts: The music department has been very conscientious in making every effort Through information gathered from students concerning academic assistance needs in theory, aural skills, and music history revisions were made in the music department handbook. Indeed, the existence of a handbook with department guidelines at all is a big strength. This handbook is now on-line on the internet as well.
  8. A Piano Proficiency Exam was developed to enhance the skills assessment process of music majors.
  9. An alumni newsletter is going out for the first time to establish alumni data and contacts.

## Curriculum

1. Extensive curricular revisions have been undertaken since the last review taking into account student and faculty feedback as well as accreditation standards.
2. Detailed surveys for students, employers, alumni and for prospective students who chose not to attend UW-W have been developed and implemented.
3. In formulating goals and objectives, the department has placed an emphasis on generating majors that are truly prepared for a musical career in the 21st century.
4. The curriculum was reviewed prior to Fall 1997.

## Faculty

1. The faculty are accomplished, active and productive teacher/scholars. They are heavily involved in scholarly and creative activity, including publications where appropriate.
2. Department faculty and staff have strong accomplishments in the service area, including national and international service.
3. The faculty and staff have impressive background experience.
4. The music faculty are increasingly in demand for invitations to give regional and national clinics and performances.
5. Music faculty have strong participation in teaching the core course World of the Arts.
6. Two faculty were selected as Wisconsin Teaching Fellows.

### Opportunities for Students

1. A 9-10 Semester Plan was developed for Music Education Majors. (This plan is included in the self-study following D.4. The plan is well-organized and easy to read.)
2. The three student organizations, Phi Mu Alpha Sinfonia, Delta Omicron, and Tau Phi Lamda actively contribute to departmental music activities.

### Enrollment

1. Major and minor enrollments have remained steady.
2. There is an active on-going effort at recruitment.
3. The department is in a "growth" mode.
4. The number of degrees granted in the major has increased slightly in recent years.
5. A strong pool of talented potential music students live within the immediate region.

### Placement

1. Another strength of the music department is the graduate employment rate in music education is in the 90-100% range.

### Resources

1. The Music Department has a lab modernization project that will be used to upgrade and integrate the areas of the Arts Media Center and our MIDI offerings. This project will be undertaken during the summer of 1999. This will be crucial concerning the NASM accreditation review for 1999-2000.
2. Library holdings are sufficiently large and comprehensive as judged by NASM.

### Community Impact

1. The faculty promote the program in high schools and the community by actively recruiting students.
2. Location is an advantage for the program. The University is in an excellent location for students and faculty to partake in master classes and concerts in the major metropolitan areas as well as points in between
3. The program serves as a cultural resource to the community and region through an extensive array of concerts, recitals, master classes, camps, and workshops.
- 4.

### Program Weaknesses:

#### Assessment

1. While the emphasis on assessment of performance is strong, assessment evidence related to performance seems to be lacking. It appears that the program faculty must have access to this information, but it isn't shown or explained in the report.

2. There appears to be less assessment of subject matter and cognitive objectives than of performance/skill objectives.
3. The match between objectives and how they are assessed is not clear.
4. There appears to be little evidence of external review provided as part of the assessment report.
5. It appears as though much of assessment is done internally in the classroom setting using traditional methods of grading.
6. No vehicle is in place for a consistent method of dissemination of data to students although plans call for arranging this through a seminar schedule (p. 52).
7. There is no indication that the program has an external advisory board .

#### Curriculum

1. The average number of credits to degree is very high (163).

#### Faculty

1. The diversity in composition of departmental faculty, while on a par with other university music departments nationwide, is open for improvement.

#### Enrollment

1. Degrees granted for minors are very low. Last year, there was only one.
2. The number of entering students that complete the program as graduating seniors is not as high as the department would like (p.20).

#### Placement

1. The department is not aware of what happens to graduates with a BA, BM in History-Theory, and BM in Performance.

#### External Funding

1. The program has not been active in seeking extramural funding. Extramural funding has only been through one faculty member via state resources.

#### Resources

1. Need for updates in MIDI lab, computer upgrades and Arts Media Center improvements
2. Capabilities for recording and computer technology in every classroom are needed.
3. Several faculty do not have computer hardware/software that permits them to fully utilize on-line services developed or supported by the University.

## Recommendations:

### Assessment

1. Identify specifically the assessment information that is provided by those outside the university (e.g., practicum supervisors). This should be done regularly, and reported during the next Audit and Review self-study.
2. Regarding students' level of performance, perhaps some summary of the jury results would be useful here. It appears that the program faculty must have access to this information, but it isn't shown or explained in the report. This should be included in the next Audit and Review self-study.
3. The program should consider adding more emphasis on the assessment of subject matter and cognitive objectives. This assessment should go beyond internal assessment in the classroom using traditional methods of grading. This issue might be addressed during the sophomore meetings and included in the departmental handbook as well. The department is encouraged to meet with Steve Friedman for assistance, if appropriate. The department should report on progress by April 2000.
4. Additional information about the match between objectives and how they are assessed should be provided in the next Audit and Review self-study.
5. A program advisory board should be formed. This may be a subset of a proposed College of Arts and Communication advisory board. Progress toward forming such a board should be reported by April 2000.
6. In future reports, summarize the data (assessment results, annual reports etc. ) in the narrative section of the report and restrict the supporting evidence in the appendices.
7. Conclusions are drawn that are evidently based on student comments at the exit interview. Representative comments should be included in the self-study, with students' identities concealed. This should be done for the next Audit and Review self-study.
8. A method of consistently disseminating data to students should be developed, perhaps through the proposed seminar schedule (p. 52). Progress toward this goal should be reported by April 2000.

### Curriculum

1. Continue to explore ways to reduce credits to degree. Provide an update by April 2000.
2. The program should explore the possibility of instituting an instrument care and repair course or workshop. An update on this discussion should be provided by April 2000.

### Service to Students

The department is encouraged to explore ways to facilitate student-faculty involvement outside classroom/rehearsal situations (e.g., socials, seminars on such topics as "how to survive as a music major"). An update should be provided by April 2000.

### Enrollment

1. Examine more closely the reasons why the number of graduates is low relative to the number of majors in the program. Report the status of this analysis by April 2000.

### Placement

1. A method for tracking all graduates is needed. Perhaps something could be worked out with the alumni center and career services. A status report should be provided by April 2000.

#### External Funding

1. Extramural funding needs to be pursued, if possible. A report explaining progress and related issues should be provided by April 2000.

#### Resources

1. Work to provide updates in MIDI lab, computer upgrades and Arts Media Center improvements
2. Work to acquire capabilities for recording and computer technology in every classroom.
3. Work to acquire appropriate computer hardware/software for faculty to permit them to fully utilize on-line services developed or supported by the University.

A status report on these issues should be provided by April 2000.

#### **Recommended Result:**

Continuation subject to minor concerns

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## **Appendix B**

## **Accreditation Report**

The National Association of Schools of Music Reviewed the UW-Whitewater Music Department in the year 1999. The report of the Consultative visit can be found overleaf.

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**Appendix C**

**Program ARs**

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**Appendix D**

**Chart Linking Courses to Learning Objectives**

**and**

## Related assessment tools

### Content Guidelines in Music: UW-W Department of Music

| <b>PERFORMING</b>   | <b>Course or Component</b>  | <b>Forms of Evidence</b>  | <b>Related Assessment</b>  |
|---|---|---|--|
| 1. Performing on the keyboard sufficiently well to employ the instrument as a teaching tool.<br><br>SK2   | MUSC 128, 186, 187, 188, 189<br>All applied study in piano<br>Proficiency exam                              | Jury<br>Demonstrate proficiency through performance examination   | Jury sheets<br>Piano Proficiency Checklist                               |
| 2. Using the singing voice in teaching.<br><br>SK1  | MUSC 177, Class Voice OR<br>Applied study in voice<br>CIFLD 492;<br>411/414<br>(Field Study; Dir. Teaching) | Demonstrate proficiency through performance examination<br>Demonstrate proficiency in field settings  | Vocal Proficiency Checklist<br>Observation Reports                       |
| 3. Performing music from all styles represented in the solo repertory of a major instrument or voice.<br><br>SK1  | All applied study courses (see list)  | Demonstration through performance at end-of-semester juries, convocations, seminars, and senior recital requirements                        | Rubric for admission to program<br>Jury rubric<br>Recital adjudication   |
| 4. Knowing and applying the technical skills needed for artistic self-expression in performance in the students' major instrument or voice.<br><br>SK1, CD1 | All applied study courses (see list)<br>All ensembles (see list)  | Demonstration through performance at end-of-semester juries, convocations, seminars, and senior recital requirements<br>Concert experiences | Rubric for admission to program;<br>Jury rubric;<br>Recital adjudication |
| 5. Performing music at sight in the students' major instrument or voice   | All applied study courses<br>AND Aural Skills   | Demonstration through performance in  | Instructor comments and evaluation                                       |

