



College of Arts and Sciences

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8 September 2016

MEMO

TO: Kate Miller
Provost/VPAA

FROM: Paula M. Lutz
Dean, Arts and Sciences

RE: Program Review for Music B.A. and Bachelor of Music in Performance—Dean's recommendation

The Department of Music has three bachelors degrees—the B.A. in Music, the B.M. in Performance, and the B.M. in Music Education. The first two of these are under review, but all three are discussed in the program review document since the core curriculum is the same for all three. All are Tier 1 in UW's assessment matrix.

The B.A. in Music is the broader liberal arts degree for students who desire a career associated with music but not as a performer or teacher. The 'interesting thinkers' are found here and may use the degree to enter areas such as music technology or music therapy. The B.M. in Performance students are the top players and contributors whose skills elevate the quality of all the ensembles. Their intention is a career as a performer. The B.M. in Music Education trains teachers with broader performance skills and a full background in educational pedagogy. However, these are interlocking degrees as shown in the charts in the review document. Each makes the others better, and removing one would reduce the quality of the whole.

I will comment that I first investigated the possibility of having only one degree with three options. It is now clear to me that their accrediting agency, NASM (National Association of Schools of Music), has made the historical distinction of having three separate degrees at its top quality institutions. One degree with three options is found at smaller, much lower prestige (lower quality) schools as shown in the tables presented in the program review. This is widely accepted across the discipline and affects the perception of these degrees in the job and graduate school 'markets.' In addition, there would be no cost savings to eliminating any of these degrees as the core is common to all three. The recent investment in the performing arts at UW (the BCPA renovation) also emphasizes the importance of this selection of degrees to the cultural foundation of our state. Therefore, **the dean's recommendation is to maintain all three degrees in current form.**

Academic Program Review

Title of Program:

Bachelor of Arts Music (MUSC)

Bachelor of Music (MUSP)

Bachelor of Music Education (MUED) Not under review.

The Department of Music at the University of Wyoming offers a complete undergraduate curriculum, with emphasis on the knowledge, understanding, and skills in music performance, music teaching, and music learning. Qualified students are attracted through adequate funding for outreach, recruiting, and publicity. A quality learning environment (up-to-date technology, well-appointed classrooms, excellent performing areas, quality music education teaching centers, and adequate studios, offices, practice rooms, and storage) is provided to enhance learning and creative activity of all students and faculty. The Department cooperates with the Wyoming Professional Teaching Standards Board to offer the curriculum and experiences which meet or exceed the Music Education and Professional Education Certification Standards of the State. Opportunities are provided for student leadership and participation in performing, teaching, and professional organizations such as MENC, NATS, ASTA, and ACDA. The UW Department of Music is a cultural leader in the state and region and boasts a faculty with national and international reputations.

There are three undergraduate degrees in the Department of Music. The Bachelor of Arts in Music and the Bachelor of Music in Performance degrees are the only degrees under review, but the core curriculum for the three undergraduate degree programs in Music is identical, so an overview of the entire undergraduate music program is useful. While the common core serves all of the music majors, the three distinct degree programs are all critical to the success and high level of excellence in the Department of Music. Since the three degrees in the Department of Music share curriculum, there would be no cost savings if any one of them were eliminated. Three very different types of students enroll in our varied degree programs and all contribute to our excellent ensembles. If the BM or BA were to be eliminated, the quality of ensembles would go down, as would the reputation of our department in the region. If all degrees were to be combined under one umbrella degree, we would be one of only two flagship institutions in the country without at least two defined academic programs for the professional degree tracks in performance and music education and a general baccalaureate arts degree with an emphasis in music.

Music as an integrated program with distinct specializations:

Music degrees throughout the country come under a variety of titles. For example, The UW Department of Music offers the Bachelor of Arts, the Bachelor of Music in Performance and the Bachelor of Music Education degrees. Some small liberal arts colleges only offer the Bachelor

of Arts degree or the Bachelor of Science degree with emphases. However, this type of single degree with multiple emphases is usually found only in small departments without fully-fledged music programs. In general, larger music programs at state universities have the more specific degree titles and smaller programs use the Bachelor of Arts or Bachelor of Science degree with emphases.

Degree titles at the University of Wyoming:

While there are a variety of degree titles available in the music field, it is important to note the unique nature of each degree and the importance of particular degree titles. By offering three degrees with the specific title BA, BM and BME, we are providing students with three unique music training experiences: a general music experience that can be tailored to the student's interests and needs (BA), a pre-professional performance track (BM), and preparation to be a music educator in the public schools (BME).

The **Bachelor of Arts degree in Music** (BA) serves students who have a keen interest in music, but who don't usually pursue graduate work or immediate careers in music education or performance. The true liberal arts education is emphasized as the degree offers flexibility to enroll in classes outside of music that enhance marketability in both music, and non-music related fields. Career choices most often pursued by graduates who have earned the BA, UW Alumni included, are:

- Music therapy, medical profession
- Arts management
- Arts administration (The current Director of the WY Arts Council is a UW graduate with a BA in Music.)
- Arts marketing and promotion
- Professional church musician
- Music ministry
- Radio programming
- Recording / Broadcast engineer
- Music technology (App production, media music selection consultant)
- Law (artist contract law, legal arts representation)
- Film and television score composition and/or arranging

Students in the BA degree track are valuable contributors to performance ensembles and are required to take applied lessons on their respective instrument or voice. The required discipline and frequent real-time assessment students undergo as collegiate level musicians is a contributing factor to their success in a wide variety of careers outside of music. To this end, the Bachelor of Arts degree in Music serves a distinct purpose, offers relevant experience, and remains attractive to multi-talented students. Students who pursue the BA, do not usually have the performance level necessary to matriculate into a Bachelor of Music Performance or a Bachelor of Music Education degree.

The **Bachelor of Music in Performance** (BM) is a professional degree that serves exceptionally talented students who have had extensive pre-college training, including private lessons. Piano and string majors average 10-12 years of private lessons and wind and percussion instruments average 8-9 years of lessons before matriculation into a degree program. This degree is the most training intensive for those who want to pursue a professional performance career in music. This degree attracts the highest level of players and the ones who create the top echelon of all of our ensembles. The BM degree program affords more instructional lesson time on the instrument, two degree recitals, and specialized preparation for graduate study or a career performing as a professional musician. Bachelor of Music Performance students are the highest level performers in the Department and often go on to graduate school and careers as performing musicians. Career choices most often pursued and attained by UW graduates who have earned the BM Performance degree are:

- Graduate School - UW students have been accepted at the top music institutions in the country including: The Eastman School of Music, The Juilliard School, Northwestern University, Indiana University, University of Michigan, University of Colorado at Boulder, New England Conservatory, and the Birmingham Conservatoire (UK), the University of Texas, The University of North Texas.
- Professional orchestral musician
- Professional jazz musician
- Faculty at music schools
- Broadway musical theatre performer
- Orchestral conductor
- Grammy Award winning performer
- Arts administration and management

Students in the BM degree program are vital to the high level of our top ensembles in every area. These outstanding performers help Department of Music ensembles to be regularly chosen for national and international performances. They are the Department ambassadors who attract other students to the program no matter what degree they choose and represent us in the music profession nationally. Often they are competition winners and the students who bring us a national reputation.

The **Bachelor of Music Education** (BME) is specifically designed for students seeking to teach music in the areas of instrumental (band and orchestra), choral, and general music. Aligned with state federal expectations and licensing requirements, music teacher preparation programs include rigorous entrance and exit examinations, in the form of systematic decision points, mid-program proficiency reviews, and capstone assessments embedded in the student teaching internship. Through focused attention on elementary and secondary music teaching methods and multiple practical field-teaching experiences, the program of study guides pre-service teachers toward demonstrated competency of teacher standards including content and pedagogical knowledge, planning and implementing instruction, awareness of learning styles and diverse student needs, diagnostic/formative/summative assessment, learning environment, and professional and ethical behavior.

Students earning the BME degree are certified to teach in a variety of Pre-K through 12th Grade settings, including:

- Pre-K/Early childhood music education
- Elementary general music programs
- Elementary instrumental music programs
- Secondary instrumental and choral music programs
- Piano and Guitar classes
- Music technology classes
- Music history, theory, or appreciation classes
- Alternative ensembles such as jazz, mariachi, steel drums, popular music, or winter guard/drumline

High expectations are placed on students in the BME program to demonstrate competencies as both musicians and teachers. The intensive program of study in music education, along with performance requirements in ensembles and recitals, assure pre-service teachers will successfully serve as model musicians and pedagogues for future music learners.

The Bachelor of Arts degree in Music is known nationally as a liberal arts or general and less intensive training experience. The Bachelor of Music is widely considered to be the standard degree for pre-professionals in performance, substantiated by years of musical training before the university experience. The Bachelor of Music Education is the standard degree for educators, certifying the correct credentials and collaborations with educational boards and entities for certifications.

There is no other program or unit at UW that can fulfill the specific training requirements of any music degree. Each student trains specifically on his or her chosen instrument, gains theoretical and historical knowledge, performs in ensembles, hones musical skill, and increases reading and comprehension of the language of musical notation. Each degree program provides specific professional or liberal arts experience to allow the student to be marketable with their chosen degree program. By offering all three distinct music degree programs, we are offering the students of our state and region a choice in how they want to gain the credentials that are nationally recognized to garner a common standard of training and preparation in each music field. Our degree programs offer flexibility for the future student in a changing world.

Comparator institutions and their types of degrees:

The following table shows music degrees offered at comparator institutions. Since the music core curriculum is common to all music degrees, it is standard practice to offer multiple degrees at the undergraduate level. Note that the degree titles BM (Bachelor of Music in Performance) BME (Bachelor of Music Education) and BA (Bachelor of Arts) are the preferred degrees at comparable or larger programs.

