



UNIVERSITY OF
GEORGIA

Hugh Hodgson
School of Music

STUDENT HANDBOOK

FALL 2017



University of Georgia
Hugh Hodgson School of Music

STUDENT HANDBOOK

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I. Introduction

It is the responsibility of every student to become familiar with all applicable policies, requirements, and deadlines as articulated by their academic area and major, the Hugh Hodgson School of Music, the [Franklin College of Arts and Sciences](#), the [Graduate School](#), and the [University of Georgia](#).

Mission statement, objectives

The mission of the Hugh Hodgson School of Music—in accord with the University of Georgia's threefold commitment to teaching, research, and service—is to seek excellence, applying national and international standards, in:

1. offering instructional programs at the undergraduate and graduate levels to prepare students for a wide variety of professional careers in music performance, scholarship, composition, and music education/therapy; providing a major in music in the context of the liberal arts degree; and offering educational experiences and opportunities to take part in musical performance to all members of the University community;
2. contributing to the knowledge and literature of music through scholarship/research, performance and composition; and
3. providing educational programs in music for professionals and non-professionals, and contributing to the quality of life of the university community and general public through a variety of musical presentations.

Accreditation

The University of Georgia Hugh Hodgson School of Music is accredited by the National Association of Schools of Music (NASM), the Council for the Accreditation of Educator Preparation (CAEP), and the American Music Therapy Association (AMTA). The University of Georgia is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) to award baccalaureate, masters, specialist, and doctoral degrees.

II. Organization of the HHSOM

Administration

The administrative structure and current leaders of the University of Georgia can be found on the President's central website: <https://president.uga.edu>.

The HHSOM is part of the Franklin College of Arts and Sciences, one of 16 colleges on campus. The college is led by its dean, Dr. Alan Dorsey, and a number of associate deans, financial personnel, and other officers (see <http://www.franklin.uga.edu/directory>). The college comprises 30 departments and schools in five divisions: Fine Arts, Social Sciences, Biological Sciences, Physical and Mathematical Sciences, and the Humanities.

Information regarding the leadership, mission, programs, and organization of the UGA Graduate School can be found at its website: <http://grad.uga.edu>.

The HHSOM is led by the following administrative officers.

Name	Area
Dale Monson	Director
Martha Thomas	Associate Director for Undergraduate Studies
Peter Jutras	Associate Director for Graduate Studies & Research
Brandon Craswell	Undergraduate Coordinator
Amy Pollard	Performance Coordinator

Administrative offices are found in the central administrative suite on the 3rd floor of the Music Building. The central phone number is 706-542-3737.

The HHSOM is divided into ten program Areas, each led by a faculty-elected chair, in administering the educational programs and policies of the school:

Name	Area
Brandon Craswell	Brass
Cynthia Johnston Turner	Conducting, Ensembles
Evgeny Rivkin	Piano
Clinton "Skip" Taylor	Music Education
Adrian Childs	Music Composition and Theory
David Haas	Musicology / Ethnomusicology
Timothy Adams	Percussion
Maggie Snyder	Strings
Greg Broughton	Voice
Connie Frigo	Woodwinds

The HHSOM maintains faculty and student committees, mostly elected, that meet regularly throughout the academic year. The principal representative committees in the school are:

- Administrative Council (director is chair)
- Area Chair Council (director is chair)
- Performance Committee (performance coordinator is chair)
- Graduate Committee (associate director for research and graduate studies is chair)
- Undergraduate Committee (undergraduate coordinator is chair)
- Undergraduate Recruitment, Retention, & Scholarship Committee (elected chair)
- External Affairs Committee (director is chair)
- Technology Committee (elected chair)
- Travel Committee (elected chair)
- Student Advisory Council (director is chair)

In addition, the faculty elects a parliamentarian and a grievance liaison.