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| SK3   | courses<br>MUSC 152, 154,<br>252, 254                                      | class and studio<br>settings   |  |
| 6. Performing music with musical sensitivity and technical proficiency in a solo setting, in small ensembles, and in large ensembles.<br><br>SK1, CD1 | All applied study courses, small and large ensembles, juries, and recitals | Demonstration through performance at end-of-semester juries, convocations, seminars, and senior recital requirements | Rubric for admission to program;<br>Jury rubric;<br>Recital adjudication |

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| <b>CONDUCTING</b>   |  |   |  |
| 1. Reading and interpreting musical scores and using terminology for teaching perception of the aesthetic qualities of music.<br>SM1, MT3               | MUSC 356, 357, 358<br>CIFLD 492, CIFLD 411, CIFLD 414  | Instructor Observation in classroom & field settings<br>Student self-analysis of videotapes<br>Project: Score Analysis<br>Score analysis on site                                      | Conducting Rubrics   |
| 2. Understanding the relationship between the conductor, composer, performer, and audience.<br>CD2, MT3   | MUSC 356, 357, 358<br>CIFLD 492, CIFLD 411, CIFLD 414<br>All ensembles (see list)  | Class discussion:<br>Methods<br>Supervisory conferences<br>Rehearsal and performance experiences  | Instructor comments and evaluation<br>Videotapes and recordings  |
| 3. Using conducting techniques appropriate to the music forms and styles performed by pupil ensembles.<br>SM1   | MUSC 356, 357, 358<br>CIFLD 492, CIFLD 411, CIFLD 414  | Instructor Observation in classroom & field settings<br>Student self-analysis of videotapes   | Conducting Rubrics   |
| 4. Analyzing performance and, through rehearsal techniques, assisting performers in achieving an accurate and artistic interpretation.<br>CD1, SM2, MT3 | MUSC 356, 357, 358<br>CIFLD 492, CIFLD 411, CIFLD 414<br>All performing ensembles (see list)<br>All applied study courses (see list) | Instructor Observation in classroom & field settings<br>Student self-analysis of videotapes<br>Projects: Long-term rehearsal plans<br>Concert experiences in field<br>Journal entries | Conducting Rubrics<br>Project Rubrics<br>Instructor comments;<br>cooperating teacher comments and evaluation |
| <b>ANALYZING MUSIC</b>  |  |   |  |
| 1. Understanding the common elements of music and their relationship.<br>SM1  | All Music Theory and Music History classes (see list), 190, and 455<br>All applied study courses (see list)                          | Demonstration through examinations and written assignments<br>Class discussions<br>Performance experiences  | Instructor comments and evaluation<br><br>Peer evaluation  |

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| <p>2. Providing aural and visual analyses of musical scores in order to place them in historical and stylistic perspective.</p> <p>SM2</p> | <p>All Music Theory, Aural Skills, and Music History classes (see list), 190, and 455</p>   | <p>Demonstration through examinations and written assignments</p>  | <p>Instructor comments and evaluation</p>   |
| <p>3. Understanding compositional devices and their effect in performance.</p> <p>SM1</p>  | <p>SECNDED 437<br/>SECNDED 438<br/>All Music Theory and Music History classes (see list), 190, and 455<br/>All applied study courses (see list)</p> | <p>CMP Project<br/>Choral Methods Project<br/>Classroom performances (152, 251, 252, 190), examinations and written assignments<br/>Class discussions<br/>Performance experiences</p>              | <p>CMP Project rubric<br/>Instructor comments and evaluation<br/>Peer evaluation</p>  |
| <p>4. Knowing the development and characteristics of specific musical forms, style notations, and instruments.</p> <p>SM1-2</p>            | <p>All Music Theory and Music History classes (see list), 190, 453, and 455</p>   | <p>Demonstration through examinations and written assignments</p>  | <p>Instructor comments and evaluation</p>   |
| <p>5. Being able to relate historical, social, and artistic developments to music of various periods.</p> <p>SM1-2</p>                     | <p>SECNDED 437<br/>SECNDED 436<br/>GENED 110<br/>MUSC 245, 246, 247<br/>All applied study courses (see list)</p>                                    | <p>CMP Project<br/>Sec Gen Project:<br/>History, Literature, Art and Music<br/>Writing Requirement,<br/>Demonstration through examinations and written assignments<br/>Performance experiences</p> | <p>CMP Project rubric<br/>Sec Gen Project rubric<br/>Instructor comments and evaluation<br/>Performance evaluation rubric</p> |
| <p>6. Understanding the relationship of music's principles of form, design, and style to like entities in other arts.</p> <p>CD2</p>       | <p>SECNDED 437<br/>SECNDED 436<br/>SECNDED 438<br/>GENED 110<br/>MUSC 245, 246, 247</p>   | <p>CMP Project<br/>Sec Gen Project:<br/>History, Literature, Art and Music<br/>Choral Methods Project<br/>Arts Review<br/>Assignments (GENED 110)</p>  | <p>CMP Project rubric<br/>Sec Gen Project rubric<br/>Instructor comments and evaluation</p>                                   |
| <p>7. Understanding the</p>  | <p>ELEMMID 437<br/>GENED 110</p>  | <p>Peer Teaching<br/>Elements of Music</p>   | <p>Instructor comments and</p>  |

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| relationship between musical perception and aesthetic response.<br><br>CD1  | All Music Theory and Aural Skills classes (see list)                       | Arts Review Assignments (GENED 110)   | evaluation<br>Student self-analysis   |
| 8. Applying criteria to one's and others' musical products, evaluating those works on the criteria, and determining measures for improvement.<br><br>CD2, MT3   | MUSC 422<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414<br>MUSC 190,<br>453, 455 | Student self-assessment project<br>Audio and video-recording of rehearsal with student self-assessment and peer critique<br>Listening journal (MUSC190) | Student self-assessment project rubric<br>Instructor comments and evaluation          |
| 9. Identifying and explaining compositional devices and performance practices in popular music idioms; art and folk music of western and non-Western culture; and music of ethnic groups within the United States.<br>SM@, MT2, SK4 | SECNDED 436<br>GENED 110   | Music and Culture Project   | Music and Culture rubric  |
| <b>ORGANIZING MUSICAL SOUNDS</b>  |  |   |   |
| 1. Arranging and adapting music from a variety of sources to meet the needs and ability levels of school music ensembles.<br><br>SM1, MT3   | MUSC 453<br>MUSC 366<br>MUSC 368<br>MUSC 190<br>MUSC 164<br>MUSC 467       | Class projects<br>Arranging projects  | Instructor's written and tape-recorded critique<br>Instructor comments and evaluation |
| 2. Using the elements of music to compose and improvise in a variety of styles.<br><br>SK5  | MUSC 152,<br>251, 252, 246,<br>190   | Baroque ornamentation project, composition assignments  | MUSC 251/252 composition rubrics  |

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| <b>PLANNING AND IMPLEMENTING INSTRUCTION</b>   |   |   |   |
| 1. Stating a philosophy of music education and planning instruction consistent with that philosophy<br>MT1   | ELEMMID 437<br>ELEMMID 434<br>SECNDED 436, 437, 438<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414                          | Philosophical essay (portfolio requirement)<br>CMP Plan<br>First 3 weeks project  | Instructor comments and evaluation  |
| 2. Describing basic goals and objectives for instrumental, vocal, and general music in the school program.<br>MT1-3  | ELEMMID 437<br>ELEMMID 434<br>SECNDED 436, 437, 438<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414                          | Lesson or rehearsal plans;<br>Major projects  | Instructor comments and evaluation<br>Lesson rubrics and project rubrics<br>Observation reports |
| 3. Designing, creating, and teaching a comprehensive, sequential, and balanced program of music instruction that sets high expectations and is based on Wisconsin's Model Academic Standards in Music and Music Curriculum Guide.<br>MT1-3 | CIFLD 160<br>ELEMMID 437<br>ELEMMID 434<br>SECNDED 436, 437, 438<br>MUSC 422<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414 | All of the above  | All of the above  |
| 4. Creating curriculum and planning instruction with other school staff that connects music with other art forms as well as with other core curricular subjects in order to provide  | SECNDED 436   | Major Projects:<br>Culture, and the History/Art/Literature Lesson Plan: Elem. Methods<br>CMP Projects<br>Score Analysis project | Music and Culture rubric<br>Sec Gen Project rubric  |