Common degrees in music programs at comparator institutions.	
University	Degree
University of Northern Colorado	BA in Music, BM in Music Performance, BM in Music Business, BM in Music Ed.
Montana State	BA in Music, BM in Music Ed., BA in Music Technology
University of Montana	BA in Music, BM in Composition, BM in Performance, BM in Music Ed.
South Dakota State University	BM in Music Ed., BA in Music, BA in Music-Entrepreneurship Specialization
University of South Dakota	BM in Performance, BM in Music Ed., BA in Musical Arts
North Dakota State University	BM in Performance, BS in Education, BA in Music, BS in Music
University of North Dakota	BM in Music Ed., BM in Performance, BA in Music
University of New Mexico	BA in Music, BM in Performance, BM in Jazz Studies, String Pedagogy, Theory & Composition, BM in Music Ed.
New Mexico State	BM in Music Ed., BM in Performance
Utah State University	BM in Music Ed., BM in Performance, BS in Music Therapy, BM in Piano Pedagogy
University of Utah	BM in Composition, BM in Performance, BM in Music Ed. -Choral, Instrumental, BM in Musicology, BM in Music History and Lit., BM in Music in Theory
Oklahoma State University	BM in Performance, BM in Music Ed., BM in Music-Elective Studies in Business, BA in Music
University of Nevada-Reno	BA in Music, BM in Music Ed., BM in Applied Music (Performance)
Rhode Island University	BA in Music, BM in Music Performance, BM in Composition, BM in Music Ed.
Idaho State University	BA in Music, BM in Performance, BS in Music, BM in Music Ed.
University of Maine	BA in Music, BM in Music Ed., BM in Performance

Kansas State University	BM in Composition, BM in Performance, BM in Musical Theater, BA in Music
Colorado State University	BM in Music Ed., BM in Music Therapy, BM in Performance, BM in Performance-Jazz Studies Option, BM in Composition, BA in Music,
Texas Tech University	BA in Music, BM in Composition, BM in Performance, BM in Theory
Washington State University	BM in Music Ed., BM in Performance, BM in Composition/Theory, BA in Music
Auburn University	BM in Performance, BA in Music, BM in Music Ed.
University of Nebraska-Lincoln	BA in Music, BM in Composition/History/Theory, BM in Music Ed., BM in Performance
Arizona State University	BA in Music, BA Music Culture, BM in Music Ed., BM in Music Therapy, BM in Performance, BM in Theory & Composition
University of Arizona	BA in Instrumental Studies, Integrated Studies, Theory/History/Criticism, Vocal Studies, BM in Composition, Performance, Jazz Studies, Music Ed.
University of New Hampshire-Main	BA in Performance Studies, BA in Composition, BM in Performance, Composition, BM in Music Ed.
University of Vermont	BA of Arts, BM in Music, BS in Music Ed., Technology & Business concentration, Jazz Studies
University of Toledo	BM in Performance, BM in Music Ed., BA in Music
Western Michigan University	BA in Music, BM in Performance, BM in Music-Ed., BM in Music Therapy, BM in Composition
Kent State University	BA in Music, BM in Performance, BM in Music Ed., BM in Composition, BS in Music Technology
Mississippi State University	BA in Music, BM in Music Ed.
University of Akron- Main	BA in Music, BM in Performance, BM in Composition, BM in Music Ed.
University of Alaska Fairbanks	BA in Music, BM in Performance, BM in Music Ed.
Northern Illinois University	BA in Music, BM in Music Composition, Music Ed., Performance
Oregon State University	BM in Music Ed., BM in Performance, BM in Music Production
University of Alabama	BM in Performance, BM in Composition, BM in Music Theory, BM in Music Therapy, BA in Music, BA in Music-Arts Administration, BS in Music Ed.

Non-Comparator Institutions:

The following smaller, service departments offer only the BA degree in music with emphases. These programs are less respected in the field, cannot offer the number and quality of ensembles found in the Department of Music at UW, and attract less accomplished students. These are not the types of programs to which we should compare ourselves.

<u>University</u>	<u>Degree</u>
Azusa Pacific University	BA in Music Education, BA in Applied Music, BA in Theory
Adams State University	BA in Music Education, BA in Music (Emphasis in Performance), BA in Music
University of the Virgin Islands	BA in Music Education
Clayton State University	BA in Performing Arts Concentration in Music Education, BA in Performing Arts
Regis College	BA in Music Performance, BA in Music (and Music Education)
Grand Canyon University	BA in Music Education, BA in Music (Emphasis in Performance)
McNally Smith College	BA in Music Performance
University of the Incarnate Word	BA in Music Performance, (they also have BM in Music Education)
Texas Woman's University	BA in Music Performance, BA in Music (Education Certification), BA in Music
California State University East Bay	BA in Music Education, BA in Music

Indicate whether undergraduate or graduate program/specialization:

Undergraduate degrees:

Bachelor of Arts in Music (BA)

Bachelor of Music Performance (BM)

Bachelor of Music Education (BME) (not under review)

Graduate degrees:

Master of Music in performance (MM) (not under review)

Master of Music Education (MME) (not under review)

Department and College:

Music, College of Arts and Sciences

Department Head Name and contact information:

Dr. Theresa Bogard, Buchanan Center for the Performing Arts 2047, 766-3894

1. Program Demand:

a. Number of graduates over 5-year period:

Undergraduate degrees awarded:

Bachelor of Arts in Music	35
Bachelor of Music in Performance	33
Bachelor of Music Education	52
Bachelor of Music in Theory and Composition	1
Discontinued 2011	

Undergraduate minors-MUSC: 19

TOTAL UNDERGRADUATE DEGREES AWARDED 121

Graduate degrees awarded:

Graduate MM Performance:	33
Graduate MME Music Education:	29
Graduate Certificate in Music Performance:	6

TOTAL GRADUATE DEGREES AWARDED 62 plus 6 certificates

b. Enrollment in major over 5-year period.

The following data is from OIA.

**Department of Music Duplicated
Headcounts, All Sites
End of Semester**

Total Majors	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Music					
Bachelors	26	34	34	38	26
Masters	10	13	21	20	21
Total	36	47	55	58	47
Music					
Bachelors	65	71	69	76	67
Masters	3	3	27	25	3
Total	68	74	96	101	70
Music Performance					
Bachelors	43	38	37	32	32
Music Performance Certificate					
Certificate	9	5	2	7	10
Music Theory & Bachelors	1	---	---	---	---
Total Majors					
Certificate	9	5	2	7	10
Bachelors	135	143	140	146	125
Masters	13	16	48	45	24
Total	157	164	190	198	159

Enrollment in the Department of Music has remained stable for the last five years. The larger graduate numbers in Fall 2013 and Fall 2014 coincide with the enrollment in our summer only master's program in music education (MME). This program is offered during three summers with one to two years off in between cohorts.

2. Program Quality: Is the program of high quality?

a. Program accreditation

i. For programs currently accredited include:

1. Name of accrediting body/organization: Accredited since 1946.
NASM – National Association of Schools of Music

2. Date most recently accredited: 2015

3. Next reaccreditation date: 2025

4. List recommendations from most recent visit and progress to date.

The accreditation of the Department of Music is currently in deferral. The two items of concern are:

Lack of one music education faculty position. (Our second music education faculty member retired in spring 2015 and we have not been able to rehire because of budget problems in the College of Arts and Sciences.)

Lack of sufficient funds for instrument maintenance and replacement. (Also impacted by budget cuts from the College of Arts and Sciences over the past five years.)

Please see Appendix A for the Optional Responses submitted to the National Association of schools of Music in regards to the visitor's report since the March 2015 site visit. Appendixes to the optional response have not been included in this review document. Notes from the Visitor's Report are contained within the Optional Response.

b. Credentials of faculty

- i. Include a list of all faculty by name, highest degree and discipline of highest degree.

Robert S. Belser – Doctor of Musical Arts (Conducting)

Theresa Bogard – Doctor of Musical Arts (Piano Performance)

Holly Dalrymple – Doctor of Musical Arts (Choral Conducting)

John Fadial – Doctor of Musical Arts (Violin Performance)

Joe Falvey – Doctor of Musical Arts (Horn Performance)

Michael Griffith - Doctor of Musical Arts (Orchestral Conducting)

Anne Guzzo – Doctor of Philosophy (Theory and Composition)

Nicole Lamartine - Doctor of Musical Arts (Choral Conducting)

Ben Markley - Doctor of Musical Arts (Jazz Studies)

Blake McGee - Doctor of Musical Arts (Clarinet Performance)

Scott Meredith - Doctor of Musical Arts (Trumpet Performance)

James Przygocki – Master of Music (Viola Performance)

Crystal Sieger – Doctor of Philosophy (Music Education)

Sherry Sinift – Master of Music (Violin Performance)

Jennifer Turpen - Doctor of Musical Arts (Saxophone Performance)

J. Scott Turpen - Doctor of Musical Arts (Saxophone Performance)

Beth Vanderborgh - Doctor of Musical Arts (Cello Performance)

Chi-Chen Wu - Doctor of Musical Arts (Piano Performance)

Katrina Zook - Doctor of Musical Arts (Vocal Performance)

Breakdown of Gender and Ethnicity-

Women-	10
Men-	9
White-	18
Asian-	1

See Appendix B for details regarding numbers of recordings, performances, and publications since 2011. There is minimal opportunity for grants in the arts compared to other disciplines.

c. Program reputation

- i. If program is ranked, include rank and by what organization.
- ii. Include a brief description of any other indicators of program reputation such as demand (e.g. waiting lists or over enrollment) for admission into program, employer data/feedback, etc.

The Department of Music is an audition only undergraduate program. All entering students must audition on set audition dates in early spring semester of the year before matriculation. During the 2015/16 academic year 88 students auditioned to enter the program and 41 are matriculating in the Department this Fall. Entrance by audition only was instituted in Spring 2009. By accepting higher quality students, retention in the Department has increased.

d. Curriculum of major or specialization

- i. Include a list of courses by prefix, number, title required in the major or specialization (do not include general education course unless required as part of the major requirements.)

The music curriculum for the three undergraduate degrees in the Department of Music can be seen below. Each degree has unique entrance requirements, curricular outcomes and performance requirements, but the core curriculum is the same.

<u>Freshman—Fall Semester</u>			
	<u>BA</u>	<u>BM—Performance</u>	<u>BM—Education</u>
MUSC 1000 Convocation	✓	✓	✓
MUSC 1030 Written Theory 1	✓	✓	✓
MUSC 1035 Aural Theory 1	✓	✓	✓
MUSC 1290 Elem. Class Piano 1	✓	✓	✓
MUSC 2080-2270 Applied Lessons II	✓	✓	✓
MUSC 1370-1480 Ensembles	✓	✓	✓
<u>Freshman—Spring Semester</u>			
MUSC 1000 Convocation	✓	✓	✓
MUSC 1040 Written Theory 2	✓	✓	✓
MUSC 1045 Aural Theory 2	✓	✓	✓
MUSC 1025 Intro to Music Ed			✓
MUSC 1003 Intro to Music Life	✓	✓	✓
MUSC 1295 Elem. Class Piano 2	✓	✓	✓
MUSC 2080-2270 Applied Lessons II	✓	✓	✓
MUSC 1370-1480 Ensembles	✓	✓	✓

<u>Sophomore—Fall Semester</u>			
	<u>BA</u>	<u>BM—Performance</u>	<u>BM—Education</u>
MUSC 1000 Convocation	✓	✓	✓
MUSC 2030 Written Theory 3	✓	✓	✓
MUSC 2035 Aural Theory 3	✓	✓	✓
MUSC 2050 Hist. Survey 1	✓	✓	✓
MUSC 2290 Elem. Class Piano 3	✓	✓	✓
MUSC 3080-3270 Applied Lessons III	✓	✓	✓
MUSC 1370-1480 Ensembles	✓	✓	✓
MUSC 1310 PSM: Brass 1			✓
MUSC 1330 PSM: Strings 1			✓
MUSC 1340 PSM: Voice 1			✓

<u>Sophomore—Spring Semester</u>			
MUSC 1000 Convocation	✓	✓	✓
MUSC 2040 Written Theory 4	✓	✓	✓
MUSC 2045 Aural Theory 4	✓	✓	✓
MUSC 2055 Historical Survey 2	✓	✓	✓
MUSC 2295 Elem. Class Piano 4	✓	✓	✓
MUSC 3080-3270 Applied Lessons III	✓	✓	✓
MUSC 1370-1480 Ensembles	✓	✓	✓
MUSC 1315 PSM: Brass 2			✓
MUSC 1335 PSM: Strings 2			✓
MUSC 1345 PSM: Voice 2			✓
MUSC 2395 Piano Prof.	✓	✓	✓
MUSC 3255 Sophomore Barrier	✓	✓	✓

