

University of Wyoming
College of Arts & Sciences

Department of Music



Graduate Handbook
2018-2019

University of Wyoming
College of Arts & Sciences
Department of Music

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Introduction

The University of Wyoming was established in 1886, four years before Wyoming was granted statehood. Its founders wanted the new University to be progressive, and music was among the disciplines that the Territorial Legislature mandated for its curriculum. Today, the Department of Music is proud to be a full, accredited member of the National Association of Schools of Music (NASM) and the Department meets all accreditation requirements of the Wyoming Professional Teaching Standards Board and the National Council for the Accreditation of Teacher Education (through the UW College of Education). This document serves as an important reference for degree requirements, procedures, and expectations for each student in our graduate degree tracks and certificate program. Additional resources with which you must become familiar include the Graduate Education website <http://www.uwyo.edu/uwgrad/>, Office of the Registrar's site <http://www.uwyo.edu/registrar/> and, if applicable, the International Students and Scholars website <http://www.uwyo.edu/iss/>.

The Chair of the Department of Music is Dr. J. Scott Turpen, sturpen@uwyo.edu. Associate Chair and the Graduate Studies Coordinator is Dr. Katrina Zook, kzook@uwyo.edu.

Degree Programs

- Master of Music in Performance (Plan B paper **OR** Plan B Lecture-Recital)
- Master of Music Education (Plan A Thesis, Plan B paper, or MME Portfolio (summer cohorts only)
- Certificate in Music Performance (PC, Performer's Certificate)

General Degree Requirements

- The requirements for each of the graduate degrees at UW consist of coursework (30 credit hours minimum), Plan A Thesis (optional), Plan B paper or Plan B Lecture-Recital as specified by degree program, and passage of the written Comprehensive Examinations and oral thesis/paper/lecture-recital defense. The vocal performance degree also require the demonstration of foreign language proficiency.
- A grade point average of 3.0 (A = 4.0) or better must be maintained in all courses taken.
- Only upper-level (MUSC 4000 and above) courses will count toward graduate degrees, and work taken to correct undergraduate deficiencies will not be used as credit for an advanced degree. No more than 12 credits can be counted from 4000-level courses toward any graduate program of study. For all course offerings, please consult the UW Schedule of Classes found on the Office of the Registrar's website.

Master of Music in Performance

The Master of Music in Performance is intended for the student who wishes to pursue a career as a performer, to prepare for doctoral study, or to improve his or her performance ability. Students must pass an entrance audition for admission to the program. The entrance audition should be performed the semester prior to admission. Graduate Placement Examinations in history and theory will be administered the week prior to the commencement of classes and will determine if a student may advance to graduate level coursework. Failure of one or more sections will require a refresher course in the fall (Graduate Fundamentals). Major area studies consist of courses appropriate to the student's area of concentration. A minimum of 50% of courses taken must be deemed "graduate level only" (5000 level). The Music Department Graduate Studies Coordinator will serve as the advisor to all graduate students in consultation with the student's major professor. During advising periods, students will be responsible for contacting Dr. Katrina Zook, Graduate Studies Coordinator (kzook@uwyo.edu) to schedule an advising meeting.

Basic Music Core (minimum of 11 hours)

- Music Research Methods (MUSC 5310) (2 hours)

Total of at least **THREE** courses from the following:

- Upper-division music history course(s) (3-6 hours)
- Upper-division music theory course(s) chosen from Advanced Theory, Advanced Analysis, or Advanced Composition (3-6 hours). Specialized theory courses may be substituted as they pertain to the student's interest.

Major Area (minimum of 16 hours)

- a. Applied Instruction, 8 hours
- b. Ensembles 2 hours (Pianists receive credit for accompanying by enrolling in Collaborative Piano)
- c. Graduate Recital (MUSC 5680), 2 hours
- d. Pedagogy in respective area of study (MUSC 4XXX), 2 hours
- e. Performance Practice and Interpretation (MUSC 5390), 2 hours
- f. Advanced Seminar (MUSC 5320), 3 hours

Thesis Requirement (0 hours)

Plan B. This entails either writing a research document or preparing a lecture-recital. Enroll in MUSC 5961.

Electives (0-3 hours)

Courses from outside of the department may be used as electives, if approved by the Music Department Graduate Committee, thus allowing the flexibility to shape the course of study to meet a student's individual interests.

Foreign Language (0 hours)

Vocal performance majors must demonstrate acceptable proficiency in Italian, German, and French diction in consultation with the Vocal Arts Area Coordinator.