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| students with interdisciplinary learning experiences.<br><br>MT1-3  |   |  |   |
| 5. Understanding the relationship between learning sequence in music and the physical, psychological, and emotional development of pupils from early childhood through adolescence.<br><br>MT1-3  | EDFOUND 212<br>ELEMMID 437<br>ELEMMID 434<br>SECNDED 436, 437, 438<br>MUSC 422<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414 | Lesson plans<br>Rehearsal plan<br>Videotapes of field teaching<br>Observations<br>Analysis of student work | Rubrics for lessons and rehearsals<br>Observation reports<br>Instructor comments and evaluation |
| 6. Designing and using learning environments and instructional models that promote student self-assessment, intrinsic motivation, risk-taking, experimentation, and music decision-making in the various types of teaching/learning situations in school music programs.<br><br>MT1-3 | MUSC 422,<br>SECNDED 437,<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414  | CMP Plan strategies<br>Student self-assessment project   | Rubrics   |
| 7. Constructing or selecting and using appropriate adaptive techniques and strategies to help special needs students achieve musical goals as well as non-musical developmental needs.<br><br>MT1-3   | ELEMMID 434,<br>ELEMMID 437<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414  | Exceptionalities Project<br>Field Observations of teachers   | Rubrics for exceptionalities project<br>Observation reports                                     |
| 8. Understanding and using the resources  | MUSC 422  | Class discussion and demonstration   | Teacher observation   |

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| available to help in assessing musical aptitude and achievement.<br>MT3  |  |  |  |
| 9. Understanding the limitations and demonstrating the construction and appropriate use of the various assessment models and strategies, such as selected response and performance assessments; embedded assessment; check lists and rubrics; and the use of portfolios in instruction/learning and assessment.<br>MT3 | MUSC 422<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414  | Student self-assessment project<br>Tasks and Rubric design project<br>Grading Rationale and Analysis<br>Field Observations | Rubrics<br>Instructor comments and evaluation<br>Observation reports |
| 10. Planning music instruction appropriate to the level of pupil interest, aptitude, and achievement at all levels, early childhood through adolescence<br>MT1   | ELEMMID 437<br>ELEMMID 434<br>SECNDED 436,<br>437, 438<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414  | Lesson plans<br>Rehearsal plans<br>Major projects<br>Class discussions   | Rubrics<br>Instructor comments<br>evaluation<br>Observation reports  |
| 11. Knowing a varied repertoire of music for use with pupil ensembles and groups and a framework for selecting literature that is both qualitative and appropriate for the class setting.<br>SM1-2, MT3  | MUSC 343,<br>MUSC 357,<br>MUSC 467,<br>ELEMMID 437<br>ELEMMID 434<br>SECNDED 436,<br>437, 438<br>CIFLD 492,<br>CIFLD 411,<br>CIFLD 414 | Lesson plans<br>Rehearsal plans<br>Major projects<br>Field Observations  | Instructor comments<br>evaluation<br>Observation reports             |

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**Related Assessment Tools**

**Rubrics, Check-sheets, Evaluation Forms**

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### Appendix E

#### Five Year Trend Data included from the University's Fact Book

##### Music Majors

|                        | <u>98-99</u> | <u>99-00</u> | <u>00-01</u> | <u>01-02</u> | <u>02-03</u> Fall |
|------------------------|--------------|--------------|--------------|--------------|-------------------|
| Enrollment             | 166          | 163          | 167          | 165          | 166               |
| Degrees Granted        | 20           | 23           | 15           | 17           | 13                |
| Ave. Credits to Degree | 156          | 167          | 165          | 163          | 162               |
| SCH/FTE – Fall Terms   | 291.39       | 255.14       | 224.17       | 199.25       | 251.02            |
| SCH/FTE – Sing Terms   | 202.31       | 174.18       | 177.18       | 178.24       | 201.55            |

##### Music Minors

|            | <u>98-99</u> | <u>99-00</u> | <u>00-01</u> | <u>01-02</u> | <u>02-03</u> |
|------------|--------------|--------------|--------------|--------------|--------------|
| Enrollment | 44           | 48           | 37           | 44           | 49           |
| Graduates  | 15           | 7            | 9            | 5            | 11           |

## Audit and Review, 2003

### Appendix F

#### Table of Top Five Faculty Contributions in Teaching, Research and Scholarly/Creative Activity, and Professional and Public Service

##### Teaching

Christian Ellenwood

Awards and honors include: W. P. Roseman Award for Excellence in Teaching, 2000-2001; College of Arts and Communication Teaching Award, 2000-2001; Phi Eta Sigma Award for Excellence in Teaching and Dedication to UW-Whitewater, 1999; Who's Who Among America's Teachers; 1998 and 2000 editions.

Student achievements include: Whitewater Symphony Orchestra Concerto Competition winner-Sarah Bresnahan, 2000-2001; Bramblett Chamber Music Series Performers-Sarah Bresnahan, Ashley Schultz, and Karen Palubinski. 2000.

Faculty advisor and chamber music coach for Quintette L'Étoiles, a student wind quintet. I provided weekly coachings and helped them apply for an UW-W Undergraduate Research Grant. They were awarded a \$500 grant in June 2001. The group performed extensively on and off campus, developing an outreach program that featured performances and clinics at area public schools. They presented a performance/lecture at NCUR in April 2002.

Arranged, organized, and coordinated master classes for clarinetists. Nationally and internationally known guest artists have presented performances and master classes at UW-Whitewater: Ed Riley, Spring 2003; Larry Combs, February 8, 2002; Kelly Burke, October 20-21; and Julie DeRoche, November 6-7, 1999.

Developed a new course-Woodwind Techniques I-which replaced Clarinet Techniques. UW-Whitewater. 2001-2002.

Robin Fellows

Whitewater Symphony Concerto Competition winners- Lesli Wojtak (2002), Kari Lubin (1999).

Prepared the Flute Majors to perform in the Master classes presented on our campus (with solo recitals) by the following Nationally and Internationally known guest artists: Michel Debost (11/21/03), John Barcellona (3/14/03), Andrea Loewy (11/04-05/02), Tadeo Coelho (2/02-03/01), Jeannie Foster(3/17/00). In addition to preparation of the students for the master class these events involved writing the Visiting Artist Grant, arranging the dates, facilities, publicity and fundraising. The residency afforded our students the opportunity to perform for the guest artist and audience and the students hear the guest artist perform and teach. It also brings students and flute teachers from off-campus to UW-W.

Instituted Flute Studio Recitals in Fall, 1999 which are given each semester.

Instituted use of "Multi-phonics" and "Glissandos" in teaching tonal exercises to my flute students and instituted use of "Composed Accelerando Scales" and work with the Julius Baker Daily Exercise Book in teaching finger technique to my private flute students.

Rewrote the flute curriculum and instituted several changes for the new "Woodwind Techniques I" course which replaced Flute Techniques and Clarinet Techniques.

### George Ferencz

Sabbatical leave, Spring 2001; teaching-related activities included consultations with music faculty, and music-theory-classroom visits, at Indiana State University, DePauw University, Cleveland State University, The Ohio State University, Bowling Green State University.

Campus selection as UW-System "Wisconsin Teaching Scholar," 2003.

Member, LEARN Center Advisory Board (2000–).

LEARN Center Teaching Mentor (2001–).

Attended UW-System Faculty College, UW-Richland (June 2001).

### Frank Hanson

### Master classes and Teaching-Related Workshops at Professional Conferences

Attended and/or participated in more than a two dozen master classes or panels by notable teacher/performers at International Trumpet Guild Conferences in and Virginia, New York and Indiana. These included sessions by: Adolph Herseth, principal trumpet of the Chicago Symphony Orchestra; Tim Morrison, first-call studio trumpet, Hollywood; Vincent Cichowicz, Northwestern University and formerly Chicago Symphony Orchestra; Jon Faddis, NY-based jazz artist; James Thompson, former principal trumpet of Montreal and Atlanta Symphony Orchestras and professor of trumpet at the Eastman School; Vince Penzarella, NY Philharmonic; Pat Harbison, Indiana University jazz educator; Tiger Okoshi, improvisation and jazz artist; Max Sommerhalder, French trumpet virtuoso and teacher; Allen Vizzutti, trumpet soloist; Robert Sullivan, principal trumpet of the Metropolitan Opera orchestra; and others.