<u>Junior—Fall Semester</u>			
	<u>BA</u>	<u>BM—Performance</u>	<u>BM-Education</u>
MUSC 1000 Convocation	✓	✓	✓
MUSC 4070 Conducting	✓	✓	✓
4080-4270 Applied Lessons IV	✓	✓	✓
MUSC 3380-3480 Ensembles	✓	✓	✓
MUSC 4030 Form and Analysis	elective	✓	
MUSC 4750 Marching Band Tech			✓
MUSC 1320 PSM: Percussion 1			✓
MUSC 1350 PSM: Woodwind 1			✓

<u>Junior—Spring Semester</u>			
MUSC 1000 Convocation	✓	✓	✓
4080-4270 Applied Lessons IV	✓	✓	✓
MUSC 3380-3480 Ensembles	✓	✓	✓
MUSC 4300 Instrumentation and Arranging		✓	✓
MUSC 4615 Inst. Ped.		✓	
Upper division Music Elective	✓	✓	
MUSC 1325 PSM: Percussion 2			✓
MUSC 1355 PSM: Woodwind 2			✓
MUSC 4380 Jazz Techniques			✓
MUSC 4620 Practicum in Music Education			✓
MUSC 4780 Ins/Choral Conducting			✓

<u>Senior—Fall Semester</u>			
	<u>BA</u>	<u>BM—Performance</u>	<u>BM—Education</u>
MUSC 1000 Convocation	✓	✓	✓
MUSC 5080-5270 Applied Lessons V	✓	✓	✓
MUSC 3380-3480 Ensembles	✓	✓	✓
Upper Division Music Elective	✓	✓	
MUSC 4040 Composition	elective	✓	
MUSC 4255 Elem. & Secondary Methods: Practicum			✓
MUSC 4265 Elem & Secondary Music Teaching Methods			✓
<u>Senior—Spring Semester</u>			
Convocation	✓	✓	
MUSC 5080-5270 Applied Lessons V	✓	✓	
MUSC 3380-3480 Ensembles	✓	✓	
Upper Division Music Elective	✓	✓	
MUSC 4700 Elementary Student Teaching in Music			✓
MUSC 4710 Secondary Student Teaching in Music			✓

- e. Distance delivery of program/major
 - i. Note if the program is offered online and/or at one of the off-campus attendance centers (e.g., UW-Casper)

University Studies classes are offered on-line through the Outreach school. They are always at capacity with a wait list.

MUSC 1000 Introduction to Music
 MUSC 4490 History and Literature of Rock and Roll

- f. Quality of Assessment Plan/data
 - i. Include a brief description of the program assessment plan and how the data are used to inform decisions related to program quality and student learning.

The primary type of assessment in all undergraduate degrees in the Department of Music is of musical performance. While typically subjective, it remains an important means to determine student growth. The Department administers three primary types of performance assessments which document growth over time: regular semester performance juries, the sophomore barrier (a more extensive jury performed at the end of the fourth semester), and for the Bachelor of Music Performance and Music Education degrees, the recital preview/senior recital. The senior recital is also an elective for the BA degree. Each assessment is considered formal formative assessment, and is reviewed by faculty members who provide ongoing feedback to students for improvement. A common assessment across areas—piano, brass, woodwind, strings, percussion, voice—is difficult, as each instrument/voice is unique in its demands on technique and musicality. However, the creation and implementation of a Music Student Progress Document in spring 2016 will allow for more uniform tracking of student growth across areas. On this document, faculty rate each student according to the specifics of the instrument for progress in preparation, technique, intonation, tone, rhythm, musicianship, repertoire, and delivery. As the Department continues to utilize the Document, data provided by the common assessment will indicate strengths and weaknesses within and across individual students, studios, areas, and the program as a whole. We can use the information gleaned to identify trends and make appropriate changes to instruction for the benefit of the students.

In addition to being an accredited program, all undergraduate degree programs in the Department of Music have a Tier 1 assessment status.

g. Strategic Plan

- i. Include a brief description of any plans for the program or specialization that appear in the college/department strategic plan (i.e., facilities upgrades, curriculum changes, on-line or off-campus delivery, enrichment learning opportunities, etc.)

Academic Plan

Department of Music, May 2014

Goal #1

Find additional funding to complete the renovation of the existing music wing in the Buchanan Center for the Performing Arts by Fall 2016. The UW Department of Music should be the flagship music program in the state, and first-class facilities are vital to that mission. While the new addition to the existing building will alleviate serious space issues for large ensemble rehearsals, academic classes, and faculty office space, the lack of acoustic isolation between studios and small classrooms in the old part of the building and acoustic treatment within each space is still a major health and safety concern for the department. Our 10-year National Association of Schools of Music (NASM)

accreditation site visit will take place in March 2015, and noise level/hearing safety is one of its major concerns.

Goal #2

Strengthen a thriving jazz studies program by hiring a tenure-track Director of Jazz Studies by Fall 2016. With the loss of CPM and the current dire financial climate at the College level, it is unclear how or when we will be able to seek approval to create this tenure-track position. The jazz area is one of our strengths, and this position would allow the possible development of a jazz studies degree that could be a valuable recruiting tool. We have lost several potential students for years to Colorado schools which offer similar degree programs.

Goal #3

Obtain and maintain 21st-Century recording technology equipment and teaching.

GOAL #4

Implement a replacement cycle for all department instruments: pianos, wind, percussion, strings. Because of the \$3M funding shortfall for the Fine Arts building project, we must rely on old, worn-out instruments to teach our instrumental music education classes. The common instrument used by all 177 music majors is the piano; it is the most critical and the most expensive (\$25,000 for a new upright and \$35,000-\$40,000 for a used grand piano). At the end of the building project, we will still need approximately 20 pianos to bring the department up to acceptable NASM standards.

GOAL #5

Request tenure-track line for brass. The brass area has 1 full-time tenure-track faculty member (trumpet). This creates a disproportionate amount of pressure on one individual to coordinate recruiting with part-time faculty in the other 4 brass areas for applied lessons, 7 large ensembles and 2+ brass chamber groups.

Progress on all department goals is excellent. Goal #1, #2 and #5 have been met. Progress has been made on Goal #3, and with the possible addition of differential tuition for courses in the arts, it is likely that Goal #4 will also be achieved.

3. Mission Centrality: Does the program advance the mission of UW including institutional strategy?

- a. Describe how the program supports the mission, vision and strategic goals of UW.

The three distinct degree programs in the Department of Music clearly support the mission, vision, and strategic goals of UW.

Mission: <http://www.uwyo.edu/president/mission-statement/index.html>

1. The University of Wyoming aspires to be one of the nation's finest public land-grant research universities.

The Department of Music boasts world-renowned faculty and nationally-recognized ensembles. Recent graduates in the BA and BM programs have been accepted into top-notch music graduate programs in the country. Graduates of the BM in Music Education are employed in all the major school districts in the state of Wyoming with a 100% placement rate for all students looking for positions.

2. We serve as a statewide resource for accessible and affordable higher education of the highest quality; rigorous scholarship; ... community development; and responsible stewardship of our cultural...resources.

The Department of Music provides regular outreach and in-reach through tours, performances, and by hosting festivals on campus as a connection to the state. The department provides over 200 performances each year on campus and across the state, and as the only university, we act as leaders for music in Wyoming. We strive to make connections with our community by providing opportunities for involvement through Community Band, Civic Chorus. Many music graduates choose to stay in Wyoming to teach in a music field.

3. As Wyoming's only university, we are committed to outreach and service that extend our human talent ... to serve the people in our communities, our state, the nation, and the world.

The Department of Music is a campus leader in outreach activities in Laramie, the state of Wyoming and the Rocky Mountain region. A few recent examples include The UW Singing Statesmen tour through Wyoming, Idaho, and Washington in 2015, the Chamber Orchestra trip to Denver in 2015, Bel Canto Women's Chorus tour through Wyoming in 2015, the UW Symphony Orchestra trip to Montana in 2014. Many students and faculty perform across the state and region for events every year, including Wyoming Jazz at Denver's Dazzle Jazz Club, the Happy Jacks at a Rockies game, and the Vocal Jazz Ensemble at the NW American Choral Directors Association in Seattle.

In addition to outreach, we host festivals on campus for high school students:

- Festival of Winds: approximately 200 band students from across the state and region
- Festival of Voices: approximately 100 choir students from across the state and region
- String Festival: approximately 50 orchestra students from across the state and region
- Jazz Festival: approximately 500 students from across the state and region
- Women' Choir and MAN CAMP: we expect 250 choir students from across the state and region
- Smaller festivals like Double Reed Day, Flute Day

Another form of community engagement is the UW String Project; a string education program that serves public school students from grades 3-12. Enrollment during the 2015/16 academic year was 120 students.

On-campus service performances are abundant, including commencements and special administrative events.

The Department of Music has an unsurpassed commitment to the people of Wyoming and this region. In the last two years alone, faculty and ensembles have performed, taught or given workshops in Cheyenne, Buffalo, Sheridan, Casper, Burns, Rock Springs, Evanston, Riverton, Green River, Thermopolis, Wheatland, Glenrock, Torrington, Lingle, Newcastle, Lusk, Cody, Worland, Afton, Moose, Moran, Ucross, Saratoga, Lander, Laramie, Rawlins, Powell, Jackson, Wamsutter, Greybull, Hyattville, Douglas and Gillette.

- b. Describe how the program contributes to other programs across campus (i.e., general education courses, minor or support courses, interdisciplinary program, etc.)

The Department of Music offers University Studies courses that are open to students from all majors, including many music history courses and all music ensembles and lessons. Non-major participation in ensembles is high with students from across campus participating each semester. In Fall of 2015, we served **337** non-music majors and in Spring 2016, we served **163**. The Western Thunder Marching Band is a large recruiter of non-major students every fall, and many of the non-auditioned ensembles boast large numbers of non-majors (e.g. up to 60% in The UW Singing Statesmen).

C3 MUSC 4265 Elementary and Secondary Music Methods
C3 MUSC 4330 Baroque Period
C3 MUSC 4340 Romantic Period
H MUSC 1000 Intro to Music
H MUSC 1390 Jazz Ensemble I

H MUSC 1405 Singing Statesmen I
 H MUSC 1430 Symphony Orchestra I
 H MUSC 3390 Jazz Ensemble II
 H MUSC 3405 Singing Statesmen II
 H MUSC 3430 Symphony Orchestra II
 H MUSC 4350 History and Literature of Jazz
 H MUSC 4990 History of Rock and Roll
 H MUSC 1417/3417 Civic Chorus I/II
 H MUSC 1400 Collegiate Chorale I
 H MUSC 3400 Collegiate Chorale II
 H MUSC 1415/3415 Bel Canto I/II

The general music courses such as Introduction to Music and History of Rock and Roll provide the non-musician with opportunities for musical knowledge without actually participating as a musician. **402** non-majors enrolled in these courses in the 15/16 academic year.