Master of Music in Performance Checklist

I. BASIC MUSIC CORE

11 hrs minimum

Course Number	Title	Hours	Semester Taken
MUSC 5310	Music Research Methods	2	
	Upper Division Theory		
	1.	3	
	2.	3	
	Upper Division History		
	1.	3	
	2.	3	

II. MAJOR AREA COURSES

16 hrs minimum

Course Number	Title	Hours	Semester Taken
	Applied	2	
	Applied	2	
	Applied	2	
	Applied	2	
	Ensemble	.5	
	Ensemble	.5	
	Ensemble	.5	
	Ensemble	.5	
MUSC 5680	Graduate Recital	2	
MUSC 4XXX	Pedagogy specific to area of study	2	
MUSC 5390	Performance Practice	2	
MUSC 5320	Advanced Seminar	3	

III. THESIS REQUIREMENT

0 hrs

Course Number	Title	Hours	Advisor
MUSC 5961	Plan B Paper OR Lecture-Recital	0	

Advisor _____ Dept. Member _____ Outside Member _____

IV. ELECTIVES

0-3 hrs

Course Number	Title	Hours	Semester Taken

V. FOREIGN LANGUAGE

Demonstrate Proficiency (voice majors only)	
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The Comprehensive Examination must be taken and successfully passed (graded P/F) near the end of the course of study. The purpose of the examination is to ensure that candidates have learned and retained a core body of knowledge in three areas of study: music history, music theory, and the major area.

Guidelines for Preparing the Plan B Lecture-Recital for the MM Degree in Music

Adopted by UW Department of Music, fall 2009

The Plan B Lecture-Recital research and specialized performance is intended to enhance and inform the performance of repertoire programmed for the MM Recital. The Lecture-Recital process will be overseen by committee. Your advisor and remaining committee members will read your submitted proposal, drafts of lecture, finalized lecture, gather for the defense of your work and assess the final presentation. A recital preview for the Lecture-Recital is required. If material for the Lecture-Recital has already been presented in a public performance (MM recital, Jacoby Competition) that performance may serve as the preview, at the discretion of the major professor.

- It is recommended that Lecture-Recital material be extracted from repertoire planned for the MM Recital. Ideally the Lecture-Recital will precede the MM Recital by one semester. A well-written proposal, including bibliography, for the topic must be submitted and approved by the committee. Drafts of the lecture must circulate much like the Plan B paper drafts, and the finalized written lecture must be approved. Final copies of the Lecture will be bound and submitted to the Department Chair, Committee Chair, and remaining committee members. You will need to secure one Outside Member (a faculty member who is not in the Music Department). Please consult the Graduate Handbook to see the process checklist.
- The Lecture-Recital Preview should take place in front of the student's assembled committee 2 – 4 weeks prior to the scheduled Lecture-Recital.
- Lecture-Recital timing (in its entirety, including performance) should be approximately 45 minutes - 1 hour.
- Lecture time should balance that of performed work(s). Please choose repertoire carefully.
- Writing guidelines should closely mirror those offered for the Plan B paper.

Content

- Thesis statement must be clearly presented at the onset of the lecture and be supported throughout
- The development of and depth of research should be thorough
- Your sources will be as current as possible

Organization

- Title Page
- Signature page for your committee
- Lecture
- Bibliography
- Final copies will be bound and presented to the Department Chair, Committee Chair, and remaining members of the committee

Clarity

- Your writing needs to be clear and concise (to-the-point sentences)
- Good word choices are essential
- The writing style should reflect variety and when delivered, be clearly understood by your audience
- Avoid redundant phrases or words

Mechanical Correctness

- Please compose in the past tense, unless otherwise suitable, and be consistent
- Proofread for proper punctuation
- You must use correct references to works. (There is no official style sanctioned by the department. Two options are Chicago or MLA).

- Documentation should be consistent

Suggested Timeline

- **Semester 1:** Possible topics are explored in consultation with your Studio Teacher.
- **Semester 2:** Studio Teacher and student discuss and finalize Lecture-Recital repertoire, initial drafts of proposal are submitted to the committee. Lecture-Recital date discussed/secured. Music Research Methods course offers sources and ways to organize material. Research commences over summer break.
- **Semester 3:** Finalized Lecture-Recital proposal submitted, research continues, writing begins and drafts circulated by mid-semester. Lecture-Recital Preview passed. Lecture-Recital completed.
- **Semester 4:** The above suggested timeline could be exchanged with the full MM solo recital.

Lecture-Recitals can be scheduled in any Music Department performance space pending successful passage of the preview. Programs and handouts will be provided by the student.

Guidelines for Writing the Plan “B” Paper for the Master’s Degree in Music

Adopted by UW Department of Music, fall 2008

The following guidelines have been set forth to assist you in the writing of the Plan “B” Paper for the Master’s degree in Music. These are areas integral to the research, writing, and editing process, and are germane to a successful paper. Your final paper should be bound and presented to the Department Head, your Committee Chair, and additional copies for members of your committee.

