

University of Wyoming  
College of Arts & Sciences

*Department of Music*



**Graduate Handbook**  
2013-2014

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). 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 Coordinator is Dr. David Brinkman, [brinkman@uwyo.edu](mailto:brinkman@uwyo.edu).

## Degree Programs

- Master of Music in Performance (Plan B paper)
- Master of Music Education (Plan A Thesis or Plan B paper)
- Performer's Certificate

## General Degree Requirements

- The requirements for each of the graduate degrees at UW consist of coursework (30 semester hours minimum), Plan A Thesis (optional) or Plan B paper as specified by degree program, and passage of the written comprehensive examinations and oral thesis/paper defense. The vocal performance degree also requires 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.

# 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) 766-6829*

Universal fit ear plugs may also be found online at: <http://www.etymotic.com/hp/er20.html>.

## **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 recital for admission to the program. The audition recital should be performed the semester prior to admission, or at the latest, the third week of the semester in which the student wishes to begin the degree.

### **Basic Music Core** (minimum of 11 hours)

- Bibliographical Research (MUSC 5310) (2 hours)

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

- Two upper-division music history courses (3-6 hours)
- Two upper-division music theory courses (3-6 hours)

### **Major Area** (minimum of 16 hours)

Major area studies consist of courses appropriate to the student's area of concentration.

- a. Applied Instruction, 8 hours
- b. Ensembles 2 hours (Pianists receive credit for accompanying by enrolling in Piano Ensemble),
- c. Graduate Recital (MUSC 5680), 2 hours
- d. Pedagogy (MUSC 5XXX, Adv. Teaching Methods), 2 hours
- e. Performance Practice and Interpretation (MUSC 5390), 2 hours
- f. Advanced Seminar (MUSC 5320), 2 hours

### **Thesis Requirement** (0 hours)

Plan B. This entails a less extensive research document or creative project.

### **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 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	Bibliographical Research	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 5XXX	Adv. Teaching Methods (Pedagogy)	2	
MUSC 5390	Perf. Practice and Interpretation	2	
MUSC 5320	Advanced Seminar	2	

**III. THESIS REQUIREMENT****0 hrs**

Course Number	Title	Hours	Advisor
	Plan B	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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**Written Comprehensive Exams** must be taken near the end of the course of study. Three questions will be asked: one each on Theory, History, and the Major Area.

The Music Department Graduate Coordinator will serve as the advisor to all graduate students. This will be in consultation with the student's major professor. During advising periods, graduate students will be responsible for contacting Dr. David Brinkman, Graduate Coordinator ([brinkman@uwyo.edu](mailto:brinkman@uwyo.edu)), to schedule an advising meeting.

## 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 will enhance and inform the performance of the same material 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, assess the final performance, and gather for the Defense of your work.

- 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 “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 External Evaluator (a faculty member who is not in the Music Department). Please consult the Graduate Handbook to see the process checklist.
- 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 so that you are not talking for 40 minutes and performing for 5 (or vice-versa).
- 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:** Bibliographic Methods hones research skills, and possible topics are explored.
- **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. Research commences over summer break.
- **Semester 3:** Finalized Lecture-Recital proposal submitted, research continues, writing begins and drafts circulated by mid-semester. 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 given in the FACH, Choir Room, Band Room, or in an off-campus venue. Programs will be provided by the student, as well as any handouts.

Sample MM Voice Lecture-Recital process:

- Fall Year 1: Bibliographic Methods research reveals interest in 20<sup>th</sup> Century American compositions; Bernstein, Copland highlighted. Student factors this interest into understanding of Lecture-Recital option.
- Student and teacher discuss and begin work on extracted songs from cycles by those composers (*I Hate Music*, *12 Songs on Poems by Emily Dickinson*).
- Spring semester it is determined that the Bernstein set best suits fits the vocal abilities and student formulates a thesis statement and writes a succinct proposal to feature this cycle on her Lecture-Recital. The proposal is submitted to committee and approved. Lecture-Recital date discussed /secured.
- Summer: the student researches the life of this cycle, analyzes textual content including Bernstein as both poet and composer, studies areas of theoretical and rhythmic interest, relationship between voice and piano, underlying purpose for / meaning of the cycle, etc. and begins to put analyses into prose.
- Fall Year 2: Initial drafts are presented to committee early in semester. Revisions follow. Lecture-Recital given in mid-November: student speaks about song #1, then sings it, speaks about song #2, then sings it...etc. until all five songs have been discussed and performed. There is perhaps one final performance of the cycle in its entirety.
- Spring Year 2: *I Hate Music* is programmed on MM Recital. Much time has been spent thinking about, working on, analyzing, and living with this cycle, resulting in a passionate, intelligent performance.



