

University of Wyoming  
College of Arts & Sciences

*Department of Music*



**Graduate Handbook**  
2015~2016

University of Wyoming  
College of Arts & Sciences  
*Department of Music*

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<a href="#">Introduction</a> .....	2
• <a href="#">Degree Programs</a>	
• <a href="#">General Degree Requirements</a>	
<a href="#">Master of Music in Performance</a> .....	3
<a href="#">Guidelines for Preparing “Plan B” Lecture-Recital/Paper</a> .....	5
<a href="#">Master of Music Education</a> .....	8
<a href="#">Performer’s Certificate</a> .....	10
<a href="#">Entrance Examinations</a> .....	12
<a href="#">Procedures for the Comprehensive Examination</a> .....	12
<a href="#">Application/Admission Requirements and Procedures</a> .....	13
<a href="#">Specific Departmental Admission Requirements</a> .....	14
<a href="#">Graduate Assistantships</a> .....	15
<a href="#">Department of Music and Graduate Admissions Checklist</a> .....	16
<a href="#">Helpful Hints for Finishing Your Graduate Degree</a> .....	18
<a href="#">Credit Hour Policies in the Department of Music</a> .....	18
<a href="#">Protect Your Hearing Every Day</a> .....	19
<a href="#">Department of Music Faculty</a> .....	20

## 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). 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).

UW faculty and students have gained national and international recognition for the excellence in teaching, performance, composition, and research. Many of our graduates pursue teaching careers in public schools and universities and/or performance careers in symphony orchestras and opera companies, both in the United States and abroad. The Chair of the Music Department is Dr. Theresa Bogard, [tbogard@uwyo.edu](mailto:tbogard@uwyo.edu). The Graduate Studies Coordinator is Dr. Katrina Zook, [kzook@uwyo.edu](mailto: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)
- 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 on 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. 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](mailto: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.

### **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. Either an entrance or final proficiency examination will be administered.

**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
	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. Otherwise, a scheduled preview must be arranged with all committee members in attendance and successfully passed before the Lecture-Recital can be given.

- 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.



## 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.

### **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	
*MUSC 5615	Plan B paper (0 hours)	0	
	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 being admitted to the Admissions Office.

### 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 3 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

- |   |                   |
|---|-------------------|
| • <b>Required:</b>                                      | <b>(20 hours)</b> |
| 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           |
| • <b>Electives:</b>                                     | <b>(10 hours)</b> |
| 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 during the summer.

### **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 meet with their Committee Chair early in the semester of the exam. Chair and student will discuss the proposed general focus of the exam. The Committee Chair then will suggest, based on the student's course of study, which professors should be asked to submit appropriate questions for the exam. The Committee Chair will submit the suggested list of contributing professors to the Graduate Coordinator, who will solicit and compile the questions for each student's exam. If, as may be the case, the Committee Chair is also the student's major professor, he or she (the Chair) will be responsible for submitting the area question(s) to the Graduate Studies Coordinator. 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. There will be no take-home portion of the exam. 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 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 <a href="mailto:admissions@uwyo.edu">admissions@uwyo.edu</a> <a href="http://www.uwyo.edu/admissions/graduate/">http://www.uwyo.edu/admissions/graduate/</a>	University of Wyoming Department of Music Dept. 3037 1000 East University Avenue Laramie, WY 82071 (307) 766-5242 / <a href="mailto:musicdpt@uwyo.edu">musicdpt@uwyo.edu</a> <a href="http://www.uwyo.edu/music/">http://www.uwyo.edu/music/</a>
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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 (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/>.

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

### **Master of Music in Performance**

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

- A one to three-page personal statement explaining why you are pursuing graduate studies and an outline of your professional musical and career goals
- 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 and tuition waiver. 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>.