Content

- The thesis statement must be clearly presented at the onset of the paper and be supported throughout
- The development of ideas, and depth of thought and research should be thorough
- Your sources will be as current as possible

Organization

- Title Page
- Signature Page for your committee
- Table of contents
- Chapters will reflect chronology and consistently support your thesis
- Bibliography, Endnotes, etc.

Clarity

- Your writing needs to be clear and concise (to-the-point sentences)
- Good word choices are essential
- The writing style should reflect variety and afford your audience “readability”
- Avoid redundant phrases or words

Mechanical correctness / grammar

- Please compose in the past tense, unless otherwise suitable, and be consistent
- Proofread for proper punctuation
- You must use correct references to works (There is no official style sanctioned by the department. Two options are Chicago or MLA).
- Documentation should be consistent
- Bibliography: Works Cited, Select Bibliography, Endnotes, or Footnotes, the choice is yours dependent upon chosen style.

Suggested Timeline

You should begin to assemble a group of committee members during your first year in residence; Committee Chair, committee members, Outside Member (a UW faculty member who is not from the Music Department). A complete proposal and bibliography should be submitted either in your second semester, or early in the third. A rough draft document presenting your thesis statement and supporting ideas should be submitted to your advisor during the third semester. After writing has commenced, a chapter per submission is an appropriate amount and will allow adequate time for editing. You and your advisor can determine the frequency of submissions and meetings. The final draft must be given to the committee no fewer than three weeks prior to your scheduled defense. Please bear in mind that faculty members need time to read your work and offer suggestions for improvement. In some cases this could mean weeks between your chapter submission and when the work is returned to you. The department wants your paper to represent the depth and scope of your academic training as well as reflect your musical interests. Please consult the Graduate Education website for important information including a process checklist and documents you will need to complete prior to the defense.

Approval of the Plan B Paper/Lecture-Recital proposal

Graduate students who will complete the degree in the fall semester should submit the Plan B Paper/Lecture-Recital proposal and bibliography to all members of their Plan B committee by mid-March of the previous spring. Those graduating in the spring semester should submit the Plan B Paper/ Lecture-Recital proposal and bibliography to committee members by mid-October.

Graduate Recital Requirements

Graduate Recitals are typically given during the last year in residency, as determined by the major professor. A recital preview must be given and successfully passed at least three weeks prior to the recital date. A recital committee will be formed and members (3) must attend both the preview and recital. The committee will consist of the student's major professor, another music professor from the same area of study, and an additional music professor from a differing area of study. A performance program will be placed in the student's file containing committee signatures and the recital grade. Graduate Recitals must offer 50-60 minutes' worth of music (instrumental) and 45-50 minutes' worth of music (vocal).

Master of Music Education

The Master of Music Education is intended for those students who wish to improve their teaching abilities for the public school environment or to enable them to teach at the college and/or university level. Graduate Placement Examinations in history and theory will be administered the week prior to the commencement of classes and will determine if a student may advance to graduate level coursework. Failure of one or more sections will require a refresher course in the fall (Graduate Fundamentals).

Basic Music Core (11 hours)

- Music Research Methods (MUSC 5310) (2 hours)

Total of at least **THREE** courses from the following (total 6 credit hours):

- Upper-division music history courses (3-6 hours)
- Upper-division music theory courses (3-6 hours) chosen from Advanced Theory, Advanced Analysis, or Advanced Composition. Specialized theory courses may be substituted as they pertain to the student's interest.

Major Area (12-15 hours)

- Introduction to Research (EDRE 5530), 3 hours
- Capstone Research in Music (MUSC 5615), 3 hours (**OPTIONAL for Plan B paper preparation**)
- Music Education Seminar (MUSC 5760), 2 hours
- Music Supervision (MUSC 5720), 2 hours
- Additional courses** may include Applied Music Methods and Materials, Pedagogy, Ensemble Techniques and Materials, or courses from the College of Education, 2-5 hours

Thesis Requirement (0-4 hours)

The thesis requirement may be satisfied under Plan A or Plan B. Plan A follows a traditional rigorous research orientation that requires enrollment in MUSC 5960 (Thesis Research, 4 hours credit). Plan B requires a less extensive research document or creative project based on work from a designated course, **plus four hours** of additional courses. Those writing under Plan B may also enroll in MUSC 5615 (Capstone Research in Music, 3 hours credit).

Plan A (4 hours)

OR

Plan B (0 hours), **plus four hours** of additional courses.

Electives (4-7 hours)

Courses from outside of the department may be used as electives, if approved by the Music Department Graduate Committee, thus allowing the flexibility to shape the course of study to meet a student's individual interests.