The music ensembles play a large part in the function of the university; many ensembles provide music for commencements, convocations, special administrative events, presidential addresses, trustee meetings, and other special occasions. The Western Thunder Marching Band is visible at every home football game, and the pep band plays for all home basketball games. In addition, our freshman music majors have taught “Ragtime Cowboy Joe” to all of the First Year Seminar classes. Our faculty have performed in collaboration with the Dance department in performances across campus. The presence of the Department of Music majors permeates the lifeblood of the university.

- c. Include placement data for graduates and indicate if graduates are working in the field or not.

A survey tool distributed to recent graduates via social media in August, 2016 shows (out of 260 respondents, graduation years 1996-2016):

Degree	Percent of 260
BA – Music (under review)	11.9%
BM – Performance (under review)	18.8%
BME – Music Education	46.5%
MM - Performance	11.5%
MME – Music Education	11.2%

After graduating with the Music degree, 63.5% of respondents found a job in the music field, 25.8% went to graduate school, and 10.8% found other opportunities outside of music. Given that the placement rate for graduates in both the BME and MME programs (not under review) is nearly 100% into the teaching field, these percentages are significant because the number of people who found work in the music field is larger than the percentage of graduates from both the BME and MME. This means that many of the BM and BA graduates are actually acquiring a music positions outside of teaching in the public schools (possibly private lessons, church music, recording, music business, etc.) or going on for further study in graduate school. A graduate training program in Music is usually only possible with a previous undergraduate degree in Music.

Out of 213 responses:

- 119 are employed in the music field in Wyoming
- 63 are employed in the music field outside of Wyoming, including England and Thailand
- 16 are not employed in the music field outside of Wyoming
- 15 are employed in Wyoming, but in a field other than music

d. Describe the uniqueness or duplication of this program across the UW.

In the realm of the arts, the Music degrees are distinctly unique in that they require specialization, training, academic study, and public performance. No other degree program or unit teaches the creation of music, although other areas often need music to function, such as Dance.

1. Cost: Is the program financially viable?

- a. Ratio of student credit hours per FTE: (AY 2014/15): **278**

- b. Direct instructional expenditures: (FY 2015): **\$2,903,022**
 - i. Per student FTE: **\$12,908**
 - ii. Per total degrees awarded: **\$50,052**
 - iii. Non-personnel expenditures per total academic FTE: **\$15,459**

- c. Course enrollment (See explanation below)
 - i. Number of classes falling under University minimums 95 (see explanation below).
 - ii. Lower-division courses falling under University minimums 31

The Department rarely has classes that fall under the University minimums, but when we do, they are cancelled. We may appear to fall under the minimums for a variety of reasons. Unlike other departments outside of the Fine and Performing Arts, many of our courses are “stacked.” These courses provide course numbers at three distinct levels to form one ensemble. Any one of these levels could be under the enrollment minimums, but combined, they create a complete ensemble. The size of the ensemble varies by genre and range from approximately 80 members down to 4-5 in a chamber music setting. See below for an explanation of stacked courses in the Department of Music. All applied lessons will show as under-enrolled, as well. By the nature of our field, we teach group 2 applied lessons on all instruments. These are weekly private lessons. Other unusual circumstances in course enrollments are included below.

Stacked courses and other special courses - Fall 2016

Date: 8/10/2016

Dept or Program: Music

Course prefix & number	section number	maximum seat capacity	Course name	Notes
1200-1270 through 5600-5670	all	N/A	Piano I through Voice VI	All applied lesson are stacked. The same instructors teach all the students in each level. Each person has a specialty in one instrument. In general, faculty do not play or teach more than one instrument. NASM provide guidelines about loads for applied lessons.
MUSC 1280/3280/5885	all	N/A	Collaborative Piano	Required class taken by undergraduates and graduate students.
MUSC 1290, 1295, 2290, 2295	all	8	Class Piano I, II, III and IV	There are only 8 pianos in the piano lab. We do not have room for more pianos, nor the funds to buy them. This class is required for music majors who have not had previous piano training.
MUSC 1370/3370/5770	all	N/A	Marching Band	This is a non-auditioned ensemble. All three levels of the course must be offered because of federal financial aid guidelines.

MUSC 1375/3375	all	N/A	Symphonic Band I, II	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1380/3380/5780	all	N/A	Wind Ensemble I, II and III	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1390/3390/5790	all	N/A	Jazz Ensemble I, II and III	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines. There are three jazz ensembles.
MUSC 1400/3400/5800	all	N/A	Collegiate Chorale	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1405/3405/5805	all	N/A	Singing Statesmen	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1407/3407/5807	all	N/A	Happy Jacks	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1411/3411/5811	all	N/A	Vocal Jazz ensemble	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1415/3415/5815	all	N/A	Bel Canto	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.

MUSC 1417/3417/5817	all	N/A	Laramie Civic Chorus	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1430/3430/5830	all	N/A	Symphony Orchestra I, II and III	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1440/3440/5840	all	N/A	Chamber Orchestra I, II and III	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1450/3450/5850	all	N/A	Percussion Ensemble	Auditions take place the week before school starts and into the first two days of classes. All three levels of the course must be offered because of federal financial aid guidelines.
MUSC 1480/3480	all	N/A	Chamber Music I: Guitar	There are very few guitarists in the Department. If they have a scholarship, they must enroll in two ensembles. The Jazz ensembles are the only groups that use guitars, and not all guitarists play Jazz. So, we have to have this small ensemble for them to meet degree and scholarship requirements. It is on an adjunct load taught for the same pay as a private lesson.
MUSC 1480/3480/5880	all	N/A	Chamber Music I, II and III: String Ens	String chamber groups all register under the same number and are formed when the instrumentation is clear. John Fadiel provides most of the coachings for 1-3 groups in a group setting.
MUSC 1025/2025/3025/4025	all	N/A	Jazz theory and Improvisation I, II, III and IV	

MUSC 3255	all	N/A	Sophomore Jury	Required performance barrier exam. No one actually teaches the course. It is offered so that the requirement can show up as fulfilled with a grade for the transcript.
MUSC 3500	all	N/A	Junior Recital	Required recital for BM in Performance all instruments and voice. No one actually teaches the course. It is offered so that the requirement can show up as fulfilled with a grade for the transcript.
MUSC 4155	all	N/A	Senior Education Recital	Required recital for BM education degree for all instruments and voice. No one actually teaches the course. It is offered so that the requirement can show up as fulfilled with a grade for the transcript.
MUSC4590	all	N/A	Senior Recital	Required recital for BM in Performance all instruments and voice. No one actually teaches the course. It is offered so that the requirement can show up as fulfilled with a grade for the transcript.

d. Other instructional cost drivers, such as:

i. Section fill rates

This information is unavailable.

ii. Course completion rates

This information is unavailable.

iii. Curricular complexity

The Department of Music is accredited through the National Association of Schools of Music. Although our degrees carry a large number of required courses and each of them meets the standards for accreditation.

iv. Faculty course load

All music faculty are teaching full loads. New job descriptions were turned in in July 2016.

- e. Research expenditures per tenured/tenure-track FTE (and other academic personnel, where appropriate) (FY 2015): **\$0**

Research expenditures for Department of Music faculty are negligible. Most faculty are given start-up funds of \$10,000-\$12,000. These funds can be used in the first two years of employment. They are also used to cover moving expenses. After these funds are depleted, music faculty have to fund their own research/creative activities.

- f. Compare your data to national benchmarks (Delaware data)

- g. Other:

Appendix A

Optional Response to the NASM Visitor's Report
University of Wyoming
Department of Music
October 10, 2015

Richard McGinity, President
University of Wyoming
Dr. Theresa Bogard, Chair, Department of Music

P. Standards Summary

1. E. Faculty and Staff: Page 2, paragraph 4 “The number and ratio of full-and part-time faculty positions, and their distribution among the specializations must be (c) consistent with the nature and requirements of specific programs offered.” [NASM Handbook 2014-15, II. E. 2. a. (1) (c)]

REPLY:

The Music Department submitted a position request for an Assistant Professor of Music Education in April 2015. The request was denied due to continuing budget constraints in the College of Arts and Sciences. We will submit the same request again in Spring 2016 and hope to be able to search in Fall 2017.

2. E. Faculty and Staff: Page 2, paragraph 7 “Institutions and music units must encourage continuing professional development, even if funding is limited.” (NASM Handbook 2014-15, II. E. 7. a.)

REPLY:

Due to numerous needs for additional funding in our recent building expansion and renovation, the current Music Department Chair has been reluctant to increase funding for faculty travel. With the recent completion of the building project, however, funding for those kinds additional costs is becoming less needed. Starting with the 2015/16 academic year, the Department will provide \$600 for each faculty member, including adjuncts, for professional travel. Funds for recruiting travel can be requested from a separate budget line with a detailed recruiting proposal.

2. E. Faculty and Staff: Page 3, paragraph 3 “The music unit must carefully supervise, and evaluate graduate teaching assistants...” (NASM Handbook 2014-15, II. E. 6. a.)

REPLY:

The exit interview with the NASM visiting evaluator's provided excellent feedback on issues related to mentoring of graduate assistants. This has prompted the graduate coordinator to develop specific guidelines for the oversight of GAs, and these new assessment procedures will start this academic year. The graduate student seminar series was initiated in 2013/14 and the graduate exit interviews in 2014/15. Attached are the new guidelines that have been approved by the music faculty. The document below was prepared by our graduate coordinator.

Graduate Student Mentoring and Assessment

University of Wyoming Department of Music

Katrina Zook, Graduate Studies Coordinator

September 14, 2015

Graduate Assistants in our department are supervised and mentored in a variety of ways; one of which entails completion and submission of a **GA Performance Assessment Report** (see attached).

- The form has been presented to all GAs so they are aware of the process
- Supervising/mentoring faculty met with their GAs prior to the semester to outline expectations for teaching, grading, running labs/sectionals, tutoring, etc.
- Faculty will complete the form in early October(fall semester) and early March (spring semester) as a means of evaluating how each student is performing the duties assigned to them
- It is recommended that supervising faculty observe GA work at least three times per semester; more often if requested by the student
- If a student is not meeting expectations, the student, supervising faculty, and Graduate Studies Coordinator will meet to discuss the issues and a remediation plan will be implemented
- The goal is to help each GA develop as a high caliber musician and educator

Additionally, faculty have been given **GA Guidelines and Expectations: Suggestions for faculty who supervise** as a means to codify what we have always done as supervising faculty. The guidelines offer suggestions for clear communication, an observation schedule, and remediation, if necessary. A copy is attached.

Graduate Student Seminar Series presentations address issues of import to graduate students and they have offered suggestions as to what they would like to learn; how to run a sectional, how to market music skills, music technology, women in academia, how to pursue the doctorate in music, etc. GSSS presentations are offered approximately each month during both fall and spring semesters.

A new project undertaken in May 2015 was the **Graduate Student Exit Interview**, conducted several days prior to spring commencement. Students overwhelmingly expressed satisfaction with the mentoring relationships they formed with faculty during their tenure at UW. They believed the relationships to be life-long connections, both personal and professional. A list of interview questions is attached.