## **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)

- Bibliographical Research (MUSC 5310) (2 hours)

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

- Two upper-division music history courses (3-6 hours)
- Two upper-division music theory courses (3-6 hours)

### **Major Area** (12-15 hours)

- Introduction to Research (EDRE 5530), 3 hours
- Capstone Research in Music (MUSC 5615), 3 hours (**OPTIONAL for Plan B**)
- Music Education Seminar (MUSC 5760), 2 hours
- Music Supervision (MUSC 5720), 2 hours
- Additional courses** may include Applied Music Methods and Materials, Advanced Teaching Methods, 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	Bibliographical Research	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 (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

**Written Comprehensive Exams** must be taken near the end of the course of study. Three questions will be asked: one each on Theory, History, and the Major Area.

## **Masters Portfolio for the Master of Music Education Degree**

The final project 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 student.
- 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 Graduate 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 video/DVD recording.

- Vocal audition requirements: 2 Arias, one opera, one 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 etude of virtuosity.
- 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 to 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 must have 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 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

- |   |                   |
|---|-------------------|
| <ul style="list-style-type: none"> <li>● <b>Required:</b></li> </ul>  | <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  | 2 hours           |
| <br>  |                   |
| <ul style="list-style-type: none"> <li>● <b>Electives:</b></li> </ul> | <b>(10 hours)</b> |
| Applied lessons (any level) can be on a secondary instrument          | 4 hours           |
| Chamber Music, Ensembles or Accompanying (3000 level)                 | 2 hours           |
| Instrumental or Vocal 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

## **Procedures for the Comprehensive Exams**

### **Timeline**

1. The Graduate Coordinator will schedule comprehensive exams six weeks prior to the end of the semester of the exam.
2. Graduate Coordinator must receive list of contributing professors from committee chairs no later than three weeks prior to exam date.
3. Questions must be submitted by contributing professors to the Graduate Coordinator no later than one week prior to the exam.
4. Professors grading exams must submit grades (P/F) to the Graduate Coordinator no later than two weeks after the administration of the exam.
5. Dates and deadlines for summer will be adjusted to fit the summer session timeline.

### **Content**

The comprehensive examination for the Master of Music degree will be divided into three areas: Historical, Theoretical and Area. Questions will be tailored to the individual student, based on his or her course of study.

### **Compilation of Exam 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 Coordinator. Students are not permitted to solicit questions directly from a professor. This is done only by Committee Chairs, in consultation with the Graduate Coordinator.

### **Administration of the Exam**

The Graduate Coordinator will administer the exam. All students taking the comprehensive exam in a given semester will take the exam together on the appointed day. The exam will be four hours long (Usually 8:00a.m. to noon). The three individual portions of the exam (historical, theoretical, 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 exam will be completed within the allotted time period. There will normally be no extra assignments or take-home portions of the exam.

## 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 applying and what you will do with your degree
- 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 / musicdpt@uwyo.edu <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. three letters of recommendation, including one from an immediate supervisor, on teaching effectiveness

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

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

- A 1-3 page personal statement on why you are applying and what you plan to do with your degree
- A live audition or a CD, DVD, or VHS tape of your performances, demonstrating:
  - a. a strong sense of musicality
  - b. technical proficiency
  - c. stylistically correct performance practices in at least 3 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 faculty members. Criteria that are 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.

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>.

<b>Award/Stipend</b>	<b>Tuition Waiver</b>
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 with undergraduate theory or history courses, teaching lessons to non-majors or less advanced undergraduate music majors, helping as the librarian or assistant conductor for an ensemble, working in the Audio Center as a recording 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 through 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 Department [Graduate Degrees](#) page. Applications for assistantships are due in the Department by March 1.