Master of Music Education Checklist**I. BASIC MUSIC CORE****11 hrs**

Course Number	Title	Hours	Semester Taken
MUSC 5310	Music Research Methods	2	
	Upper Division Theory		
	1.	3	
	2.	3	
	Upper Division History		
	1.	3	
	2.	3	

II. MAJOR AREA COURSES**12-15 hrs**

Course Number	Title	Hours	Semester Taken
EDRE 5530	Introduction to Research	3	
MUSC 5720	Music Supervision	2	
MUSC 5760	Music Education Seminar	2	

III. THESIS REQUIREMENT**0-4 hrs**

Course Number	Title	Hours	Semester Taken
MUSC 5960	Thesis Research Plan A	4	
	Plan B paper (0 hours)	0	
*MUSC 5615	Capstone Research in Music (optional)	3	

Advisor _____ Dept. Member _____ Outside Member _____

IV. ELECTIVES**4-7 hrs**

Course Number	Title	Hours	Semester Taken

The Comprehensive Examination must be taken and successfully passed (graded P/F) near the end of the course of study. The purpose of the examination is to ensure that candidates have learned and retained a core body of knowledge in three areas of study: music history, music theory, and the major area.

Masters Portfolio for the Master of Music Education Degree (Summer Cohort Only)

A final project option for the MME degree is the Masters Portfolio rather than a Plan B Paper.

- The Masters Portfolio is compiled throughout the program of study and includes a research component, personal profile and class artifacts.
- The purpose is to satisfy Department of Music Graduate Learning Outcomes and to help students improve their own teaching. Completion of specific assignments is required in each semester of coursework.
- Student will select an area of interest early in the program and focus on that throughout the class sequence. A final short paper will discuss the topic, review literature and suggest a course of action.
- A detailed description of the Masters Portfolio requirements is available from the Music Education Coordinator.

Performer's Certificate Program

The Performer's Certificate is a specialized course of study designed for outstanding performers who, by their performance and credentials, demonstrate they have serious potential for a career as a professional musician. The program is designed to provide students with the maximum amount of time and flexibility for intensive study and performance opportunities under the guidance of master teachers. The Performer's Certificate is a two-year, post-baccalaureate program.

Admission Requirements

To be considered for admission to the Performer's Certificate program, students must have completed an undergraduate degree in music or equivalent, and demonstrate through an audition the potential for a career as a professional performing musician. Admission to the program is allowed only upon the recommendation of the Performer's Certificate Admissions Committee which will include the Department Chair, the Head of the Performer's Certificate Committee and members of the applied area in question. Students must be enrolled in a minimum of 9 credit hours per semester to maintain full-time student status. All students applying for the Performer's Certificate program must audition in person or send a high quality cassette or compact disc recording showing a variety of technical skills and music styles. Students wishing to audition for the Performer's Certificate in the Vocal Arts Area are encouraged to submit a DVD recording or secured YouTube site.

- Vocal audition requirements: 2 Arias (opera AND oratorio) and 3 art songs (1 French, 1 German and 1 in English).
- String audition requirements: one movement of a standard concerto or equivalent, two movements of a solo Bach suite or equivalent.
- Piano auditions must include repertoire from at least three style periods, including one virtuosic etude.
- Audition requirements for all other instruments must be obtained from the appropriate Area Coordinator.

The following repertoire suggestions may be used as a guide for expected performance levels:

Piano: Tchaikovsky - Piano Concerto No. 1

Violin: Mendelssohn– Violin Concerto

Viola: Stamitz – Viola Concerto

Cello: Elgar - Cello Concerto

TOEFL

Some proficiency in English is expected, but the TOEFL is not required.

Change of degree status

Students who wish to change from the Performer's Certificate to a Master's degree program must submit the appropriate application to the Admissions Office. Classes taken at the graduate level (5000 or above) while studying as a Performer's Certificate student may be counted towards a Master's degree with prior approval of the Department Chair and Registrar's Office. International students must pass the TOEFL exam with a minimum paper exam score of 540 (207 on the computerized exam, or 76 on the Internet-based test TOEFL iBT) before they are admitted to the university.

Recital Requirements

All instrumental majors in the Performer's Certificate Program must present two full-length (minimum 60 minutes) recitals. Vocal majors must present two full-length 45-50 minute recitals. Each recital requires a preview for a committee consisting of the applied professor, another member from the applied area, and a faculty member from outside the applied area, given at least three weeks before the performance date. The second recital program presented must have program notes provided by the student and approved by the major advisor. Regular applied lesson juries are required in semesters without a recital.

GPA requirements

A minimum GPA of 3.0 must be maintained throughout the program. Students who do not maintain a 3.0 GPA or higher may be suspended from the program and have any financial aid revoked.

Professional Conduct

It is expected that all Performer's Certificate students will act in a professional manner at all times. This includes, but is not limited to: punctuality and attendance at all rehearsals; adequate preparation for lessons, rehearsals, and performances; respectful treatment of faculty, staff and colleagues. Unsatisfactory performance in any music class or ensemble will be grounds for removal from the program.