The UW Department of Music Graduate Program (MM degree) was recently elevated from Tier II, to **Tier I status**. Program Assessment Reports and Student Learning Outcomes were submitted to the University Assessment Coordinators Committee on June 1, 2015. Tier elevation was confirmed several weeks later.

Faculty will also fill out an assessment form each semester. See below.

UW Department of Music – Graduate Assistant Performance Assessment

1. Please check the GA assignment you supervise.

Written Theory ___ Aural Theory ___ Music History ___ Ensemble Direction ___
Ensemble Admin ___

Class Piano ___ Class Voice ___ Jazz Area ___ Recording Studio ___
Applied Studio ___

Collaborative Piano ___ Upper Division Theory ___

Other _____

The GA for this course is: _____

Fall ___ Spring ___ Year _____

2. Is the GA performing to your expectations as outlined to them? Yes ___ No ___

3. If you answered 'No', were conditions and a timeline set for them to make improvements?

Yes ___ No ___

4. Have improvements been made to your satisfaction?

Yes ___ No ___

5. Please feel free to offer comments that contribute to the overall assessment of this GA.

4. E. Faculty and Staff: Page 3, paragraph 6 “Support staff shall be provided commensurate with the music unit’s purposes, size, and scope, and its degrees and programs.” (NASM Handbook 2014-15, II. E. 8. a.)

REPLY:

All UW classroom technology is supported on campus by Classroom Technology Support services (<http://www.uwyo.edu/cts/>). This campus entity provides trainings on classroom technology before the beginning of each semester and is available during class by calling the IT help desk. Departments pay a \$25 monthly fee for classroom support for each classroom with technology.

Recording technology training has been provided by the Technical Services unit on campus. Technical services support staff have trained the Music Department Faculty member in charge of concert recordings. A new Graduate Assistant with technology and recording skills is also offering a recording technology class required of all graduate assistants who work in the recording studio as part of their GA duties (MUSC 4990-09: Topics in...Introduction to Recording Technology). The need for a full-time recording engineer is still an issue, but there have been discussions about a joint hire with the Department of Theatre and Dance and the Technical Services Department.

Locker checkout, uniform payments and rental fees have been handled by the Fine Arts Box Office for the past five years. The change was due to regulations on campus regarding financial transactions. Since the box office is already set up to do these, it was decided that music student services with a financial element would be handled by the box office. With the addition of some

500 new lockers, there was some confusion in the middle of the building project. Half of the new lockers arrived in the middle of the 2014/15 academic year, and the remainder of the lockers were delivered in June 2015. Now, all new lockers have been numbered and are being checked out competently by the Fine Arts Box Office staff.

In addition, approval was just granted to hire a full-time piano technician, and two additional full-time custodians have also been hired since the completion of the building expansion and renovation.

5. F. Facilities, Equipment and Safety: Page 4, paragraph 1

“b. Space allotted to any music unit function must be adequate for the effective conduct of that function.” (NASM Handbook 2014-15, II. F.1.b.c.d.)

“c. The following equipment and technology shall be provided as appropriate to the student learning purposes and to the size and scope of (1) the music unit and (2) the degrees and programs offered: grand pianos; upright pianos; pipe and/or electronic organs; electronic instruments and equipment; recording equipment; audio and video playback equipment for libraries, listening rooms, and classrooms; orchestral and band instruments; computers; supplies; and audio-visual aids.”

“d. Facilities, equipment, and technology shall be adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them, and be appropriately specialized for advanced work.”

REPLY:

Installation of extensive, state-of-the-art classroom technology was finally completed in the new and existing parts of the Buchanan Center for the Performing Arts in July 2015. All rooms with technology appear to be functioning well at this time. Since having major technology is new for our faculty, there will certainly be growing pains, but we finally have all the classroom technology that we need. Full classroom technology is in our primary academic classrooms, the instrumental, choral and jazz ensemble rehearsal spaces, and the music education classroom which also includes a Smart board. A complete listing of all technology in the new wing, plus the quote for the recently finished technology in our small conference room in the original building is attached to this report. [See Appendix A]

In addition, since the NASM site visit, an additional \$6.5 million in funding was approved by the University of Wyoming Board of Trustees. This additional funding paid for numerous cost overruns in the project, but more importantly, it provided additional funding for some major items for the Music Department. In total, over \$1,000,000 of new Steinway pianos were purchased for new and existing spaces. [See attached spreadsheet in Appendix A] New acoustically isolated doors will be installed on the practice rooms in the original part of the building in Fall 2015.

The additional funding also covered the addition of wireless access points throughout the new and existing portions of the Buchanan Center for the Performing Arts, Students, faculty and guests can now log-on easily in all parts of the building.

All new academic classrooms and the completely renovated music education classroom in the original building have new desks. New Wenger Musician Chairs and Manhasset music stands were purchased for all new rehearsal spaces and the completely renovated Jazz rehearsal hall. All

planned acoustic treatments in the music education classroom and jazz rehearsal space have been completed, and all new spaces were completed with acoustic plans as designed. Eight new faculty studios are newly furnished, as well.

The Department apologizes for the lack of an instrument inventory in the self-study. A copy of the complete instrument inventory of the Department of Music is attached to this report. [See Appendix A.]

6. F. Facilities, Equipment and Safety: related to maintenance and replacement of musical instruments: Page 4 paragraph 5 “Budget plans and provisions shall be made for adequate maintenance of the physical plant and for adequate acquisition, maintenance, and replacement of equipment and technology.” (NASM Handbook 2014-15, II.F.1.e)

REPLY:

An increased yearly budget for instrument replacement has also been established for the 2015/16 academic year. The Department has long had an instrument repair and replacement budget, but it has been inadequate for large purchases. With stagnant or diminishing support budgets over the last ten years, much progress is still needed, but the recent approval of a full-time piano technician position will greatly improve the maintenance of the pianos purchased before the renovation and expansion of the building. A development fund specifically for pianos will provide funds for extensive piano maintenance materials, when the new piano technician is in place.

7. N. Programs, Degrees, and Curricula: Page 6, paragraph 4 “Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods.” (NASM Handbook 2014-15, VIII. B.3.)

The acquisition of a rudimentary capacity to create original music is being taught in a wide variety of courses across the curriculum. Steps have been taken since the site visit to make sure that outcomes related to improvisation are listed more clearly in syllabi. Updated syllabi addressing this issue have been included with this report, although many of the attached syllabi already contained information about improvisation and requirements for the creation of original or derivative music at the time of the site visit. The description below was prepared by our Aural Theory instructor and clarifies how improvisation is addressed in this required music major course.

1. Melodic dictation + composition
 - Students dictate a four bar phrase that ends in a half cadence – 3 hearings. Students then sing the existing 4 measures, and I ask them to finish the melody by adding 4 additional bars that close with a PAC. Before they notate, they take turns singing for the class how they imagine the resolution. They work together to determine possible solutions. We discuss what properties exist in a ‘good’ melody – and they practice infusing their own melodies with these components. (repeated rhythmic motives, creating phrasal shape with a peak, voice-leading principles, cadential formulas, etc.)
2. Human Piano
 - 5-8 students stand in front of the class and are assigned a member of the scale (Do-sol)
 - Another student ‘plays’ the piano by pointing to each – the piano sings their pitch.
 - Improvisation – students make up their own melodies
 - Dictation:

- I ask the student to play familiar melodies (taken from pop culture or folk rep)
 - I hum melodic fragments – student recreates on the human piano
 - Other students write melodies to play
- Chords and inversion – same exercise, student builds chords and their inversions and eventually chord progressions
- 3. Rhythm circle
 - Students take turns participating in a drum/percussion circle
 - In groups, they improvise rhythms as their ‘theme’ or ostinato
 - Another student conducts the performance by layering in different groups/motives
 - The remainder of the class dictates the rhythms they hear
- 4. Recorder ensemble
 - Haven’t done this yet – on the docket for next week. I bought a class set of plastic recorders. I will teach the class the fundamentals of recorder and they will work together to play familiar melodies from their musical ear as they audiate
 - Also will apply this to improvisation (assuming I don’t lose my mind)

In addition, this standard is being met in written form by MUSC 4040 Composition. This course is required in the Bachelor of Music in Performance (Instrumental Emphasis) and is an upper division elective in the Bachelor of Arts degree. The four-semester sequence of Jazz Improvisation is required in the Jazz Emphasis, and enrollment in these courses is open to all music majors. [See Appendix B for syllabi related to improvisation and creation of original music.]

8. N. Programs, Degrees, and Curricula: Page 10, paragraph 2 “Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution’s publications applicable to the degree or credential being awarded. Applicability is defined by the published policies of the institution.” (NASM Handbook 2014-15, III.A.5)

REPLY:

The Department of Music has submitted Course Action Request Forms to the University of Wyoming Course Committee to add a zero credit graduate Plan B option “Thesis/Capstone” course. The course, MUSC 5961--Plan B Paper/Plan B Lecture Recital, should be open for enrollment in Fall 2016, so graduate transcripts from December 2016 on will show completion of the Plan B requirement. [See Appendix C for submitted UW Course Action Request Form.]

The Commission Action from December 18, 2015 with the Department response is below.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

COMMISSION ACTION REPORT

This document provides the official action of the Commission as indicated in the cover letter of the same date.

December 18, 2015

UNIVERSITY OF WYOMING
Department of Music

Actions:

Action 1 of 2: Application for renewal of Membership -Original

The Commission voted to defer action pending Response to the concerns listed below. This deferral by the Commission is not a negative action. Rather, it enables consideration of issues and concerns by the institution and the Commission within the framework of the present Self-Study and on-site visit.

The institution is asked to respond to the concerns below.

Items for Response:

1. Anticipating the retirement of a music education faculty member at the end of Spring 2015 (see Visitors' Report, p. 2), it appears that the music unit will employ only one faculty member holding a graduate degree in music education. The Commission notes that the music unit requested approval to search and fill the vacant line, but that the request was declined (see Optional Response, p. 1). In light of the breadth of offerings and size of the undergraduate and graduate music education degree programs, it does not appear that the number and ratio of full- and part-time faculty positions, and their distribution among the specializations are consistent with the nature and requirements of specific programs offered (see *NASM Handbook 2014-15*, Standards for Accreditation

II.E.2.a.(1)(c)). The institution is asked to respond to this issue, demonstrating compliance with applicable standards.

REPLY:

With continuing budget problems at the University of Wyoming, it is unlikely that approval will be granted for a tenure track music education position in the next two years. The Department submitted hiring requests in both the 2014/15 and 2015/16 academic years and was denied. We have several full-time faculty members with music education degrees and they are actively involved in the music education curriculum and are teaching music education courses. Our music education specialist, Dr. Crystal Sieger, is overseeing the program.