### UWW Trumpet Ensemble Invited Performance 2001 International Trumpet Guild Conference, Evansville, IN

The *UWW Trumpet Ensemble*, which I prepare and conduct during the spring semester, was one of twelve college and university groups invited to perform at the 2001 International Trumpet Guild Conference—and one of only three undergraduate-only ensembles. The UWW Trumpet Ensemble consists of students from my teaching studio who rehearsed weekly for fourteen weeks and performed a program on an afternoon session at the conference. Our program featured works by Uber and Dennis Horton. The UWW Trumpet Ensemble was selected for this honor by a competitive taped audition process. (This was the UWW Trumpet Ensemble's third appearance at an international conference since 1993.)

### Development of unified Brass Techniques course (with John Tuinstra)

Developed and proposed a new approach to the brass techniques course for music education majors, intended to present a more comprehensive and “real-world” approach to problems and challenges of teaching brass instruments to beginning and intermediate students. Course will incorporate pedagogical techniques and practice with performance skills, conducting, arranging, and classroom/rehearsal management techniques appropriate for beginning brass instruction.

### Participant in Learn Center Program

Eight-session “Active Learning Study Group” series from February to May, 2001. Included readings and discussions with 11 other UWW faculty from all disciplines. Coordinated by Dr. James Winship.

Participant in T&IR Technology Workshops, Summer 2000 and Summer 2003

Workshops provided instruction in both Blackboard and D2L, beginning HTML and website development, and graphics and audio file management and manipulation for use on the web. This resulted in web enhanced course delivery for all of my courses, and development of a Department Faculty Blackboard site for document distribution and improved communication for the Music Department.

Numerous International Trumpet Guild Conference panel discussions and workshops.

Alexander Technique Workshop, Northwestern University, summer 2000.

### Glenn Hayes

Transition of Methods Course to a two-hour block and coordination with the Secondary Choral Methods class, Spring Semester 2003.

Performance of the Warhawk Marching Band at Lambeau Field, September 29, 2002.

Performance of Symphonic Wind Ensemble, April 18th, 2002 in Glenview, IL.

Graduate level conducting students throughout the 5-year period.

Undergraduate conducting students throughout the 5-year period.

### Christine Johansen

Realigned Fundamentals of Music Class to two lectures and one keyboard lab per week, reducing the teaching assignment to a half-time load, while still serving the same number of students. (Currently 100 each semester) UW-Whitewater, 1999.

Applied for, and was named the alternate from the UW-Whitewater campus, the Wisconsin Teaching Fellows Program 2003-2004.

Helped design and implement the Piano Proficiency Examination for Music Majors. UW-Whitewater, 1999.

Modified keyboard lab and lecture curriculum to accommodate a visually impaired student. UW-Whitewater, 2003.

Advised facilities supervisor on the placement of new wiring for the Keyboard Lab Room bringing the room up to safety standards with current equipment, and any new lab modernization that might occur. UW-Whitewater, 2002.

Harry Johansen

Established a laboratory experience as the final project for students in Choral Conducting Class by creating an ensemble for the students to conduct multiple rehearsals over selected repertory with video taped rehearsals for analysis.

Annually take conducting students to the Collegiate Choral Symposium sponsored by the Wisconsin Choral Directors Association.

Sponsored a master class by the Scholars of London for the Chamber Singers, and general sessions by them and Chanticleer for students in the College of Arts and Communication

Annually take students to participate in the Collegiate Honor Choir of the Wisconsin Choral Directors Association.

Reorganized the Choral Literature class to incorporate the study of more repertory for younger choirs.

Established the Heartland Singers, a semi-professional choir for graduates of the choral program to participate in as an exercise in life-long learning. The choir will present a session at the Wisconsin Music Educators Association Convention in October, 2003.

Carlene McMonagle

Learn Center Classes:

- Robert DeAngelo: Ten Levers for Higher Learning, August 1999
- Evaluating Student Course Evaluations, January, 2002
- Fostering Critical thinking and Mature Valuing across the Curriculum, Craig Nelson, August 2003
- Critical Thinking Workshop January, 1998?
- Introduction to Project Assist, March 2002

LTC Classes (first three under Title III Grant)

- Blackboard
- Powerpoint
- Photoshop
- D2L
- Creating Story Boards
- Netscape Composer

Off Campus Teaching Enhancement Activities:

- Power Performance for Singers, Shirlee Emmons & Alma Thomas, April 1, 2001 (Sub groups: Teaching & Learning Styles; The Joy (& Substance) of Practice; The Great Inhibitor – Fear;

- NATS Conference 2002 in San Diego: Medical Advances by Dr. Robert Sataloff; Music & the Singers Brain by Dr. Aniruddh Patel; Training Professional Singers by Erie Mills; Working with Women's Voices by Barbara Honn; Classical Singing Applied to the Pop Voice by Stephanie Samaras; Comparative Training of Singing Teachers & Voice Therapists by Oren Brown;
- NATS Conference 2000 in Philadelphia; Lecture Demonstration on Popular Singing Styles by Elizabeth Howard; Preparing the Professional Singer for the 21<sup>st</sup> Century by Laura Brooks; Lecture Recital on the Munich School of Lieder by Valerie Errante; New Music Review of Opera, "Too many Sopranos" by Edwin Penhorwood;
- NATS Conference 1998 in Toronto: IPA Language Sessions in Russian by Sterling Beckwith and French by Ginette Duplessis; The Application of Dalcroze Eurhythmics by Timothy Caldwell; IPA Language session in Spanish by Katherine Wilson; Basic IPA in English using Multi Media by Karen Jensen; The Diva Twilight: Female Voice through early stages and at Menopause by Dr. Robert Abitol; Belt Technique in Musical Theatre by Lisa Popeil;
- Various Master Classes on Performance Styles and Vocal Technique given by eminent artists: Thomas Hampson, MET baritone, 1998; Kathleen Kaun, Acclaimed Artist-Teacher and MET Judge 1999; Ben Heppner, MET Wagnerian Tenor, 2000; Elly Ameling, Famous Dutch Lied Recitalist, 2000; Lenore Rosenberg, Associate Artistic Administrator for Metropolitan Opera; Sheri Greenwald, Director of San Francisco Opera Center & Merola Opera Training Program;

All voice students will incorporate some coloratura in their repertoire and work on this technique in preparation for a Spring master class with visiting artist, Courtney Budd, coloratura soprano, who will focus on aspects of this genre. April, 2004.

Made a substantial revision of MUSC 338, Voice Pedagogy to adapt the course for web enhancement. Many class lectures were presented with visual imagery through Power Point presentations. January 2003.

Created a new diction course for singers, now listed as MUSC 276, Diction II, combining elements formerly used in the German and French sections of diction to create a 2 credit course that compares and contrasts elements of stage diction for singers, using the International Phonetic Alphabet as a primary tool. November, 2002.

Received Visiting Artists & Professional grant to host multi day residencies for inter-related master classes in Spanish song and acting with specialist Suzanne Collier Draayer, (February 15-16, 2001), and acting instructor, Michael Wright (April 28, 2001).

Revised the Music Department's English Diction for Singers course to incorporate transcription into International Phonetic Alphabet; audio tapes and phonetic charts were also created and added to the course materials. December, 1999 & January, 2000.

### Matthew Sintchak

UW-Whitewater Saxophone Quartet (student) invited to perform at the North American conference of the North American Saxophone Alliance. North Texas State University, TX, March 2002.

UW-Whitewater Saxophone Quartet (student) invited to perform at the Midwest conference for the North American Saxophone Alliance. UW-Platteville, WI, April 2003.

Taught guest master class at the Midwest conference for the North American Saxophone Alliance. University of Nebraska, Hastings, NE, March 1999.

Students have recently attended graduate schools including: Eastman School of Music (NY), Indiana University (IN), and Northwestern University (IL).

Former students have recently taught at colleges/universities including University of Wyoming (WY), Kansas State University (KS), Augustana College (IL), and the University of Maine (ME).

### John Tuinstra

UWW. 1996-Present. Elementary Instrumental Field Study, CIFLD 492. This is the co-requisite Field Study for ELEMID-437. I've developed a program with the Fort Atkinson, Middle School Band Director, Sam Fettig in which the students regularly rehearse the 8th grade band incorporating concepts discussed in ELEMID-437 as well as their other music classes. At the conclusion of the Field Study experience, the Fort Atkinson, Middle School Band 8th grade band visits UWW. Our students conduct and I clinic them as well as the band.