Course Requirements

- | | |
|---|-------------------|
| • Required: | (20 hours) |
| Applied lessons (5000, 5600 level) | 8 hours |
| Chamber Music, Ensembles or Accompanying (3000 level) | 6 hours |
| Graduate Recitals (MUSC 5680) (2) | 4 hours |
| Pedagogy or Literature specific to area of study | 2 hours |
| • Electives: | (10 hours) |
| Applied lessons (any level) on a secondary instrument | 4 hours |
| Chamber Music, Ensembles or Accompanying (3000 level) | 2 hours |
| Instrumental or Choral Conducting | 3 hours |
| Diction for Singers I and II | 4 hours |
| Written Theory I-IV | 6 hours |
| Aural Theory I-IV | 4 hours |
| Internship | 1-6 hours |
| Other music courses as approved by the applied teacher. | |

Total: 30 hours

Entrance Examinations in Music History and Music Theory

Students admitted to the MM and MME degree programs will take Entrance Examinations in music history and music theory prior to commencement of classes. Exam answers will be graded by the area coordinators in both disciplines. Exam results (P/F) will determine whether or not remediation classwork is required. Students will be provided with a preparatory guide prior to the examination. If a student fails one or more sections of the exam, they will be required to take Graduate Fundamentals, online / 2 credits, during fall semester prior to enrolling in upper division or graduate level courses in history or theory.

Procedures for the Comprehensive Examination

Purpose and Content

The Comprehensive Examination must be taken and successfully passed (graded P/F) near the end of the course of study. The purpose of the examination is to ensure that candidates have learned and retained a core body of knowledge in three areas of study: music history, music theory, and the major area.

Timeline

1. The exam will be administered approximately six weeks prior to the end of the final semester.
2. The Graduate Studies Coordinator must receive list of contributing professors and their questions six weeks prior to the exam date.
3. The Graduate Studies Coordinator will distribute exam questions/Directions of Study to candidates via email. Contributing professors will determine the mode of study.
4. Professors grading exams must submit grades (P/F) to the Graduate Studies Coordinator no later than one week after the administration of the exam.
5. Dates and deadlines for summer will be adjusted to fit the summer session timeline.

Compilation of Examination Questions

It is the responsibility of the student to submit their chosen courses on which they will be tested to the Graduate Studies Coordinator, via email (one course taken in music history, one course taken in music theory, one course taken in the major area). The Graduate Coordinator will solicit questions/directions of study from each professor and send them to each student individually. Students are not permitted to solicit questions directly from a professor.

Administration of the Exam

All students taking the Comprehensive Examination in a given semester will take the exam together on the appointed day. Time allotted will be four hours (usually 8:00 a.m. to noon) and must be completed within this time frame. The three individual portions of the exam (historical, theoretical, major area) should comprise approximately 1 hour and 20 minutes of the total exam time. The hour and twenty minutes may be organized as the contributing professor sees fit. The Graduate Studies Coordinator will administer and oversee the examination process. If a student fails a section of the exam, they will be allowed one re-take in consultation with the contributing professor and Graduate Studies Coordinator.

Application/Admission Requirements and Procedures

Admission

Admission to the graduate program requires acceptance by UW Graduate Admissions **AND** the Music Department. UW graduate admission is contingent upon meeting the following requirements (the GRE is not required):

- A Bachelor's degree from a recognized institution of higher learning
- A Grade Point Average of 3.0 or higher (A = 4.0) on all previous work
- Three letters of recommendation sent by persons knowledgeable of the applicant's qualifications for graduate study
- Personal Statement, which includes why you are pursuing graduate study and your professional career goals in the field
- Submission of Graduate Assistantship application (found on the Graduate Studies page of the DOM)
- Submission of original transcripts of all previous work

For UW Admissions and Department of Music application information, please contact:

University of Wyoming Admissions Department 3435 1000 E. University Ave. Laramie, WY 82071 (307)766-5160 / (800)DIAL-WYO admissions@uwyo.edu http://www.uwyo.edu/admissions/graduate/	University of Wyoming Department of Music Buchanan Center for the Performing Arts 1000 East University Avenue Laramie, WY 82071 (307) 766-5242 / musicdpt@uwyo.edu http://www.uwyo.edu/music/
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Information for International Students

In addition to the criteria stated for U.S. applicants, international applicants must provide evidence of English language proficiency with a score of 76 or higher (TOEFL), a Financial Statement and a copy of their passport. Please see the [University Catalog](#), or visit the Graduate Admissions website at <http://www.uwyo.edu/admissions/graduate/>. For VISA information, or other immigration regulations, please see the International Students and Scholars website at <http://www.uwyo.edu/iss/>. If an international student is awarded an assistantship, UW requires successful completion of the online Oral Proficiency Interview (OPI). There is a fee attached to the interview. The OPI is in addition to a TOEFL score that exceeds 76. Teaching duties will be based upon passing specific levels of proficiency. Teaching duties may be reduced or the GA revoked if required levels are not met or the exam is not undertaken.