All new graduate assistants **must** attend the Graduate Teaching and Learning Seminar in August approximately one week before the start of the fall semester. In addition to the Teaching and Learning Seminar, all new **international** graduate assistants who have been assigned teaching duties **must** complete the English Proficiency Assessment, 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 Graduate 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 (See p. 7-8 above)

### Enrollment/Advising

- \_\_\_ Contact the Music Department Graduate Coordinator prior to registration

### To complete your degree:

- \_\_\_ Submit [Program of Study](#) form, usually done 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 Coordinator.
- \_\_\_ Submit your [Graduation Form](#), due mid-semester during the semester you will graduate.
- \_\_\_ Compose Thesis/Plan B paper as soon as your [Proposal](#) is approved.
- \_\_\_ Complete your [Comprehensive Written Exams](#) *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, for your Thesis at the Registrar.
- \_\_\_ Schedule a [Format Check](#) for your Thesis (not Plan B) with 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 Thesis (not Plan B) on archival paper to the Registrar. Submit one copy of your Plan B paper to the music department Graduate Coordinator.

## 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 written examination** during your last semester of classes.
3. **Write your paper** (B paper or Thesis) the **semester BEFORE you graduate, or the semester you INTEND to graduate.**
  - **Submit a topic proposal** to the departmental Graduate Committee via the Graduate 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 a 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. The Graduate Committee will then approve it or ask you to revise it for resubmission.
  - 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 **2 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. When your major advisor says you are ready, **schedule the oral defense** of your paper in consultation with the other members of your degree committee. This is normally done after your comprehensive written exams are completed. The defense will consist of a 60-90 minute question/answer session during which you explain, discuss, apply, and defend your paper, then make changes as suggested by your committee. The defense should take place BEFORE the last week of classes.
5. The [Report of Final Examination](#) form is due by the LAST DAY of classes. This form is signed when your classes, comprehensive written exams, and paper are complete.

## **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 laboratory classes such as Aural Theory, Public School Methods, Class Voice and Class Piano, one semester hour of credit equals 2 hours of class instruction per week and at least 2 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.

In classes that do not carry credit such as convocation, piano proficiency, sophomore jury, junior recital, and senior recital the requirements of the course are fulfilled by successfully completing the exam or performance, or in the case of Convocation, attending 15 performances per semester.

## Department of Music Faculty, 2013-2014

### **Steve Barnhart**

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

### **Robert Belser**

BME, Central Missouri State University; MSME, University of Illinois; DMA, University of Iowa. Director of Bands, Wind Ensemble, Graduate 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, The Netherlands; DMA, University of Colorado at Boulder. Piano, Accompanying, Fortepiano, Aural Skills, Keyboard Literature, Piano Pedagogy.

### **David Brinkman**

BME, MM, PhD, Nebraska. Music Education. Graduate Coordinator.

### **Holly Dalrymple**

BM, Texas State University; MM University of Texas-Austin; DMA, University of North Texas. Choral Music Education

### **John Fadial**

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

### **Rodney Garnett**

BME, MM, University of Colorado at Boulder. Flute, Early Flutes, Chamber Music, Music Appreciation, World Music, Gamelan *Chandra Wyoga*.

### **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., UC-Davis. Theory and Composition.

### **Larry Hensel**

BA, Macalester College; MM, DMA, Eastman School of Music. Voice, Opera Theatre.

### **Nicole Lamartine**

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

### **Blake McGee**

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

### **Kathleen McKeage**

BME, Northern Colorado; MA, Ph.D., University of Wyoming. Double Bass, Music Education.

### **Scott Meredith**

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

### **James Przygocki**

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

### **Sherry Sinift**

BM, Western Michigan, MM, Indiana University, Violin and 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.

### **Beth Vanderborgh**

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

### **Brad Williamson**

BME, University of Iowa, MM, Kansas State University, PhD Ohio State University. Director, Western Thunder Marching Band.

### **Chi-Chen Wu**

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

### **Katrina Zook**

BM, Oberlin College Conservatory of Music; MA, University of California, Santa Barbara; DMA, Eastman School of Music. Voice, Vocal Pedagogy, Vocal Methods, Introduction to Music.

### **Instructors**

Elena Berlinsky, piano; Maureen Boddicker, voice; Kevin Hart, guitar; Dr. Stephen Hoffman, organ; Jason Johnston, horn; Alla Latchininsky, piano; Dr. Ben Markley, jazz piano; Tamara Meredith, history; Charles Ortega, tuba; Peter Queal, jazz guitar; Dr. Lindsey Bird Reynolds, oboe; Dr. Nicole Riner, flute; Hilary Schefter, harp; Mark Soueidi, trombone; Greg Strampe, piano; Kaori Uno-Jack, bassoon.