Robert Belser- Bachelor of Music Education, Central Missouri State University
Master of Science in Music Education, University of Illinois

Holly Dalrymple- Bachelor of Music Education – secondary choral, Southwest Texas State University

Joseph Falvey- Bachelor of Music Education, Eastern Michigan University

Michael Griffith- Bachelor of Music in Music Education, Michigan State University

Scott Meredith - Bachelor of Music Education, University of Northern Colorado

James Przygocki- Bachelor of Music in Education, Indiana University

Crystal Sieger- Bachelor of Music Education- Ohio State
Master of Music Education- University of Arizona
Doctor of Philosophy in Music Education, University of Arizona

Jennifer Turpen- Bachelor of Music Education- State University of New York, Potsdam, Crane School of Music

Scott Turpen- Bachelor of Music Education- Boise State University

We are also hiring adjunct faculty to teach the elementary general curriculum for the 2016/17 academic year.

Jennifer Mellizo – Doctor of Philosophy in Curriculum and Instruction, University of Wyoming
Minor: Quantitative Research Methods
Dissertation: *Multicultural Music Education and Intercultural Sensitivity in Early Adolescence: A Mixed Methods Study*
Master of Music Education – University of Wyoming
Bachelor of Music Education – University of Wyoming

Amy Lenell Ledwith – Master of Music in Ethnomusicology, University of Limerick
Bachelor of Music Education, University of Wyoming

Lucinda J. (Cindy) Schmid - BS in Music Education, Edinboro University of PA
Master of Music Education, University of Wyoming
Principal Endorsement from the University of Wyoming
Level I, II, and III Certification in Orff Schulwerk
National Board Certified Teacher
Quantum Learning
Kim Bevill Workshop in Brain-Based Learning
National Board Candidate Service Provider Workshop
Olweus Bully Prevention Training

2. The Commission requests a Status Report outlining the effect the increased yearly budget in 2015- 2016 has had on instrument replacement, and further information regarding the development fund earmarked for piano maintenance materials particularly in light of ensuring ongoing support for maintenance, acquisition and replacement of musical instruments (see Optional Response, p. 5).

REPLY:

Unfortunately, continuing budget cuts at the University of Wyoming have made the planned increase in the budget for instrument maintenance and replacement impossible. The account balance for the dedicated development account for piano maintenance materials is currently \$27,000. The full-time piano technician position hired in Fall 2016 is ongoing, and this has made a huge difference in the level of piano maintenance throughout the Performing Arts facility.

3. The Commission notes the submission of a Course Action Request Form to the University Course Committee to document enrollment in the Thesis/Capstone course for the Master of Arts in Music Education, MUSC 5961 -Plan B Paper/Plan B Lecture Recital (see Optional Response, p. 6). The institution is asked to provide a Status Report on the approval and implementation of this new degree requirement.

REPLY:

This course was approved through the university course committee on September 24, 2015, Meeting #276. Notes from the minutes below. Link to webpage:
http://www.uwyo.edu/registrar/faculty_and_staff/course%20committee.html

Note that the degree title is Master of Music Education. Please see UW NASM Self-study 2015.

MUSC

5961 PLAN B PAPER/PLAN B LECTURE-RECITAL, 0 hrs.

Proposed Course Description: Plan B Paper/Plan B Lecture-Recital. Required capstone for the MM degree.

Proposed Prerequisites: None.

Proposed Grading System: S/U

Proposed Term: Spring 2016

Rationale: Successful completion of either the Plan B Paper OR Plan B Lecture-Recital is a capstone requirement for the Master of Music degree. Currently, there is no designated course, credit, nor grade attached to this requirement. We propose a course number and S/U grading option to be reflected on the student transcript. During our recent National Association of Schools of Music (NASM) accreditation site visit, it was strongly suggested that we take this action.

Action: Approved

It is currently in the course catalog for Fall semester 2016.

http://www.uwyo.edu/registrar/class_schedules/fall2016/musc.html

17049	<u>MUSC5961-</u> 01	Pl B Paper/Pl B Lect-Recital	0	Zook, Katrina
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Appendix B

Department of Music Credentials of faculty Prepared August 2016

The Department of Music is guided by a 6-page “Expectations for Research/Creative Activity” document that outlines expectations for all music fields that include: performance, conducting, music education, music theory, musicology, and composition. A record of regular and ongoing significant work is expected for all music fields. For performance and conducting faculty, 4-6 performances per year meet expectations. For academic faculty that includes music education, music theory, and musicology, one publication per year averaged over a 3-year period meet expectations. Because most music faculty are asked to be experts in multiple music fields, most music faculty at UW have research/creative activity in more than one field. This document also explains how musical creative activity compares to other academic fields. For example, a compact disc recording equates to a published book and a solo recital equates to a published research article in a refereed journal. This document is available upon request.

ROBERT S. BELSER DOCTOR OF MUSICAL ARTS CONDUCTING

Grants Awarded

2013-completion, Public School Level Band Composition employing Bio- and Geo-Soundscapes from Wyoming with Concert Band, UW Biodiversity Institute, \$3000.

Publications/Presentations/Creative Activity

Refereed Chapters in Books:

Belser, Robert, 2012, Celtic Set – Henry Cowell, In: *Teaching Music Through Performance in Band*, Volume 9 (Richard Miles), GIA Publications, Inc. Chicago, p 505-511.

Belser, Robert, 2011, (biographical and creative compendiums on) Franz Henning, Hans Werner Henze, Ralph Hermann, Frigyes Hidas, Jennifer Higdon, William H. Hill, Paul Hindemith, Alun Hoddinott, Norbert Rudolf Hoffman, In: *Teaching Music Through Performance in Band, Solos with Band Accompaniment, a Compendium of Compositions* (Richard Miles), GIA Publications, Inc. Chicago, p 486-491.

Robert Belser, 2006, *The Hounds of Spring, Alfred Reed (1921-2005)*, In: Teaching Music Through Performance in Band, Volume 6 (Richard Miles), GIA Publications, Inc., Chicago, pp. 568-573.

Robert Belser, 2004, *My Jesus! Oh, What Anguish, Johan Sebastian Bach (1685-1750) freely transcribed by Alfred Reed (b. 1921)*, In: Teaching Music Through Performance in Band, Volume 5 (Richard Miles), GIA Publications, Inc., Chicago, pp. 290-294.

Robert Belser, 2002, *Prelude in the Dorian Mode, Antonio de Cabézon (1510-1566), scored for wind band by Percy Grainger (1882-1961), edited by Keith Brion and Michael Brand*, In: Teaching Music Through Performance in Band, Volume 4 (Richard Miles), GIA Publications, Inc., Chicago, pp. 365-369.

Robert Belser, 2002, *Folk Dances, Dmitri Shostakovich (1906-1975), arranged by M. Vakhutinskii, edited by H. Robert Reynolds*, In: Teaching Music Through Performance in Band, Volume 4 (Richard Miles), GIA Publications, Inc., Chicago, pp. 482-486.

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

3

National Juried Performances

11

State Juried Performances

13

State Non-Juried Performances

50

Clinics/Adjudications/Workshops

33

**THERESA LYNN BOGARD
DOCTOR OF MUSICAL ARTS
PIANO PERFORMANCE**

Grants Awarded

Funded Projects as PI:

2014 “Individual Artist Professional Development Grant” from the Wyoming Arts Council.

2009 International Travel Grant, \$1,439.

2009 Performing Arts Fellowship in Music Performance, Wyoming Arts Council, \$3,000.

Publications/Presentations/Creative Activity

Compact Disc Recordings:

- 2015 *Verismo Trio (New Music for Saxophone, Flute and Piano)*. Scott Turpen, saxophone, Nicole Riner, flute and Theresa Bogard, piano. To be released on ACA Digital Recording, a Division of Telarc, Atlanta, GA, 2015.
- 2013 *Chamber Music of Jennifer Higdon*. Theresa Bogard, Piano, Nicole Riner, Flute, John Fadial, violin, Scott Turpen, saxophone and Beth Vanderborgh, cello. Albany Records, Albany, NY, 2013.
- 2013 *The Salon Music of August Nölck for Cello and Piano*. Beth Vanderborgh, cello and Theresa Bogard, piano. Albany Records, Albany, NY, 2013.
- 2010 *Eastern Gems (Music for Flute and Piano)*. Nicole Riner, flute and Theresa Bogard, piano. Centaur Records, Baton Rouge, LA, 2010.
- 2009 *Crossover (Music for Saxophone and Piano)*. Scott Turpen, saxophone and Theresa Bogard, piano. ACA Digital Recording, a Division of Telarc, Atlanta, GA, 2009.
- 2007 *Johann Nepomuk Hummel: Chamber Music at Schönbrunn*. Jan Boland, flute, John Dowdall, guitar, Tim Chiu, violin, Loretta O’Sullivan, cello and Theresa Bogard, fortepiano. Fleur de son Classics, Buffalo, New York, 2007.
- 2003 Recording of the Sonata for Viola and Piano by Carmargo Guarneri with Jim Przygocki, viola included in the biography of Guarneri by Marion Ver Haalen published by Indiana University Press in 2004.
- 2003 *Tableaux (Music for Saxophone and Piano)*. Scott Turpen, saxophone and Theresa Bogard, piano. ACA Digital Recording, a Division of Telarc, Atlanta, GA, 2003.
- 1999 *Music of Louise Talma*. Theresa Bogard, piano; Jim Przygocki, viola; Rod Garnett, flute and Greg Oaks, clarinet. CRI, Inc., New York, New York, 1999.

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

10
National Juried Performances
23
State Juried Performances
6
State Non-Juried Performances
21
Clinics/Adjudications/Workshops
26

National/International Awards

2008 Carnegie Foundation for the Advancement of Teaching/ Council for
Advancement and Support of Education (CASE) Wyoming Professor of the Year

HOLLY DALRYMPLE (HIRED 8/2013)
DOCTOR OF MUSICAL ARTS
CHORAL CONDUCTING

Publications/Presentations/Creative Activity

Performances/Clinics/Adjudications/Workshops Since 2013:

State Juried Performances
2
State Non-Juried Performances
19
Clinics/Adjudications/Workshops
4

JOHN FADIAL
DOCTOR OF MUSICAL ARTS
VIOLIN PERFORMANCE

Grants Awarded

2008-13

Selection as Brush Creek Resident Artist. 2 week funded research retreat. String Arrangements of Schubert and Brahms Grant from the University of North Carolina Research Corporation. Complete Sonatas of Johannes Brahms. Grant provided significant funding for this recording project. Final edited version to be released by Centaur Records. \$8600.00. United Arts Council of Greensboro. Additional funding for Brahms recording project. \$1667.00

Publications/Presentations/Creative Activity

Compact disc recordings:

November 2015- Recording Phase Completed- The Chamber Music of Vincent Persichetti. Recorded at the University of Miami's Frost School of

Music and funded by PI Naoko Takao (of the Frost School). To be released in 2016. With Naoko Takao, piano; Beth Vanderborgh, cello; Joan Griffing, violin; Diane Phoenix-Neal, viola, with world premier recording of Concertato.

Recording Phase Completed, Alan Hovannes Selected Works. Gerard Schwarz conducting the Eastern Festival Orchestra, to be released on Naxos (EMF possesses the contract for this disc).

Chamber Music of Jennifer Higdon. Theresa Bogard, Piano, Nicole Riner, Flute, John Fadiel, violin, Scott Turpen, saxophone and Beth Vanderborgh, cello. Albany Records, Albany, NY, 2013.