UWW. 1996-Present. Elementary Instrumental Music Methods, ELEMID-437. This is the Elementary Instrumental Methods class that discusses broad practical and philosophical topic relevant to teaching instrumental music in the elementary and middle school setting.

UWW. 1996-Present. Introduction to Classical Music, MUSC 140. This is a General Education course that provides many students with their first contact with classical music.

UWW. 1991-Present. Studio Instruction, MUSC 126, 160, 260, 360, 460. Studio instruction is one to one teaching in which the students learn to apply the basic concepts of musical expression.

UWW. 1991-Present. Concert Band. This ensemble meets during spring semesters. It is available to all students and is an equal balance between music majors and students from the general school population.

### Benjamin Whitcomb

Taught twelve different courses: Aural Skills I, Aural Skills II, Theory II, Low Strings Techniques, String Instrument Techniques, Introduction to Music Theory, Introduction to Classical Music, Applied Cello, Chamber Music, Independent Study, Counterpoint, and Form & Analysis (the last two classes I taught both as a graduate and an undergraduate course). UW-Whitewater, 1999-2003.

Integrated technology (Elmo, Blackboard) into my courses. UW-Whitewater, 2001-2003.

Developed a new course, String Instrument Techniques. UW-Whitewater, 2002.

Revised five courses: Aural Skills I, Aural Skills II, Introduction to Music Theory, Counterpoint, and Form & Analysis. UW-Whitewater, 2001-2003.

Developed and taught Cello Techniques and a Cello Ensemble classes to aid the students in my cello studio. UW-Whitewater, 2002-2003.

### Carmen Wiest

Students in studio are learning all 3 octave major and minor scales in their first year of study. Whitewater, 2002.

Violin and viola students have grown from approximately 5 to approximately 20 from 1998-2003. Whitewater.

Quality and size of the Orchestra has improved to the point that we are performing standard symphonic literature. Whitewater, 2003.

String section in the orchestra has become strong enough to perform works for strings only. Whitewater, 2002.

String Techniques has been combined to include all string instruments during the same semester. This provides convenience and logic for the students. Whitewater, 2002.

### Steve Wiest

1999: Took the UWW Jazz Symposium on a tour of Europe: Montreux Jazz Festival (Switzerland) Espace Beaujean (Paris, France), The North Sea Jazz Festival (The Hague, Netherlands) guest artist: Mike Plog

Guest artists/clinicians with the UWW Jazz Symposium: 2002: Dave Holland (multiple Grammy-award winning artist) 2002: Vinnie Colaiuta (Grammy-winning jazz drummer).

2003: Released a new compact disc recording of the UWW Jazz Symposium titled "Tradition". Included on the disc were guest artists Mike Plog, Dave Bayles, and Rob Wilkerson. Liner notes by jazz artist Frank Mantooth, CD cover art by UWW graphics art student Lindy Smythe.

1999-2004 The UWW Jazz Symposium performed at a number of important UWW functions including: The 2002 Regents Meeting at UWW, a number of Alumni events at Botham Winery, the UWW Christmas party for the past 4 years, and the UWW College of Education Awards Banquet.

Put together a residency that featured jazz great Slide Hampton ( May 4-6, 2003). As part of this residency students were brought in from The Eastman School of Music (Rochester, NY), The Berklee School of Music (Boston, MA), and the University of North Texas (Denton Texas) to work with Slide Hampton and perform for our students. A panel discussion was also convened with Slide Hampton and Thomas White (Wisconsin president of the NAACP).

Creation and development of MUSC 164 04 Jazz Seminar, a performance opportunity for music ed majors that either do not make a jazz band by audition or play a non-traditional jazz instrument.

### Tobie Wilkinson

Developed Advanced Percussion Techniques Course for Graduate Level Students.

Blue Lake Fine Arts Camp (Summer 2003).

East Kentwood High School (Summer 2003).

Taught the "Percussion Room" in UW-Whitewater's Exploratorium for young students.

Percussion Teacher, UW-Whitewater Band Camp, Middle and High School.

Cathi Wilson

2003 – 2004 Lecturer in Music Education, University of Wisconsin-Whitewater.

Courses taught: Introduction to Teaching Music.

Elementary General Music Methods, Secondary General Music Methods, Assessment of Music Learning, Early childhood Music Methods, elementary/Middle School Music Methods.

2003 – 2004 student Teacher Supervisor, University of Wisconsin-Whitewater.

Supervisor for three student teachers in fall semester and unknown number in spring semester.

1998 – 2003. Graduate Instructor, University of Missouri-Columbia, Columbia, MO.

Courses taught: Basic Music Skills, Music for Children.

2000 – 2003. Student Teacher Supervisor, University of

Missouri-Columbia, Columbia, MO. Supervisor for eleven student teachers over four semesters.

## Research

The entries below are considered by the faculty members to be their top five in this category during the period of the review:

### Michael Allsen

*Binchois Studies*, ed. Andrew Kirkman and Dennis Slavin (Oxford, 2000) - forthcoming in *Journal of the American Musicological Society* 57 (2004).

*Fifteenth-Century Liturgical Music IV: Early Masses and Mass-Pairs*, ed. Gareth Curtis, *Early English Church Music* 42 (London, 2001) - forthcoming in *M. L. A. Notes* (September, 2004)

Publication of "Tenores ad longum and Rhythmic Cues in the Early Fifteenth Century Motet," *Plainsong and Medieval Music* 12/1 (2003): 43-69.

Completion of my seventh and eighth articles for *Die Musik in Geschichte und Gegenwart*: "Johannes de Lymburgia" and "Lantins"

Twenty-one sets of program notes, commissioned by the Madison Symphony Orchestra, Pioneer Valley Symphony, and Madison early Music Festival

Continued performance with the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and other professional ensembles.

### Myung-Hee Chung

Solo recital at Arts at Argonne series on November 6, 1999.

Duo recital with Moscow String Quartet first violinist, Euginia Alikanova. at Vancouver, Canada in August 4, 2002.

Solo recital at the Elvehjem Art Museum on January 10, 2000 in Madison, WI, broadcast on Wisconsin Public Radio.

Solo recital for the summer series, June 23, 2002 in UW-Whitewater, WI and annual solo recitals at UW-Whitewater in October 1999, 2000, 2001, 2002 and 2003.

Was nominated for the Research Award in the Music Department in Spring, 2003.

Will be a guest artist in Pennsylvania State University in February, 2004.

### Christian Ellenwood

Chamber Music Performances with the internationally acclaimed Ying Quartet. Bramblett Chamber Music Series. UW-Whitewater. April 10, 1999; March 8, 2001.

Chamber Music Performances with members of the San Francisco Symphony, San Francisco Ballet Orchestra, and Reno Philharmonic. Telluride Chamber Music Festival. Telluride, CO. August 2002

Chamber Music Recitals with the San Francisco-based Ives String Quartet. Music in the Mountains Performing Arts Series. Estes Park, CO. July 2001.

Live Radio Broadcasts and Concerts (Wisconsin Public Radio).

Radio-WERN), Whitewater Piano Trio and other ensembles. Elvehjem Museum of Art. Madison, WI. 2000-2004.

Completion of Compact Disc recording project with Dr. Robin Fellows. "Twentieth Century Music for Flute" (March 2003). Recorded works by Ernst Toch and Walter Piston. The CD was featured as "CD of the week" (May 16,17,18 and 19) on Wisconsin Public Radio WERN in Madison. The recording has received positive reviews.

### Robin Fellows

Completion of a solo CD project entitled "Twentieth Century Music for Flute" (March 2003). This CD was the CD of the week the weekend of May 16,17,18 and

19 on Wisconsin Public Radio WERN in Madison, it has been reviewed very favorably in Flute Talk magazine.

Completion and publication of "A Critical Edition of French Music for Flute and Piano" by Progress Press, Evanston, IL. (June 2004).

Soloist with The Woodstock Mozart Festival Orchestra at the Woodstock Mozart Festival: Bach Brandenburg Concerto No. 2 (August 15 and 16, 2003), Bach Brandenburg Concerto No. 4 (August 17 and 18, 2001).

Performance at the Twenty-Eighth Annual National Flute Association Convention in Columbus, Ohio as a member of Flutes Quatre on 8/17/00. Works performed were "Printemps des Rivieres" by Anthony Girard, "Quatour pour Flutes" (1962) by Pierre-Max Dubois, "True gravity" (1999) by Chris Walczak.

