

### **Optional Response**

**Institution:**                   **The University of Wisconsin-Whitewater**  
**Department of Music**  
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**Whitewater, WI 53190-1790**

**President's name:**           **Jack Miller, Chancellor**

**Music Executive:**           **Janet R. Barrett, Chair of the Music Department**  
**(John C. Webb at the time of the visit)**

**Date of Visit:**               **March 13-14, 2000**

## Q. Standards Summary

- 1. Bachelor of Music in Performance, Instrumental.** The Visitors were unable to confirm that the institution is addressing the NASM standard which requires: “orientation to and experience with the fundamentals of pedagogy” for students in the instrumental track (HB 1999/2000, VIII.A.3.a, p. 82).

### RESPONSE:

Instrumental majors in the BM Performance emphasis are required to take the course 150-443, Literature of the Major Performing Area, 2 credits, the description of which reads: “designed to acquaint the student with the literature of his/her major performance medium through performance, recordings, and analysis.” We plan to revise the course title and course content to reflect the pedagogy of the instrument as well as the literature.

The revised title and course description will be: 150-443, Literature *and Pedagogy* of the Major Performing Area, “designed to acquaint the student with the literature *and pedagogy* of his/her major performance medium through performance, recordings, and analysis *and instructional methods for the instrument.*”

Although this appears to be an omission in our curriculum at this time, the pedagogical emphasis is currently addressed in frequent, required seminars in the performance area. We believe, however, that the curricular revision will strengthen the program.

This curricular change will bring instrumental performance majors in equivalence with the required literature and pedagogy requirements for BM Performance majors in voice.

- 2. Bachelor of Music in Music Education, Choral.** The Visitors were unable to confirm that the institution is addressing the NASM standard, applicable to this degree, which requires: “whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential” (HB 1999/2000, VIII.J.3.b[3], p. 90), as revised November 1999; Self-Study p. 77, par. 5, notwithstanding).

### RESPONSE:

The Wisconsin Department of Public Instruction offers teacher licensure in three distinct emphases within music: Choral, General, and Instrumental Music. No comprehensive, “umbrella” music license is offered. The licensure rules have recently been revised for each of the emphases (a copy of these new rules, known as PI 34, is attached). We are currently revising our music education curriculum to reflect these new standards. As you will notice, choral music educators are not required to demonstrate specific knowledge and skill of wind, string, and percussion instruments as part of these standards.

We feel, however, that current choral music education majors are receiving functional knowledge of instruments, primarily through the course, 150-453, Arranging, 2 cr. The course

description reads: “A study of orchestration, band scoring, and writing for small instrumental ensembles, emphasizing fluency in score reading and transpositions. Students will also be presented with an introduction to basic choral arranging principles.”

In the Arranging class, all students gain fluency with transpositions, in addition to acquiring knowledge of individual instruments’ capabilities and limitations. Characteristic or idiomatic writing for these instruments is also addressed. Demonstrations of all orchestral instruments—solo and in combination—are used to reinforce required outside reading and listening. Of practical note, one day is devoted specifically to theater orchestration, as choral education majors will perhaps be involved in staging musicals at their schools. Scoring practices unique to the pit are examined, and strategies for dealing with impracticable woodwind “doubles” are included.

Examinations in Arranging include not only ranges and transpositions but idiomatic characteristics that influence scoring. Projects completed by Arranging students include transpositions of keyboard works for woodwind and brass ensembles, for which they prepare score and parts. These arrangements are sight-read and recorded, as is the final project, an arrangement for full band or orchestra.

In this manner, we feel we are accommodating the intent of the recommendation within our current offerings for Choral Music Education majors.

**3. Bachelor of Music in Music Education, Instrumental.** This degree appears to require 7 credits of ensemble—which are further specified and refined in the *UWW Undergraduate Bulletin*, page 87, footnote 5—which appear to be exclusively large ensembles with no reference to required small ensembles. From this evidence, it is not clear to the Visitors that the institution is in compliance with the NASM standard, applicable to this degree, which requires: “experience . . . in both small and large instrumental ensembles” {HB 1999/2000, VIII.J.3.b(6 [b]), p. 90}.

RESPONSE:

To address the small ensemble requirement, we plan to revise our Music Department Handbook to require that “all students seeking a Bachelor of Music in Instrumental Music Education must perform a selection of chamber music on a departmental recital.” In effect, we feel this is already happening in our program, but we plan to include a specific note in the Handbook and Bulletin to underscore this expectation. We believe these performances satisfy the intent of the requirement as non-conducted, student chamber music experiences.