Faculty and their responsibilities

The members of the faculty in the Hugh Hodgson School of Music, along with their studio or area of responsibility and contact information:

NAME	AREA	OFFICE	PHONE	EMAIL	TITLE
Adams, Kimberly Toscano	percussion	107 Music	706-542-3737	kdtadams@uga.edu	Lecturer
Adams, Timothy	percussion	107 Music	706-542-3737	timadams@uga.edu	Professor
Ambartsumian, Levon	violin	539 Music	706-542-3737	levonamb@uga.edu	Professor
Atkins, Rebecca	music education	341 Music	706-542-3737	rlatkins@uga.edu	Asst Professor
Azimkhodjaeva, Shakhida	violin	237 Music	706-542-3737	sazimkh@uga.edu	Acad Prof
Bara, Daniel	choirs	102 Music	706-542-3737	dbara@uga.edu	Professor
Bawcum, Brett	bands	102 Music	706-542-3737	bbawcum@uga.edu	Acad Prof
Bolshoy, Daniel	guitar	439 Music	706-542-3737	bolshoy@uga.edu	Lecturer
Broughton, Gregory S.	voice	549 Music	706-542-4095	gbrought@uga.edu	Asst Professor
Burchinal, Frederick	voice	533 Music	706-542-3737	fpbopera@uga.edu	Professor
Burchinal, Veronique	voice	533 Music	706-542-3737	vbb@uga.edu	Instructor
Burnett, J. D.	choirs	357 Music	706-583-0507	burnettj@uga.edu	Asst Professor
Bynum, Josh	trombone	457 Music	706-542-2723	jbynum@uga.edu	Asst Professor
Cedel, Mark	orchestra	541 Music	706-542-2806	mcedel@uga.edu	Professor
Childs, Adrian P.	composition/theory	241 Music	706-542-3737	apchilds@uga.edu	Asst Professor
Craswell, Brandon	trumpet	459 Music	706-542-3737	craswell@uga.edu	Asst Professor
D'Angelo, David	jazz	245 Music	706-542-3737	ddangelo@uga.edu	Lecturer
Denton, Damon	Staff accompanist	251 Music	706-542-3737	ddenton@uga.edu	Acad Prof
Farley, Alison	music education	336 Music	706-542-3737	alpfarley@uga.edu	Asst Professor
Foreman, George	musicology	319 Music	706-542-2199	foreman@uga.edu	Asst Professor
Frigo, Connie	saxophone	330 Music	706-542-3737	cfrigo@uga.edu	Asst Professor
Fung, David	piano	319 Music	706-542-3737	david.piano@gmail.com	Asst Professor
Gertsch, Emily	composition/theory	239 Music	706-542-3737	egertsch@uga.edu	Lecturer