Specific Departmental Admission Requirements

Master of Music Education

An earned Bachelor of Music Education degree from an accredited institution of higher learning, plus:

- a. one year of teaching experience in music education
- b. professional resume
- c. a video of classroom teaching and/or rehearsing
- d. a one to three-page statement of music education philosophy
- e. a writing sample extracted from an extensive undergraduate research paper
- f. three letters of recommendation, including one from an immediate supervisor, on teaching effectiveness

Master of Music in Performance

An earned Bachelor of Music Performance, Bachelor of Arts in Music, or equivalent degree from an accredited institution of higher learning, plus:

- A live audition (preferred) or a CD or DVD of your performances, demonstrating:
 - a. a strong sense of musicality
 - b. mature artistry and technical skill
 - c. stylistically correct performance practices in at least three historical periods, where applicable
 - d. standard repertoire from your instrumental specialty or vocal area

Graduate Assistantships

Graduate Assistantships are awarded on a competitive basis to defray some of the costs of graduate study (including tuition and living expenses) and to provide practical experience working under the guidance of music faculty. Criteria taken into account in awarding assistantships include academic preparation, performing ability, and special skills that would prove valuable in carrying out the duties of the assistantship. All GAs will be assessed in the first semester of their assignment by supervising faculty. If the result is unsatisfactory performance and remediation requirements are not met, the assistantship may be revoked.

A Graduate Assistantship includes a stipend, partial tuition waiver, ½ the cost of university fees, and ½ the cost of UW student health insurance. The base stipend is established during the preceding academic year and can be found listed in the University Catalog, or on the UW Graduate Admissions website at <http://www.uwyo.edu/admissions/graduate>.

Typical duties for graduate assistants include serving as the Instructor of Record for classes, assisting and teaching alongside faculty with undergraduate courses, teaching lessons to non-majors or less advanced undergraduate music majors, assisting faculty as assistant conductor for an ensemble, working in the Recording Studio as a technician, or assisting faculty with research or creative projects.

Graduate Assistants holding a full assistantship have duties assigned for 20 hours per week. A three-quarter appointment carries a 15-hour workload, and a one-half assistantship requires 10 hours of work per week. Because of their assistantship responsibilities, GAs must take a minimum of 9 credits per semester and generally require two academic years to complete a degree. A student may hold an assistantship in music for up to two academic years unless revoked due to poor performance evaluations or a

GA loads are calculated upon the following formula. There can be slight amendments based upon specific needs of the instructor, course enrollment, or total hours allotted toward an assistantship.

<u>Teaching Assignment</u>	<u>Faculty credit toward 15 hrs</u>	<u>GTA hours- (10 hours=Half-time=.25FTE)</u>
3 credit classes meeting 3 hrs/week	3 hours	10 hours
2 credit classes meeting 2 hrs/week	2 hours	6 hours
2 credit classes meeting 3 hrs/week	3 hours	10 hours
2 credit classes meeting 5 hrs/week	4 hours	13 hours
1 credit classes meeting 2 hrs/week	2 hours	6 hours
1 credit classes meeting 1 hour a week	1 hour	3 hours
Ensembles	3 hours if 4 or more hours, 2 hours if 3 hours	10 hours, 6 hours
Combos, chamber coaching	1 hour	3 hours
Applied Lessons	1 hour x .66 (Example- 5 lessons = 3 hours)	1 hour x 2 (Example-5 lessons = 10 hours)
Recording lab and collaborative piano*	No equivalence	Clock hours

To be considered for a Graduate Assistantship, the candidate must first be fully admitted to UW. The application for an assistantship is considered separately within the Department of Music, although the applications may be made concurrently. After considering the merits of the application, area coordinators then nominate candidates for assistantships. The application for assistantship may be found on the Music Department website under Graduate Program (http://www.uwyo.edu/music/students/graduate_program/). Applications for assistantships are due to the Department prior to February 15.

All new Graduate Assistants are required to attend the *Graduate Teaching and Learning Symposium* in August. In addition to the Symposium, **all new international student graduate assistants** who have been assigned teaching duties **must** complete the online Oral Proficiency Interview (OPI), for which there is a fee. For information regarding both of these requirements, and for specific TOEFL scores required of international students for admission to the university, please see the Modern Languages website at <http://www.uwyo.edu/modlang/english-oral-proficiency-interview.html> or consult the University Catalog.