Soloist with Wisconsin Chamber Orchestra: J.S. Bach Brandenburg Concerto No. 2 (January 16, 2002).

### George Ferencz

*"The Broadway Sound": The Autobiography and Selected Essays of Robert Russell Bennett.* Edited by George J. Ferencz. U. Rochester Press (Eastman Studies in Music 12), 1999. (reviews include *Gramophone*, *BBC Music Magazine*, *Musical Times*, *Library Journal*, *Playbill*, *Show Music*, *Choice*). Paperback release, 2001.

Entries for the revised (2000) *New Grove Dictionary of Music and Musicians*: Robert Russell Bennett, Robert Emmett Dolan, Philip J. Lang, Frank Saddler, Ted Royal, Nathaniel Shilkret, Hans Spialek.

Compact Disc liner notes: 1) R. R. Bennett—Sights and Sounds and Abraham Lincoln: A Likeness in Symphony Form. Moscow Symphony Orchestra (Naxos, 1999); 2) Classic Crosby, Vol. 1—1920s/30s recordings by Bing Crosby (Naxos, 2000). Both are manufactured and distributed internationally.

"The Broadway Sound: Robert Russell Bennett's Career on and off Broadway"  
University of Birmingham (UK) Study Days, 6/00 (invited lecture)

"Life, Love and Laughter: Dance Arrangements, 1927–50." (compact disc review)  
*Kurt Weill Society Newsletter* 19:2 (Fall 2001).

### Frank Hanson

Performer on International Conference Program, 1999. At the University of Richmond (Virginia), June, I performed principal trumpet in the Stravinsky *Octet* with the new music

ensemble, *Currents*. (For this performance I was joined Dr. Michael Davison, my former UWW graduate assistant, who is currently Professor of Trumpet at the University of Richmond.) At the same conference I also performed in three other works on a program of new music for trumpet. Performers on these programs are selected by the ITG Conference committee. Among the pieces I performed was Eric Ewazen's, *Fantasia for Seven Trumpets*, along with former UWW trumpet instructor, Richard Rulli.

Soloist with Wisconsin Chamber Orchestra, November 2000. I performed the Concerto in C for Two Trumpets and Orchestra by Antonio Vivaldi on the Wisconsin Chamber Orchestras holiday concert in Madison (November 2000), conducted by Andrew Sewell. Joining me in the performance was Rob Rohlfing, second trumpet of our Whitewater Brass Quintet.

Performer on International Conference Programs, 2000 & 2001. At the *2000 International Trumpet Guild Conference*, at the SUNY at Purchase, NY, I performed in an eight-member ensemble of professional trumpeters from the U.S. and the England in a performance of Dennis Horton's "Scottish Fantasia," on a program of new music for trumpet.

*2001 International Trumpet Guild Conference*, University of Evansville, Evansville, IN. In addition to conducting the UWW Trumpet Ensemble performance (see teaching), I also performed in a large ensemble performance of a transcription of Richard Wagner pieces for trumpet ensemble.

Soloist with Wisconsin Chamber Orchestra, March 2003. Three performances of "Sunrise Serenade for Trumpet and String Orchestra" by Finnish composer Aulis Sallinen with the Wisconsin Chamber Orchestras, conducted by Andrew Sewell. Performances on the WCO Masterworks Series concerts in Madison, Sauk Prairie, and Brookfield, WI. Reviews available on request.

### Kathryn Hartgrove

Master Classes taught in Edinburgh, Scotland, Atlanta, Georgia and Salt Lake City, Utah. She will be traveling to the various locations where she will have several days of residency. She will be giving technical vocal help to selected students in a Master Class format. In Atlanta and in Salt Lake City, she will be giving a recital prior to the Master Class. Academic year, 2003-2004.

Co-Director of a month long program for young singers, instrumentalists, pianists and choristers with colleague Brygida Bziukiewicz in Urbana, Italy begun in the year 2000. The program has grown from twenty-three vocalists and two concerts to seventy-two students, two flutists, one pianist, seven choristers and sixty-two solo vocalists with four fully staged performances of an opera with orchestra, two performances of an oratorio with orchestra and a shared experience with an Italian choir, two scheduled performances of an opera scenes concert and ten additional concerts throughout the Le Marches region. In 2003, we had seventeen faculty members. We were also able to bring Maestro Alberto Zedda to give a master class. Both concerts were televised.

Performed the alto solos in the Mozart Requiem with the Chamber orchestra of Pesaro in Pesaro, Italy in 2003.

Performed the alto solo in two performances of the Mahler Second Symphony. The first performance was with the Decatur Symphony Orchestra in March of 2001. In April of 2002, she sang with the Beloit Janesville Symphony.

Performed with the Istanbul National Symphony as a soloist in two opera gala concerts in the spring of 2000.

#### Glenn Hayes

Presentation at the MENC National Convention, April 12, 2002.

Presentation at WMEA Convention, October 25, 2002.

Presentation at WMEA Convention, October 26, 2000.

Guest conducting the Iowa State University Wind Ensemble, February 7, 2003.

Presentation at WMEA Convention, October 30, 1998.

#### Christine Johansen

Performed with Coro Nuovo at the Heartland Festival at UW-Platteville. 2003.

Performed with the Collegiate Honor Choir at the Wisconsin Choral Directors Association Convention. UW-Oshkosh, 2003.

Performed solo harpsichord on Music Mosaic Series. UW-Whitewater, 2002.

Performed on "Live from the Elvejhem," Madison, broadcast on Wisconsin Public Radio.

Researched textbooks prior to making a change in the two classes I teach, Class Piano I and II and Fundamentals of Music. UW-Whitewater, 1999.

Researched and collated a pamphlet, purchased by students, to be used in the Fundamentals of Music keyboard classes. Pamphlet includes beginning adult piano music, introductory sight-singing exercises, and music lesson plans for future teachers in early childhood and elementary. UW-Whitewater, 2000.

### Harry Johansen

Conducted the premier performance of “Komm susser Tod” by Alan Frederick Schockley at the Wisconsin Music Educators Association Convention, Madison, 2001.

Received Grammy Award for recording of *Gloria* by Krystof Penderecki as a singer with the Oregon Bach Festival Choir and Orchestra. I also performed in the European premier of the work in Krakow, Poland and in subsequent performances in Poland, St. Petersburg, Russia, and Stuttgart, Germany.

Conducted the premier performance of *Cantata: Northport* by Alan Frederick Shockley, Shalom Church, Fort Atkinson, 2002.

Performed as bass soloist for the Classical Music Festival in Eisenstadt, Austria in F.J. Haydn, *Schopfungmesse*, August, 2000.

Soloist, Music From the Elvejhem, Madison and broadcast live on Wisconsin Public Radio, March, 2003.

### Carlene McMonagle

Investigated the comparative historical approaches to teaching the physiology and pedagogy of voice as preparation for changing the research component of MUSC 338, Fall, 2003.

Researched publications and attended workshops on Auditioning and Career Management for budding Professional Singers as preparation for assisting an increasing number of voice performance majors. Academic Year, 2002-03.

Investigated the pedagogical approach to teaching belt voice and attended master classes on this topic. Academic year, 2001-02.

Researched the writings of various psychologists and master pedagogues on overcoming fear that inhibits successful performance as preparation for coaching students for their senior recitals. Academic Year, 2000-01.

Researched the body of Spanish song literature from 1600 thru 1930 in preparation for a year of focus on Spanish Art song with all applied students. Academic year, 1999-2000.

### Matthew Sintchak

World tour with the Intergalactic Contemporary Ensemble. Midwest states, New York City (Miller Theatre), London Jazz Festival (England), November 2002.

Performance at the World Saxophone Congress. Minneapolis, MN, July 2003.

Performance at the World Saxophone Congress. Montreal, Canada, July 2000.

Performances with the Milwaukee Symphony Orchestra. Milwaukee, WI, 2002-present.

Commissioned and Premiered new saxophone work by Doug Little through a grant from the Jerome Foundation/American Composers Forum (NEA). Minneapolis, MN. July 2003.

### John Tuinstra

Mesa State University, CO. December 2003. Visiting Artist.  
I will present a solo tuba recital, and performance and conducting master classes and, guest conduct the Colorado Regional All-State Honor Band.

Wichita State University, KS. October 2000. Visiting Artist.  
Presented a solo tuba recital and performance master classes.

UWW. 2000. Conductor, Whitewater Chamber Players, the group comprised of faculty and regional professionals.