6 CD Set of live performances of the Eastern festival Orchestra released by WCPE National Public Radio

Complete Brahms String Sextets, Stanislas Sextet (International distribution) recorded by Ville de Nancy and Radio France

Recording Phase Completed, Complete Sonatas for Violin and Piano by Johannes Brahms with English pianist Andrew Harley, to be released by Centaur records (Centaur contract included in packet)

Chamber Music of Samuel Coleridge-Taylor, released by Centaur Records

Performances/Clinics/Adjudications/Workshops Since 2011:

International Juried Performances

17

National Juried Performances

122

State Non-Juried Performances

53

Clinics/Adjudications/Workshops

17

JOSEPH FALVEY (HIRED 8/16)
DOCTOR OF MUSICAL ARTS
HORN PERFORMANCE

Publications/Presentations/Creative Activity

Falvey, Joseph. "Baroque Horn Performance Techniques: Discussion and Recording Comparison." *The Horn Call: Journal of the International Horn Society* (February 2016).

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

1

National Juried Performances

20

State Juried Performances

19

MICHAEL GRIFFITH
DOCTOR OF MUSICAL ARTS
ORCHESTRAL CONDUCTING

Publications/Presentations/Creative Activity

Publications:

2014: Cited contribution in the entry on Mozart, *German Dances* in Daniels, David. *Orchestral Music, A Handbook*, Lanham, MD: Scarecrow Press. Will appear immediately on the web edition, and will be included in the upcoming Fifth Edition

2012: contributed 4 entries to Daniels, David. *Orchestral Music, A Handbook*, Lanham, MD: Scarecrow Press. Will appear immediately on the web edition, and will be included in the upcoming Fifth Edition

2012: Pre-publication review of *Baton Basics, Communicating Music Through Gesture* Diane Wittry, New York, New York: Oxford University Press

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

2

National Juried Performances

8

State Juried Performances

3

State Non-Juried Performances

30

Clinics/Adjudications/Workshops

3

National/International Awards

2015: The Vytautas Marijosius Award in Orchestral Programming, Third Place, part of The American Prize program.

2011: Finalist, The American Prize in Orchestral Programming, the Vytautas Marijosius Memorial Award

2005: ASCAP/American Symphony Orchestra League award for Adventurous Programming

ANNE GUZZO
DOCTOR OF PHILOSOPHY
THEORY AND COMPOSITION

Grants Awarded

Funded Projects as PI

2011 **New Frontiers: The Laramie Contemporary Music Project**
Wyoming Arts Council, Arts Festival Grant Awarded \$1940

Publications/Presentations/Creative Activity

Refereed Proceedings/Transactions:

Guzzo, Anne, 2012, *Pride Parade*, a round for four part mixed choir, In: *Festival 2012, Denver: Rounds and Chants*, Eds. Jane Ramseyer Miller and Mark Howarth, GALA Choirs publication, p.18.

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

1

State Juried Performances

1

Juried Composition/Arrangement Performances

25

Compositions and Arrangements

7

NICOLE LAMARTINE
DOCTOR OF MUSICAL ARTS
CHORAL CONDUCTING

Grants Awarded

As Evaluator:

2010 Wyoming Arts Council American Choral Masterpieces Commission Grants

Funded Projects as PI:

2014 International Travel Grant, "ACDA Conducting Fellow to China," UW, \$2000

2012 ASUW Special Projects Grant, "Choral Risers," University of Wyoming, \$13,842

2010 Basic Research Grant, "Choral Resonance: A Singer's Constructive Resonance Through Standing Arrangement or Active Listening?" with Dr. Jeffrey Selden, UW, \$1500

- 2009 International Travel Grant, “The English Choral Tradition: Exchanges and Experiences” University of Wyoming, \$2000
- 2009 American Choral Masterpieces Choral Performance, “When All is Done Wyoming Arts Council and the National Endowment for the Humanities, \$1000

Funded Projects as CoPI:

- 2008 American Heritage Center Archives Grant, “Cowgirl Songs of the Western Plains,” with Dr. Katrina Zook and Prof. Maureen Sorensen, \$1498

Publications/Presentations/Creative Activity

In Preparation:

- Lamartine, Nicole C. “Female Conductors of Men’s Choruses: A History and Discussion of a New Paradigm,” *The Choral Journal*, refereed.
- Lamartine, Nicole C. “Essential Anatomy and Physiology for Every Conductor,” *The Choral Journal*, refereed.

Publications:

- Lamartine, Nicole C., “On the Other Side” Northwestern American Choral Directors Association NOTES, <http://www.nwacda.org/>. August, 2012
- Lamartine, Nicole C., “The Fat-Reducing Benefits of Ensemble Singing” Northwestern American Choral Directors Association NOTES, <http://www.nwacda.org/>. November, 2011
- Lamartine, Nicole C., “The Blasphemous “B” Word: An Approach to ‘Blend’” Northwestern American Choral Directors Association NOTES, <http://www.nwacda.org/>. November, 2010
- Lamartine, Nicole C., “Student Investment: Getting to the Heart of the Music” Northwestern American Choral Directors Association NOTES, <http://www.nwacda.org/>. October, 2010
- Lamartine, Nicole C., “I figured it out – through thinking!” Northwestern American Choral Directors Association NOTES, <http://www.nwacda.org/>. September, 2010

Compact disc recordings:

- 2011 Conductor, UW Collegiate Chorale, Jennifer Higdon’s “Sanctus (premiere)” and “somewhere I have never travelled.” Recorded on April 24. www.jenniferhigdon.com

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

3

National Juried Performances

24

State Juried Performances

12

State Non-Juried Performances

72

Clinics/Adjudications/Workshops

43

National/International Awards

2011 Invited to conduct an all-Jennifer Higdon choral/orchestral concert in Carnegie Hall or Avery Fisher Hall in 2013, Distinguished Concerts International, New York

**BEN MARKLEY (HIRED 8/2016)
DOCTOR OF MUSICAL ARTS
JAZZ STUDIES**

Grants Awarded

2015 Wyoming Arts Council "Grants to Organizations." To be used for 2016 UW Jazz Festival (\$4,550).

2014 Wyoming Arts Council Individual Artist Professional Development Grant. Used for Ben Markley/Clint Ashlock recording project (\$500).

2014 Wyoming Arts Council "Grants to Organizations." To be used for 2015 UW Jazz Festival (\$5,605).

2013 Wyoming Arts Council Anytime Grant. University of Wyoming. Used for 2014 UW Jazz Festival (\$2000).

2012 Lila B. Morgan Grant Recipient. Colorado State University (\$600).

Publications/Presentations/Creative Activity

Compact disc recordings:

- 2016 Ben Markley Big Band: *I'll Let You Know - The Ben Markley Big Band featuring Terell Stafford plays the music of Cedar Walton*. Ben Markley, Piano and Arranger of all compositions (10). Recorded 8/1-8/2. OA2 Records. Release date Winter 2017.
- 2015 Josh Quinlan: *In From Somewhere*. Josh Quinlan Quartet featuring Terell Stafford, Ben Markley, Piano. Dazzle Recordings. November 2015. Recording of new jazz music by Josh Quinlan.
- 2015 Andrew Stonerock: *Pavlov's Waterfall*. Ben Markley, Piano. Independent production. April 2015.
- 2015 Scott Turpen: *Dance of the West*. Dazzle Recordings. April 2015. Recording of new jazz music by Ben Markley.
- 2014 Aldo Salvent: *Da Capo*. Ben Markley, Piano. Dazzle Recordings. October 2014. Recording of new jazz music by Aldo Salvent.
- 2014 Ben Markley/Clint Ashlock: *The Return*. Dazzle Recordings. 4 compositions by Ben Markley. Recording of new jazz music by Ben Markley and Clint Ashlock.
- 2014 Goodrattle (Wil Swindler, leader): Ben Markley, Piano. *The Right Riot*. Independent production. Recording of new jazz music by Will Swindler, Ben Markley, and Matt Smiley. 2 compositions by Ben Markley
- 2013 Josh Quinlan: *Open Space*. Ben Markley Piano. Dazzle Recordings. Recording of new jazz music by Josh Quinlan.
- 2012 Ryan Middagh (featuring Jeff Coffin): *Colorado Brew*. Independent production. Recording of New Jazz Music by Ryan Middagh.
- 2012 Adam Bartczak. *The Grass is Greener*. Ben Markley, Piano. Dazzle Recordings. Recording of new big band compositions by Adam Bartczak.
- 2012 Polarity: *King of Hearts*. Ben Markley, Piano. Tapestry Records. Recording of new jazz music by Pete Lewis.
- 2012 Raincheck: *Raincheck*. Ben Markley, Piano. Dazzle Recordings. 4 compositions by Ben Markley. Recording of new jazz music by Ben Markley, Steve Kovalcheck, and Marty Kenney.

2011 Josh Quinlan: *Mountain Time Standards*. Ben Markley, Piano. DazzleRecordings.
Recording of New Jazz Music by Ben Markley.

Book:

2014 *A practical Approach to Improvisation - The David Hazeltine Method* by Ben Markley. Jamey Aebersold Jazz.

Published Compositions and Arrangements:

22

Performances/Clinics/Adjudications/Workshops Since 2011:

International Juried Performances

2

National Juried Performances

2

State/Regional Juried Performances

412

State Non-Juried Performances

45

Clinics/Adjudications/Workshops

32

**BLAKE MCGEE
DOCTOR OF MUSICAL ARTS
CLARINET PERFORMANCE**

Grants Awarded

Funded Projects as Co-Principal Investigator:

2015 Wyoming Cultural Trust Fund Grant, Light Along the Shore, \$8000.

Publications/Presentations/Creative Activity

Compact disc recordings:

2015 CD Album, “Mist Morn in May – Light Along the Shore,” Released July 8th .

2013 CD Album, “Excursions – Lights Along the Shore,”

2013 CD Album, “Plastic Critters,” Released February 9th, Edgetone Records.

Book:

Blake A. McGee: “The Single Reed – a Comprehensive Guide to Caring For, Adjusting, and Making Saxophone and Clarinet Reeds.” – book. Spring 2015

Performances/Clinics/Adjudications/Workshops Since 2011:

International Juried Performances

1

National Juried Performances

22

State Juried Performances

53

State Non-Juried Performances

22

Clinics/Adjudications/Workshops

35

**SCOTT MEREDITH
DOCTOR OF MUSICAL ARTS
TRUMPET PERFORMANCE**

Publications/Presentations/Creative Activity

Compact disc recordings:

2013, Compact Disc Recording, “Chamber Music of Jennifer Higdon.”

In Preparation:

Meredith, Scott, "Extended Techniques in Friedman's Solus for Unaccompanied Trumpet", The International Trumpet Guild, Refereed.