Graber, Naomi	musicology	453 Music	706-542-6231	ngraber@uga.edu	Asst Professor
Griffith, Paul	recording/streamng	249 Music	706-542-2742	griffith@uga.edu	Acad Prof
Haas, David	musicology	445 Music	706-542-3737	davhaas@uga.edu	Professor
Hargrave, Monica	harp	307B Music	706-542-3737	harp@uga.edu	Instructor PT
Hartenberger, Jaclyn	bands	110 Music	706-542-3737	jhart@uga.edu	Asst Professor
Heald, Michael	violin	545 Music	706-542-3737	mheald@uga.edu	Assc Professor
Jones-Reus, Angela	flute	441 Music	706-542-3737	ajreus@uga.edu	Professor
Johnston Turner, Cynthia	bands	112 Music	706-54 2-1505	cjturner@uga.edu	Professor
Jutras, Kristin	Comm. Music Sch	230 Music	706-542-2894	kjutras@uga.edu	Instructor
Jutras, Peter	piano	325/553 Mus	706-542-9930	pjutras@uga.edu	Professor
Kennedy, Roy	music therapy	333 Music	706-542-3737	rkennedy@uga.edu	Assc Professor
Kidula, Jean	musicology	447 Music	706-542-2791	jkidula@uga.edu	Professor
Kilroe-Smith, Cathy	horn	433 Music	706-542-3737	catkilro@uga.edu	Asst Professor-LT
Knight, Liz	voice	537 Music	706-542-3737	ejknight@uga.edu	Lecturer
Koh, Emily	composition/theory	235 Music	706-542-3737	emilykoh@uga.edu	Asst Professor
Lane, Peter	composition/theory	243 Music	706-542-3737	pvzl@uga.edu	Asst Professor
Legette, Roy	music education	339 Music	706-542-2756	rlegette@uga.edu	Assc Professor
Link, Dorothea	musicology	437 Music	706-542-1034	dlink@uga.edu	Professor
Litke, David	composition/theory	247 Music	706-542-2646	litke@uga.edu	Instructor PT
Marlow, Will	recording/building	249 Music	706-542-2742	wmarlow@uga.edu	Acad Prof
Martin-Williams, Jean	horn	433 Music	706-542-3737	jfmartin@uga.edu	Professor
Masciadri, Milton	double bass	530 Music	706-542-2779	mmasciad@uga.edu	Professor
McClellan, D.Ray	clarinet	443 Music	706-542-2799	mccleldr@uga.edu	Professor
Messich, Reid	oboe	451 Music	706-542-3737	rmessich@uga.edu	Assc Professor
Monson, Dale	HHSOM director	329 Music	706-542-2701	dmonson@uga.edu	Professor
Monson, Ruth	String Project	319 Music	706-542-3737	rmm69@uga.edu	Instructor PT
Pollard, Amy	bassoon	449 Music	706-542-3737	marinell@uga.edu	Assc Professor
Ritchey, Ellen	music therapy	332 Music	706-542-3737	eritchey@uga.edu	Instructor PT
Rivkin, Evgeny	piano	514 Music	706-542-3737	erivkin@uga.edu	Professor
Robinson, Michael	bands	108 Music	706-542-1505	mcrob@uga.edu	Professor
Satterwhite, Dwight	composition/theory	231 Music	706-542-3737	dsatterw@uga.edu	Professor
Scott, Arvin	percussion	212B Music	706-542-3737	auscott@uga.edu	Lecturer
Sheludyakov, Anatoly	staff accompanist	237 Music	706-542-3737	shldkv@uga.edu	Acad Prof
Simpson-Litke, Rebecca	composition/theory	233 Music	706-542-3737	rsimplit@uga.edu	Asst Professor
Smith, Phil	trumpet	435 Music	706-542-3737	smithp@uga.edu	Professor
Snyder, Maggie	viola	535 Music	706-542-3737	masnyder@uga.edu	Assc Professor
Starkweather, David	cello	555 Music	706-542-3737	dastark@uga.edu	Professor
Stepanova, Liza	piano	551 Music	706-542-3737	lstepan@uga.edu	Asst Professor
Taylor, Clint (Skip)	music education	335 Music	706-542-2776	cftaylor@uga.edu	Assc Professor
Thomas, Martha	piano	324B/543	706-542-3737	mlthomas@uga.edu	Professor
Thomas, Susan*	musicology./WStdY	337 Music	706-542-2763	suthomas@uga.edu	Professor
Tingler, Stephanie	voice	547 Music	706-542-2767	stingler@uga.edu	Assc Professor
Valdez, Stephen	musicology	455 Music	706-542-5606	svaldez@uga.edu	Assc Professor
Wesolowski, Brian	music education	343 Music	706-542-3737	bwes@uga.edu	Ast Professor

Wright, Kathryn	opera coach	503 Music	706-542-3401	ktwright@uga.edu	Acad Prof
Zerkel, David	tuba/euphonium	430 Music	706-542-3737	dzerkel@uga.edu	Professor

Staff and their responsibilities

The HHSOM has an excellent staff. These individuals provide support for students, programs, and faculty. The School administers most office and support staff positions. Information Technology is managed by Franklin College.

Name	Area	Office	Phone
Coker, Tracy	Band Area Assistant	106	706-542-1505
Jutras, Kristin	Community Music School	230	706-542-2894
Emery, Sara	Fund Raising	344	706-542-4232
Hollander, Edith	Director Assistant	327	706-542-2701
Thomas, Samantha	Financial: Accountant	320A	706-542-3859
Mathis, Lynn	Financial: Payroll	323	706-542-6759
Boswell, Laura	Asst Direct. Budget/Planning	322	706-542-2706
Bowers, Pam	Financial: Business Manager	321	706-542-3236
LeCroy, Susan	Graduate Program Assistant	324A	706-542-2743
Lopez, Jeremy	IT specialist, arts hub	helpdesk@franklin.uga.edu	
Williams, Brandon	IT specialist, arts hub	helpdesk@franklin.uga.edu	
Leach, Guy	Music Librarian	Main Library	706-542-0807
Kelley, Kevin	Music Librarian, Music Bldg	350	706-542-2712
Durusau, Elizabeth	Music Library Staff	350	706-542-2712
Graves, Tony	Piano Technician	404	706-542-2868
Higgins, Scott	Piano Technician (head)	404	706-542-2868
TBA	Public Relations	316	706-542-4752
Under Faculty Listings	Streaming and Recording		
Jessica Moon	Scheduling, Course Loading	318	706-542-9121
Monson, Ruth	String Project		
Kelleher, Marta	Undergrad Acad Advisor	328	706-542-9783
Wheatley, Jeremy	Undergrad Acad Advisor	324C	706-542-2764
Hallum, Chris	Undergrad Admissions	324B	706-542-2005

Website

The Hugh Hodgson School of Music hosts both a public, external website and an internal website containing information for faculty, staff, and students. This area is accessed via the [Maestro Login](#), found on the main page of the [Music website](#).