UWW. 2000. Conductor, Whitewater Chamber Players. Performance as conductor of this group. It is comprised of faculty and regional professionals.

UWW. Spring, 2000. Principal Guest Conductor, Whitewater Symphony Orchestra.

### Benjamin Whitcomb

Performed, recorded, and toured with the Bach Suite Cycle. Southern Wisconsin and Oklahoma, 2001-2002.

Performed a concerto with the UW-W Symphony. UW-Whitewater, 2000.

Performed a concerto with the UW-W Wind Ensemble. UW-Whitewater, 2001.

Gave three music theory talks and a cello master class at Grand Valley State University. GVSU, Michigan, 2002.

Associate Principal Cello of the Madison Symphony Orchestra. Madison, Wisconsin, 2001-2003.

### Carmen Wiest

Multiple performances, recitals, school visits with the Piano Trio. Whitewater, 2000-2003.

Multiple appearances as a guest conductor and guest clinician in schools throughout Wisconsin and Illinois, 1998-2003.

Chamber music performances with UW-Whitewater faculty. Whitewater, 1998-2003.

Presentations at WMEA Convention each year. Madison, 199-2003.

Chamber music workshops for High School students. Wisconsin, 2000-2003.

### Steve Wiest

Commissioned by Maynard Ferguson to write two arrangements for his touring band. Both pieces are still being performed by the current group.

Recorded a compact disc with Doc Severinsen and his Big Band: "Swingin' The Blues" (Azika Records).

Authored an article: "Remembering The King: James Louis (J.J.) Johnson 1924-2001. Published in the International Trombone Association Journal Fall, 2001.

Featured artist at the University of North Texas "Leon Brown Trombone Day."

Performed with Doc Severinsen and The Milwaukee Symphony Orchestra.

Tobie Wilkinson

Principal Timpanist, Wisconsin Chamber Orchestra for the 2002-2003 season.

My composition for 5 Tonal Bass Drums entitled "Milk Money" was published by Really Good Music, Spring, 2003.

Percussionist with the Racine Symphony Orchestra.

In progress: an arrangement for Marimba Ensemble of *Adagio for Strings* by Samuel Barber.

Cathi Wilson

Sims, W.L. and Wilson, C.C. (2000). Annotated bibliography: Music, brain development, and learning. In MENC (Ed.), *Music makes the difference: Music, brain development and learning*. Reston, VA: MENC—The National Association for Music Education.

Wilson, C.C. (2001). Using video to enhance music listening experiences: What does the research say? *Missouri School Music Magazine*, 56(2), 24, 26.

Wilson, C.C. (in press). The National standards for music education: Awareness of, and attitudes toward, by secondary music educators in Missouri. *Missouri Journal of Research in Music Education*, No. 40.

“The National Standards and Missouri Music Educators.” Paper presented at the national conference of MENC—The National Association for Music Education, Nashville, TN, April 2002.

Wilson, C. C. *The Effects of Background Music on Viewers' Perceptions of Political Campaign Television Advertisements*. Manuscript submitted for publication.

## Service

### Michael Allsen

Developed and taught a new class, *Survey of World Musics*, Spring 2003.

Extensive work with of *World of the Arts* faculty to develop common course materials.

Service on the University General Education Review Committee, including preparation of two major documents: 2003 *World of the Arts* Self-Study and a survey of 4000 former and current *WOTA* students.

Worked with Sarah Hoekman in leading Gala fundraising. Gala 2002 was our most successful Gala to date, raising over \$8000.

### Myung-Hee Chung

Served as a board member of the Wisconsin Music Teachers Association since Spring, 2003.

Served as a camp director and taught at the UW-Whitewater Piano Institute from 1998 to present.

Served as a Faculty senate member from Spring 2000 to Spring 2003.

Served as a keyboard coordinator, 1997 to present.

Served as a student convocation recital program coordinator since 1997 to present.

### Christian Ellenwood

Site Coordinator for WSMA (Wisconsin School Music Association) Wisconsin State Music Festival. Prepared approximately 30 performance sites and co-coordinated the annual events, which contain approximately 1500 entries and bring thousands of high school students and parents to UW-Whitewater campus. 1999-present.

Curriculum Study Group; Examined current music curriculum, curricular trends at institutions nationwide, and changes in Wisconsin DPI requirements. Proposed restructuring in several areas, including new student application and orientation, music theory, ensemble requirements, and instrumental techniques courses. UW-Whitewater. 1999-2002.

College of Arts & Communication Master Advisor. Appointed to serve as an advising resource for faculty and to assist colleagues with WINS system. 2001-present.

Instrumental Area Coordinator. Coordinated meetings, juries, auditions, and scholarship processes for the instrumental area. UW-Whitewater. 2001-present.

National Flute Association Adjudication Committee for Newly Published Music Competition, 2000, 2001, 2004.

### Robin Fellows

Completion and publication of "A Critical Edition of French Music for Flute and Piano" by Progress Press, Evanston, IL. (June 2004).

Flute Camp Coordinator (1990-present).

Site Coordinator, Wisconsin State Music Festival at UW Whitewater (1993-present).

National Flute Association Committees: Program Committee for 2004 Convention (present), Adjudication- Newly Published Music Competition (3/04), Newly Published Music Competition (3/26/01), Newly Published Music Competition (3/10/00).

Instrumental Area Coordinator (1996-2001).

Coordinator, UW-Whitewater Faculty Appearances on "Sunday Afternoon Live from the Elvehjem" on Wisconsin Public Radio.

### George Ferencz

College and University Curriculum Committees (2000–). Department and College representative at weekly meetings.

Pianist for campus Founders' Day, Graduate School Open House, and Faculty Recognition Dinner events (each academic year, 1999–).

National Association of Schools of Music Accreditation Report, 1999. Principal author/editor, with Music Chairman John Webb.

Music Theory Coordinator (1998–). Coordinate scheduling, teaching assignments, textbook choices; also headed study group during Department's 2001–2002 curriculum revision.

Copy Editor/Proofreader, Young Auditorium concert programs (2001–). Assisting Leslie La Muro.

For the University of Rochester Press, I was a reviewer of a submitted book manuscript by the now-deceased Steve Allen, and submitted a full report.

For Johns Hopkins Press in 2001, who were considering a new journal, *The Journal of Film Music*, I was an outside evaluator of the proposal.

### Frank Hanson

After serving as Chair of the UWW Faculty Senate, I applied and interviewed for, and was selected for an Administrative Associate position at the University of Wisconsin System Office of the Senior Vice President for Academic Affairs. For this one-semester appointment I moved to Madison in the fall semester of 1999 and worked fulltime with Vice President David Ward on a number of initiatives, including: international education, Advanced Placement and International Baccalaureate programs and system-wide standards, integration of the Learning Innovations Center with UWS policies, and the development of Technology initiatives for Board of Regents consideration.

Among other opportunities, I was able to attend all UWS Board meetings and subcommittee meetings, all meetings of System president Lyall's administrative staff, and all monthly meetings of both the UW System's Chancellors and Vice Chancellors. In addition, I attended all professional meetings that Dr. Ward participated in including UW System College of Business Deans meetings, several legislative hearings in Milwaukee and Madison, and meetings held with legislators in connection with the budget stalemate which led to the state budget (and delayed UW System salary plans) in 1999. I served as a faculty representative to several UW System working groups or task forces on the topics of technology, assessment of administrative "efficiencies," and multicultural and underrepresented populations in the UW System. I also attended the orientation meetings with System President Lyall for the new UWW Chancellor, Jack Miller, and his meetings with Academic Affairs officers.

Through the opportunities afforded me in this position I developed a more complete understanding of the workings of the UW System, and a more accurate view of the place that UW Whitewater holds in the state higher education system. In addition, I have a fuller appreciation of the legislative forces that effect both what we do, and the resources available for education.

One quarter of my current position was service-oriented, as assistant chair of the Music Department.