Department of Music and Graduate Admissions Checklist

Admission

- ___ Apply to UW online (GRE not required for Music)
- ___ Original transcripts

****International Students:** refer to International Graduate Admission website for specific requirements

Application materials required by Department of Music:

- ___ Evidence of UW Application form online
- ___ Original Transcripts
- ___ Three (3) letters of recommendation
- ___ Items required for your intended degree (Requirements outlined on subsequent pages of Handbook)

Enrollment/Advising

- ___ Contact the Music Department Graduate Studies Coordinator prior to registration kzook@uwyo.edu

To complete your degree:

- ___ Submit [Program of Study](#) form, usually submitted at the end of the 3rd semester after you have been advised.
- ___ Select your degree committee (major advisor, one music department faculty, and one faculty member from outside the department) in consultation with the Music Department Graduate Coordinator. Submit for approval to the Registrar.
- ___ WITH YOUR MAJOR ADVISOR'S APPROVAL, submit your Thesis/Plan B [Proposal](#) to Department of Music Graduate Committee via the Graduate Studies Coordinator.
- ___ Submit your Anticipated [Graduation Form](#), due mid-semester during the semester you will graduate.
- ___ Begin Thesis/Plan B paper/Lecture-Recital as soon as your [Proposal](#) is approved.
- ___ Pass the [Comprehensive Examination](#) *prior to* your [Oral Defense](#) during your last semester in residence.
- ___ During your final semester make an appointment with the Registrar for your final [Degree Check](#).
- ___ Pay [Diploma Fee](#) and the Thesis [Binding Fee](#), if applicable, at the Office of the Registrar.
- ___ Schedule a [Format Check](#) for your Plan A Thesis (if applicable) with the Office of the Registrar.
- ___ Distribute your completed paper to your Committee **AT LEAST TWO WEEKS** prior to your [Oral Defense](#). In consultation with your committee members, schedule a date and time for your oral defense two weeks before the last week of classes.
- ___ Submit your [Report of Final Examination](#) form to the Registrar after your successful defense.

_____ Submit two (2) copies of your Plan A Thesis on archival paper to the Office of the Registrar. Submit one bound copy of your Plan B paper or Plan B Lecture-Recital to the Graduate Studies Coordinator, and one copy to your committee chair.

Helpful Hints for Finishing Your Graduate Degree

1. **Take personal responsibility** to read the UW Graduate webpage and Music Department Graduate Handbook. Educate yourself regarding all policies to which you must adhere, all forms that must be submitted, and all deadlines that must be met during your course of study.
2. **Take the Comprehensive Examination** during your last semester of classes.
3. **Write your paper** (Thesis, Plan B paper or Lecture-Recital) the **semester BEFORE you graduate, or the semester you INTEND to graduate.**
 - **Submit a topic proposal** to your committee Chair and members. Based on your preliminary research, the proposal will consist of a 1-2 page document that explains why you are interested in the topic, its relevance to your field, and what you expect to discover and address in the paper. Include a tentative outline and an annotated bibliography of sources that you have examined. Your committee Chair will notify you as to whether or not your proposed topic has been approved.
 - Your **writing style** should be scholarly in tone. The **thesis statement** must be clearly stated in the abstract, introduction, and conclusion. The research must be thorough, sources must be contemporary, and recent journal articles must be a part of the research.
 - When your committee Chair approves your final draft, then circulate copies to your committee members; at least **3 weeks** before the [Report of Final Examination](#) form is due. This will allow them time to read and make suggestions (and allow you to make corrections) before the oral defense.
4. At the discretion of your major professor, **schedule the oral defense** in consultation with the other members of your degree committee. This is normally done after you have passed the Comprehensive Exam. The defense will consist of a 60-90 minute question/answer session during which you explain, discuss, apply, and defend your paper, then make revisions as suggested by your committee. The defense should take place BEFORE the last week of classes.
6. The [Report of Final Examination](#) form is due to the Registrar's office at least one week prior to the last week of classes. This form is signed when all requirements for the degree have been satisfied.

Credit Hour Policies in the Department of Music

The following policy can give you a basic idea of what is required per credit hour of registration in Department of Music classes.

- In applied music lessons, one semester hour of credit equals .5 hours of private instruction per week and at least 9 hours of work outside class including studio classes per week for 15 weeks.
- In studio production classes like Opera Theatre, one semester hour of credit equals 4 hours of class instruction per week and at least 8 hours of work outside class per week for 15 weeks.
- In Music Ensembles, one semester hour of credit equals 2-5 hours of class instruction per week and at least 2-5 hours of work outside class per week for 15 weeks.
- In lecture courses, one semester hour of credit equals 50 minutes of class instruction per week and at least 2 hours of work outside class per week for 15 weeks.

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

National Association of Schools of Music
Performing Arts Medicine Association

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later [in the full document].) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, "Am I going to regret this someday?" You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

To read the full article released by the National Association of Schools of Music Performing Arts Medicine Association, please visit http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf.