Award/Stipend	Tuition Waiver
Full	Full tuition waiver
$\frac{3}{4}$	$\frac{3}{4}$ tuition waiver
$\frac{1}{2}$	$\frac{1}{2}$ tuition waiver

Typical duties for graduate assistants include assisting faculty with undergraduate theory or history courses, teaching lessons to non-majors or less advanced undergraduate music majors, assisting faculty as librarian or 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 18 hours per week. A three-quarter appointment carries a 13.5-hour workload, and a one-half assistantship requires 9 hours of work per week. Because of their assistantship responsibilities, Graduate Assistants usually take a reduced course load and generally require two academic years to complete a degree. **The normal period of time that a student may hold an assistantship in music is two years.**

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, the Department then nominates 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/](http://www.uwyo.edu/music/students/graduate_program/)). Applications for assistantships are due in the Department no later than March 1.

All new Graduate Assistants **must** attend the *Graduate Teaching and Learning Symposium* in August approximately one week before the start of the fall semester. In addition to the Symposium, all new **international** graduate assistants who have been assigned teaching duties **must** complete the Oral Proficiency Interview (OPI), which is administered approximately two weeks before the start of the fall semester in mid-August. For information regarding both of these requirements, and for specific TOEFL scores required of international students for admission to the university, please see the Graduate website at <http://www.uwyo.edu/admissions/graduate> 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](mailto:kzook@uwyo.edu)

### To complete your degree:

- \_\_\_ Submit [Program of Study](#) form, usually submitted at the end of the 3<sup>rd</sup> 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.
- \_\_\_ 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 the Graduate Committee via the Graduate Studies Coordinator (electronic submissions are preferred and will expedite the process). 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 at least 20 sources that you have examined. You will be notified by the Graduate Studies Coordinator when the Graduate Committee has approved your proposal.
  - 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 major advisor 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 PRIOR to the last day 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](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, 2015-2016

### **Steve Barnhart**

BME, Texas Tech University; MM, North Texas University; DMA, University of Kansas. Percussion, Jazz, Percussion Area Coordinator.

### **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, Sydney, Australia; BM, University of Colorado at Boulder; MM, Eastman School of Music; *Koninklijk Conservatorium*, Den Haag, Netherlands; DMA, University of Colorado at Boulder. Piano, Accompanying, Fortepiano, Keyboard Literature, 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 Methods, Aural Skills, Vocal Arts Area Coordinator.

### **John Fadial**

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

### **Michael Griffith**

BM, MM, Michigan State University; Pierre Montoux 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.

### **Larry Hensel**

BA, Macalester College; MM, DMA, Eastman School of Music. Voice, Opera, Alexander Technique, Vocal Literature.

### **Nicole Lamartine**

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

### **Blake McGee**

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

### **Scott Meredith**

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

### **James Przygocki**

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

### **Crystal Sieger**

BM, Ohio State University; MM and PhD, University of Arizona. Music Education Coordinator.

### **Sherry Sinift**

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

### **Jennifer Turpen**

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

### **J. Scott Turpen**

BM, Boise State University; MM, DMA, University of Georgia. Saxophone, Director of Jazz Studies, Woodwind Area Coordinator.

### **Beth Vanderborgh**

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

### **George Schrader**

BA, Spring Arbor University; MME, University of Wyoming. Interim Associate Director of Bands, Interim Director, Western Thunder Marching Band.

### **Chi-Chen Wu**

BFA, National Taiwan Normal University; MM, DMA, New England Conservatory. Piano, Collaborative Piano, Keyboard Literature.

### **Katrina Zook**

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

### **Instructors**

Maureen Boddicker, voice; Glesse Collet, viola; Ryan Fourt, jazz guitar; Steven Hoffman, organ; Shaun Kelly, history, Alla Latchininsky, piano; Ben Markley, jazz piano; Jennifer Mayer, graduate research; Tamara Meredith, history; Alan Harvey, tuba; Steve Mullins,

rev. July 2015

world music; Peter Queal, guitar; Lindsey Bird Reynolds, oboe; Nicole Riner, flute; Hilary Schefter, harp; Mark Soueidi, trombone; Greg Strampe, piano; Jose-Gonzalo Teppa, bass; Kaori Uno-Jack, bassoon; Carole Whitney, cello; Patricia Will, music education.