College of Arts and Communication Promotions Committee, 1997-present

Other Service Activities:

UW System & University

- Member and only faculty representative, UWS Interim/Summer School Task Force
- UWS Instructional Technology Task Force
- UWS Assessment Working Group
- Faculty Senate Executive Committee (until Spring 2003)
- University Salary Committee (until fall 1999)
- College Salary Committee, until 2000
- College Promotions Committee 1996-present
- Guest Artist sponsor: John Urness, Principal trumpet, State of Mexico Orchestra
- Saxophone Search Committee (part time position) summer, 2000
- Chair, Saxophone Search Committee (tenure track position) 2000-01
- Music Technology Faculty Search, 2001-02 and 2002-03
- Music Education Faculty Search Committee, 2002-03
- Music Scholarship Coordinator (1997-present)
- Department Promotion and Tenure Committee
- Bramblett Memorial Chamber Music Series Committee
- Coordinator, Whitewater Faculty Brass Quintet
- Audition panels for Wisconsin Chamber Orchestra auditions 1999, 2000
- Audition panels for Madison Symphony auditions 1999, 2000
- Adjudicator, Wisconsin Chamber Orchestra Young Artist Concerto Competition, 2001

### Kathryn Hartgrove

Serves on the Recruitment Committee for the Music Department. Academic year 2003-2004.

Serves on the Assessment Committee for the Music Department. Academic year 2003-2004.

Will be advise ten or more students for the academic year 2003-2004.

### Glenn Hayes

Hosting the Wisconsin State High School Marching Band Championship, annually.

Serving as a member of the Wisconsin Comprehensive Musicianship through Performance Project.

Serving as the State Chair of the Wisconsin College Band Directors National Association.

Serving as Camp Director and Conductor for the Warhawk Summer Band Camps.

Attending the Midwest International Band & Orchestra Clinic every year.

### Christine Johansen

Serves as the Auditions coordinator for the Wisconsin Music Teachers Association for District Auditions and the College/University Coordinator for Badger State Auditions.

Presented two lecture recitals at Fairhaven Retirement Center: "Haydn and Eisenstadt," and "Gems in Selected Choral/Orchestral works of Bach."

Served on the College Student Recognition Committee. UW-Whitewater, 2001-3.

Served on the Music Department Theory Reorganization Committee (2000) and the Facilities Committee (2001). UW-Whitewater.

Served as the Music Department Recording Booth Student Worker Supervisor. UW-Whitewater, 2002.

Served as Faculty Accompanist for John Tuinstra's Faculty Recital. UW-Whitewater, 2002.

Served as Student Accompanist for numerous Student Junior and Senior Recitals, as well as student juries. UW-Whitewater, 1998-2003.

### Harry Johansen

Serves the Wisconsin Choral Directors Association as Chair for Repertory and Standards for Community Choirs, and as a Assistant Conductor of the annual WCDA Collegiate Honor Choir.

Presented two lecture recitals at Fairhaven Retirement Center: "Haydn and Eisenstadt," and "Gems in Selected Choral/Orchestral works of Bach."

Serves as Director of the UW-Whitewater Choir and Strings Camp, annually since 1990.

Serves as Coordinator of Music for Commencement, and Coordinator of New Student Auditions, annually.

Serves as Director of the Fall Choral Festival and the Middle School Choral Festival, annually.

Music Department Chair

Carlene McMonagle

Serving as Coordinator of Voice Studies in the Department of Music. Academic year 2003-04.

Serves as a member of the Music Department Recruiting Committee, and in that capacity attended weekly committee meetings, hosted an information table at the Admissions Department Fall On Campus Event, visited numerous high schools and did some workshops with high school students. Academic year, 2002-03.

Served as Faculty Adviser and guided the student chapter of the National Association of Teachers of Singing to official campus recognition (an organization which I founded in 1999). Academic year, 2001-02.

Serves on six committees, including the Orientation and Admissions Sub-Committee, which I chaired. I also began a two-year term as North Central Regional Governor and a member of the national board of the National Association of Teachers of singing. Academic year, 2000-01.

Served my fourth and final year as a member of the Academic Staff Assembly's Economic Issues Committee. This committee was responsible for the development of the documents used to separate Academic Staff Merit Awards from Faculty Merit Awards. Academic year, 1999-2000.

Matthew Sintchak

Hosted the Midwest conference for the North American Saxophone Alliance. University of Iowa, IA, March 2001.

Audition Day coordinator. UW-Whitewater, 2003-4.

Invited to present a lecture at the Wisconsin Music Educators Association annual state conference. Madison, WI, October 2002.

Adjudicate at numerous solo/ensemble festivals. WI, IA, WY, IL.

Hosted numerous guests at UW-Whitewater (2001-present) and University of Iowa (1999-2001) such as David Gould (NYC, 2002), Ancia Saxophone Quartet (Minneapolis, 2002), Doug Little Jazz Quartet (Minneapolis, 2002), Jose Encarnacion (Puerto Rico, 2003), Vienna Saxophone Quartet (Vienna, Austria, 2000), Eugene Rousseau (Indiana University, 1999), Ramon Ricker (Eastman School of Music, 2001), Jean-Michel Goury (Paris, France, 2001), Rova Saxophone Quartet (San Francisco, 1999).

### John Tuinstra

Instrument Design Consultant: Deg Music Products, Inc., Willson Brass Instruments International, and Weril Band Instruments International.

Chair, Bramblett Memorial Chamber Music Series. This committee is responsible for choosing the classical chamber music artists for the Young Auditorium Chamber Music Series.

UWW. 2002-Present. Recruiting Committee. This committee is responsible for the Music Departmental Open House, Audition Days and recruiting publicity.

UWW. 2003. Young Auditorium Director Search. Responsibilities included screening of candidates, contacting references and interviewing candidates.

UWW. 2003. Department of Music, Musicology Search. Responsibilities included screening of candidates, contacting references and interviewing candidates.

UWW. 2003. Department of Music, Choral Conductor Search. Responsibilities included screening of candidates, contacting references and interviewing candidates.

### Benjamin Whitcomb

Initiated, organized, and ran Musical Mosaics, a faculty chamber music series designed to raise scholarship money for music students. UW-Whitewater, 2002-2004.

Serves as President Elect of the Wisconsin Chapter of the American String Teachers' Association. Wisconsin, 2002-2004.

Initiated, organized, and ran the Theory/Musicology Colloquium, a lecture series for students and faculty. UW-Whitewater, 2000-2004.

Served as a Regional Director of Wisconsin Cello Society. Wisconsin, 2000-2005.

Served on the faculty of the National String Workshop. Madison, Wisconsin, 2000.

Wisconsin Cello Society Regional Director. 2000-2004.

### Carmen Wiest

Wiest, Carmen. Recruiting Committee member. Whitewater, 1998-2003.

Recruiting Committee chair. Whitewater, 2002-2003.

Service on numerous ASTA committees. Wisconsin, 1998-2003.

School Visits throughout Wisconsin for recruiting. Wisconsin, 1999-2003.

Numerous workshops and master classes on campus that bring teachers and high school string players to Whitewater. Whitewater, 2000-2003.

### Steve Wiest

2003: Appointed to a blue-ribbon panel to plan the 2005 national NAACP meeting in Milwaukee.

1999-2001: Vice President of the Wisconsin Chapter of the International Association For Jazz Education.

2001-2003: President-Elect of the Wisconsin Chapter of the International Association For Jazz Education.

2003-: President of the Wisconsin Chapter of the International Association For Jazz Education.

1999-Present: Webmaster for the Wisconsin Chapter of the International Association For Jazz Education.

1999-2002 Served on the University Audit and Review Committee

1999-2003 Performed many clinics and master classes throughout the Midwest to recruit students to UWW

Served on the Regents Meeting Task Force. Organized the entertainment.

Appointed to a blue-ribbon committee to plan the 2005 NAACP National Convention in Milwaukee.

2003-present: Serve on the University Diversity Committee.

Tobie Wilkinson

Principal Timpanist, Wisconsin Chamber Orchestra for the 2002-2003 season.

Percussionist with the Racine Symphony Orchestra.

UWW Music Department Recruiting Committee.

Wisconsin Chapter of the Percussive Arts Society, Secretary Elect.

Cathi Wilson

Adjudicator, National PTA Reflections Program, Primary and Intermediate Musical Compositions, 2000, 2001.

Music Director, Iowa/Conference of Seventh-day Adventists Camp Meeting, 2000 – 2003.

Editorial Assistant, *International Journal of Music Education*, No. 38, 2001, and No. 39, 2002.

Editorial Assistant, *Music Education International*, No. 1, 2002.

Adjudicator, Christian Academy Music Contest, Columbia, MO, Spring 2002.

Audit and Review, 2003

**Assessment Tools**

**for**

**Performance**

Audit and Review, 2003

**Assessment Tools**

**for**

**Performance Classes**

Audit and Review, 2003

**Assessment Tools**

**for**

**Academic Classes**

Audit and Review, 2003

**Assessment Tools**

**For**

**Music Education**

**and**

**Practicum in Directed Teaching**