There are ear plugs made specifically for musicians. The UW Speech and Hearing Clinic on campus has universal fit ear plugs for sale. You can also be fitted for custom ear plugs through their office.

*UW Speech and Hearing Clinic
Dept. 3311
Health Sciences, Room 160
1000 E. University Avenue
Laramie, WY 82071
(307) 766-3426
Fax: (307) 766-682*

Universal fit ear plugs may also be found online at: <http://www.etymotic.com/hp/er20.html>
An informational PowerPoint regarding hearing loss, noise exposure, and prevention can be found [here](#).

Department of Music Faculty, 2018-2019

Robert Belser

BME, Central Missouri State University; MSME, University of Illinois; DMA, University of Iowa. Director of Bands, Wind Symphony, Conducting, Euphonium.

Theresa Bogard, Chair

Sydney Conservatorium of Music; BM, University of Colorado-Boulder; MM, Eastman School of Music; *Koninklijk Conservatorium*, Den Haag, Netherlands; DMA, University of Colorado-Boulder. Piano, Fortepiano, Piano Pedagogy, Keyboard Area Coordinator.

Holly Dalrymple

BM, Texas State University; MM University of Texas-Austin; DMA, University of North Texas. Choral Music Education, Vocal Techniques, Choral Methods, Freshman Voice Studio, Vocal Arts Area Coordinator.

John Fadial

BM, North Carolina School of the Arts; MM, Eastman School of Music; DMA, University of Maryland. Violin, String Literature.

Michael Griffith

BM, MM, Michigan State University; Pierre Monteux School; DMA, University of Colorado. Conducting, Symphony Orchestra.

Anne Guzzo

BM, University of New Mexico; MM, UC-Santa Cruz; Ph.D., University of California-Davis. Theory and Composition, Theory Coordinator.

Nicole Lamartine

BM, New Mexico State University; MM, DMA, University of Arizona. Conducting, Director of Choral Activities.

Ben Markley

BM, Ft. Hayes State University; MM, New York University; DMA, University of Colorado-Boulder. Jazz piano, Jazz Theory, Jazz History, Wyoming Jazz Ensemble. Director of Jazz Studies.

Blake McGee

BM, University of Minnesota; MM, DMA University of Oregon. Clarinet, Music History, Woodwind Area Coordinator.

Scott Meredith

BME, University of Northern Colorado; MM, DMA, University of North Texas. Trumpet, Music History, Brass Pedagogy, Brass Area Coordinator.

James Przygocki

BME, Western Michigan University; MM, Indiana University. Viola, Violin, Music Education, Chamber Orchestra, UW String Project, String Area Coordinator.

Bryan Raya

BM and MM Fresno State University; DMA, Arizona State University. Western Thunder Marching Band, Symphonic Band, Marching Band Techniques, Associate Director of Bands.

Tiger Robison

BME, Hartt School of Music; MS, Central Connecticut State University; PhD, Hartt School of Music. General Music Methods, Aural Theory, World Music.

Crystal Sieger

BM, Ohio State University; MM and PhD, University of Arizona. Music Research Methods, Intro to Music Education, Instrumental Methods, Music Education Coordinator.

Sherry Sinift

BM, Western Michigan University; MM, Indiana University. Violin, String Pedagogy.

Jennifer Turpen

BME, SUNY Potsdam/Crane School of Music; MM, DMA, University of Georgia. Saxophone, Theory, Undergraduate Advising Coordinator.

J. Scott Turpen

BM, Boise State University; MM, DMA, University of Georgia. Saxophone, Woodwind Pedagogy, Chair, Department of Music.

Beth Vanderborgh

BM, Manhattan School of Music; MM, Eastman School of Music; DMA, University of Maryland. Cello, String Pedagogy, String Literature.

Andrew Wheelock

BME, Central Michigan University, MM, DMA University of Illinois. Percussion, Percussion Techniques, Percussion Ensemble, Percussion Area Coordinator.

Chi-Chen Wu

BFA, National Taiwan Normal University; MM, DMA, New England Conservatory of Music. Piano, Collaborative Piano, Performance Practice, Keyboard Literature. Accompanying Coordinator.

Katrina Zook

BM, Oberlin College Conservatory of Music; MA, University of California-Santa Barbara; DMA, Eastman School of Music. Voice, Vocal Pedagogy, Freshman Voice Studio, Music History, Graduate Studies Coordinator, Associate Chair, Department of Music.

Instructors

Maureen Boddicker, voice; Ryan Fourt, jazz guitar; Steven Hoffman, organ; Alla Latchininsky, piano; Alan Harvey, tuba; Jennifer Stucki, oboe; Nicole Riner, flute; Hilary Schefter, harp; Dan Watt, trombone; Greg Strampe, piano; Jose-Gonzalo Teppa, bass; Kaori Uno-Jack, bassoon; Katherine Smith, horn