Performances/Clinics/Adjudications/Workshops Since 2011:

National Juried Performances

28

State Juried Performances

42

State Non-Juried Performances

11

Clinics/Adjudications/Workshops

42

**JAMES PRZYGOCKI
MASTER OF MUSIC
VIOLA PERFORMANCE**

Grants Awarded

2010-11	Arts in Education grant for UW String Project, Wyoming Arts Council
2010-11	National String Project Consortium grant for UW String Project
2010-11	Arts in Education grant for UW String Project, Wyoming Arts Council
2011-12	National String Project Consortium grant for UW String Project
2011-12	Arts in Education grant for UW String Project, Wyoming Arts Council
2012-13	Arts in Education grant for UW String Project, Wyoming Arts Council
2012	MaggieGeorge Foundation, Denver, CO for UW String Project
2012-13	National String Project Consortium grant for UW String Project
2013-14	Arts in Education grant for UW String Project, Wyoming Arts Council
2013	MaggieGeorge Foundation, Denver, CO for UW String Project
2014-15	Arts in Education grant for UW String Project, Wyoming Arts Council

2014	MaggieGeorge Foundation, Denver, CO for UW String Project
2015-16	Arts in Education grant for UW String Project, \$5,283/year, Wyoming Arts Council
2015	MaggieGeorge Foundation, Denver, CO for UW String Project
2016	MaggieGeorge Foundation, Denver, CO for UW String Project
2016-17	Arts in Education grant for UW String Project, Wyoming Arts Council

Publications/Presentations/Creative Activity

Strings Magazine, November 2014: Six Ways to Improve Your Vibrato, with Louise Lee
 Compact disk recording: *There is Some Kiss* by Imant Raminsh, with Cheyenne Chamber Singers for their 25th anniversary commission project. 2016 release

Performances/Clinics/Adjudications/Workshops Since 2011:

National Juried Performances

19

State Juried Performances

57

State Non-Juried Performances

54

Clinics/Adjudications/Workshops

56

CRYSTAL SIEGER (Hired 8/2014)

DOCTOR OF PHILOSOPHY

MUSIC EDUCATION

Publications/Presentations/Creative Activity

PUBLICATIONS IN PROGRESS

In Preparation:

Sieger, C. The relationship and influences of the Renaissance and Reformation on early American music education. In preparation for submission to *Journal of Historical Research in Music Education*. Refereed.

Under Review:

Sieger, C. (2015). Teacher perspectives of music performance anxiety in middle and high school instrumental music students. Submitted for review to *Contributions to Music Education*. Refereed.

PUBLISHED WORKS

Non-Refereed Journal Articles:

Sieger, C. (2015a). The role of the mentor teacher in teacher preparation programs. *Windsong*, 68(2), 50-52.

Sieger, C. (2015b). Teacher work samples as evidence of student teacher success. *Windsong*. 69(1), 28-30.

Refereed Journal Articles:

Sieger, C. (2014). Undergraduate Double Majors' Perceptions of Performer and Teacher Identity Development. *Journal of Music Teacher Education*.

Non-Refereed Proceedings/Transactions:

Sieger, Crystal Guy (2012). Instrumental music student perceptions of teacher support for experienced music performance anxiety. In: J Ruszkowski & D. Akombo, (Eds.) *Proceedings of the Interdisciplinary Society for Quantitative Research in Music and Medicine*. Red Hook, NY: Curran Associates Inc.

Performances/Clinics/Adjudications/Workshops Since 2014:

National Juried Performances

5

State Juried Performances

2

Clinics/Adjudications/Workshops

10

**SHERRY SINIFT (.5 APL, no research/creative activity expectation)
MASTER OF MUSIC
VIOLIN PERFORMANCE**

Grants Awarded

Funded Projects as CoPI:

2012 MaggieGeorge Foundation, Denver, CO for UW String Project
2013 MaggieGeorge Foundation, Denver, CO for UW String Project
2014 MaggieGeorge Foundation, Denver, CO for UW String Project
2015 MaggieGeorge Foundation, Denver, CO for UW String Project
2016 MaggieGeorge Foundation, Denver, CO for UW String Project

Publications/Presentations/Creative Activity

Performances/Clinics/Adjudications/Workshops since 2011:

National Juried Performances

2

State Juried Performances

16

State Non-Juried Performances

34

Clinics/Adjudications/Workshops

16

National/International Awards

2009 UW String Project awarded “String Project of the Year” by the National String Project Consortium

**JENNIFER TURPEN (APL, no research/creative activity expectation)
DOCTOR OF MUSICAL ARTS
SAXOPHONE PERFORMANCE**

Publications/Presentations/Creative Activity

Spring 2008 to 2014, Editor, *The Saxophone Symposium*-Journal of the North American Saxophone Alliance.

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

2

National Juried Performances

5

State Juried Performances

2

State Non-Juried Performances

6

Clinics/Adjudications/Workshops

1

**J. SCOTT TURPEN
DOCTOR OF MUSICAL ARTS
SAXOPHONE PERFORMANCE**

Grants Awarded

Awarded a “Basic Research Grant” from the College of Arts and Sciences for the jazz CD “Dance of the West” in 2015. \$2000

“Open Door” grant from the Wyoming Arts Council to bring in guest guitarist Flavio Apro. \$200

“Individual Artist Professional Development Grant” from the Wyoming Arts Council in October 2014. \$500

“Open Door” grant from the Wyoming Arts Council in November 2013 for the UW Jazz Festival. \$500

“Open Door” grant from the Wyoming Arts Council to bring in guest artists, the Capitol Saxophone Quartet, in October of 2011. \$500

Publications/Presentations/Creative Activity

Compact Disc Recordings:

- 2016 “The Music of Cedar Walton” recorded with the Ben Markley Big Band, Scott Turpen, saxophone, Dazzle Records. Recorded 8/1-2/16. To be released Spring 2017.
- 2015 “Dance of the West” recording of new jazz music by Ben Markley featuring Scott Turpen, saxophone, Dazzle Records. Recorded 12/14. Released March 2015.
- 2015 “cloudServer” recording of new music for the Verismo Trio (Nicole Riner, flute, Scott Turpen, saxophone, Theresa Bogard, piano), ACA Digital Recording, distributed by Albany internationally. Recorded 11/14. Released July 2015.

Performances/Clinics/Adjudications/Workshops Since 2011:

International Juried Performances

8

National Juried Performances

41

State Juried Performances

32

State Non-Juried Performances

64

Clinics/Adjudications/Workshops

47

BETH VANDERBORGH
DOCTOR OF MUSICAL ARTS
CELLO PERFORMANCE

Grants Awarded

- 2012 Grant from Mrs. Sherwood (to Eastern Mennonite University/Musica Harmonia) to commission “The Peacemakers” a multi-media performance piece by Gwyneth Walker based on the writings (and in collaboration with) Nobel Peace Prize activist Leymah Gbowee.

2010 The Salon Music of August Nolck, Recording Project In collaboration with Theresa Bogard Research Grant \$2000

Publications/Presentations/Creative Activity

Compact disc recordings:

- 2015 Recording Phase Completed- The Chamber Music of Vincent Persichetti. Recorded at the University of Miami's Frost School of Music and funded by PI Naoko Takao (of the Frost School). To be released in 2016. With Naoko Takao, piano; John Fadial, violin; Joan Griffing, violin; Diane Phoenix-Neal, viola. With world premier recording of *Concertato*
- 2014 Recording phase completed – Orchestral Works of Aaron Copeland with the Colorado Symphony Orchestra, Andrew Litton, conductor. Including *Billy the Kid, Rodeo, El Salon Mexico*. To be released in 2015
- 2014 Recording Phase completed – Chamber Music of Gwyneth Walker, with Musica Harmonia, including three world premier recordings, to be released on label (TBD) in 2015.
- 2014 Greensboro Symphony soundtrack recording for IMAX Movie “*In Saturn’s Rings*” To be released in 2016.
- 2013 Recording phase completed- Alan Hovannes, selected works- with Gerard Schwartz conducting, and the Eastern Festival Orchestra. Symphony #48, Prelude and Quadruple Fugue for strings, Saxophone Concerto
- 2013 “Chamber Music of Jennifer Higdon”, with University of Wyoming faculty. Released by Albany Records
- 2013 “Salon Pieces for Cello and Piano by August Nolck”, in collaboration with Theresa Bogard, piano. Released by Albany Records
- 2011 6 CD Set of Live Performances of the Eastern Music Festival Orchestra, released by WCPE National Public Radio, Raleigh
- 2010 Brahms String Sextets, Stanislas Sextet (International distribution) Recorded by RadioFrance.

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

21

National Juried Performances

169

State Non-Juried Performances

71

Clinics/Adjudications/Workshops

25

CHI-CHEN WU (Hired 8/2012)
DOCTOR OF MUSICAL ARTS
PIANO PERFORMANCE

Publications/Presentations/Creative Activity

Compact disc recordings:

Schumann Carnaval, Op. 9 and Fantasia, Op. 17. Chi-Chen Wu, fortepiano. To be released on Musica Omnia, Boston, MA, 2017.

Complete Schumann Sonatas for Violin and Piano. Chi-Chen Wu, fortepiano and Nicholas DiEugenio, violin. Musica Omnia, Boston, MA, 2015.

Complete Haydn Lieder. Chi-Chen Wu, fortepiano and Andrea Folan, Soprano. Musica Omnia, Boston, MA, 2013.

DVD *Performing the Score* (2011): A discussion and performance of chamber music are featured.

In Progress:

Journal Article – *Pianist as Imagery Portrayer in “En Sourdine” by Fauré and Debussy.* To be published in the Journal of Singing, the official scholarly journal of National Association of Teachers of Singing, 2017.

Performances/Clinics/Adjudications/Workshops since 2011:

International Juried Performances

4

National Juried Performances

34

State Juried Performances

8

State Non-Juried Performances

16

Clinics/Adjudications/Workshops

31

**KATRINA ZOOK
DOCTOR OF MUSICAL ARTS
VOICE PERFORMANCE**

Grants Awarded

2015 University of Wyoming Graduate Recruitment Initiative Grant \$10,000

2013 Supplemental Instruction Grant, UW LeaRN Program Grant used to fund a student mentor to run weekly labs for MUSC 1003. Primary focus: honing listening/analytical skills. \$640

2012 Supplemental Instruction Grant, UW LeaRN Program Grant used to fund a student mentor to run weekly labs for MUSC 1003. Primary focus: honing listening/analytical skills. \$640

2011 Supplemental Instruction Grant, UW LeaRN Program Grant used to fund a student mentor to run weekly labs for MUSC 1003. Primary focus: honing listening/analytical skills. \$640

Publications/Presentations/Creative Activity

Performances/Clinics/Adjudications/Workshops since 2011:

National Juried Performances

3

State Juried Performances

1

State Non-Juried Performances

8

Clinics/Adjudications/Workshops

Academic Program Review: **Music BA**

Section 8 – Cost

a) Ratio of student credit hours per FTE (AY 2014/15): **278**

b) Direct instructional expenditures (FY 2015): **\$2,903.002**

i) Per student FTE: **\$12,908**

ii) Per total degrees awarded: **\$50,052**

iii) Non-personnel expenditures / total academic FTE: **\$15460**

c) Course enrollment (AY 2014/15)

i) Classes falling under university minimums: **95**

ii) Lower-division courses falling under university minimums: **31**

e) Research expenditure per tenure-track FTE (FY 2015): **\$0**