III. Calendars and Schedules

Online calendars

The Hugh Hodgson School of Music maintains a public calendar of school-related performances in Edge Hall, the Dancz Center for New Music, the Fine Arts Theatre (Fine Arts Building), and in Hodgson and Ramsey concert halls (Performing Arts Center). This public link is found on the front of the Hugh Hodgson School of Music website (music.uga.edu).

Hugh Hodgson School of Music classrooms are booked through the University of Georgia's [Astra](#) system. Use this [link](#) to see detailed instructions on accessing ASTRA to check on room availability. Edge and Ramsey recital halls are not in the ASTRA system. Instructions for accessing those calendars follows this section.

Once you have located the room you would like to reserve, send your request to musicreq@uga.edu with the date, start and end time, purpose of the reservation, and number of people participating. Reservations will be made based on HHSOM policy guidelines. Some spaces may require approval from faculty, staff or the Performing Arts Center. Please allow at least 24 hours for reservations. All reservations will be confirmed, so please don't assume a reservation has been made just because the request was sent in.

The University of Georgia master calendar can be found at: <http://calendar.uga.edu>. This calendar link includes upcoming and ongoing events, advisories and links to specific areas by category, audience and sponsor.

To find complete schedules (including all activities scheduled for these spaces, not just final performances) for Edge Hall, Ramsey Concert Hall, and Hodgson Concert Hall, follow these steps.

1. Sign into the [HHSOM MAESTRO](#) web site.
2. Select Calendars and then select Room Calendars.
3. Select option number 1: List of all performance spaces controlled by the recital scheduling system.
4. Select the Hall, Month and Year of the area you are searching for and then select Choose Calendar.

Note: The Performance Calendar Tab here is the same as on the main page of the School's website. It only lists final performances.

For a list of UGA's academic calendars (including registration dates, payment dates, final exam dates, etc.) go to: <http://www.reg.uga.edu/calendars>

Final exams and Reading Day

The Hugh Hodgson School of Music follows the UGA policy regarding Reading Day, the break day between the last day of classes in the semester and the start of the final exam period.

According to the *UGA Bulletin*:

Reading Days are designed to provide time for students to prepare for final examinations. No mandatory assignments scheduled for completion during the Reading Days, either for course work or extra-curricular or co-curricular activities, shall be given to students by University personnel. Exceptions for good cause can be made to this policy by the Vice President for Instruction. Nothing in this policy limits the ability of instructors to schedule optional study reviews for their students during these days.

The final exam schedule is set by the Office of the Vice President for Instruction. Area juries are scheduled through the Hugh Hodgson School of Music with information recorded in the Maestro Calendar in Astra and on the internal Performance spaces calendar.

IV. Facilities

General description

The Hugh Hodgson School of Music boasts facilities among the finest in the country. The Performing and Visual Arts Complex—which includes the Hugh Hodgson School of Music, Performing Arts Center, Georgia Art Museum, and Lamar Dodd School of Art—is located on UGA’s East Campus and reflects the university’s long-term commitment to the arts.

The Hugh Hodgson School of Music is housed in the five-story Music Building and the adjacent Performing Arts Center. Students perform regularly in five separate halls.

- The 1,100-seat Hodgson Concert Hall hosts concerts by many of the world’s most prominent artists as well as the Hugh Hodgson School of Music’s major ensembles.
- Edge Recital Hall and Ramsey Concert Hall support chamber ensembles and solo recitals.
- Opera performances are staged in the restored proscenium theatre in the Fine Arts Building on North Campus.
- Dancz Hall is a black-box, multimedia, new-music performance space.

The Music Building includes soundproof practice rooms, chamber and large-ensemble rehearsal areas, a percussion suite, three electronic music studios, computer and technology classroom/lab, a branch music library, SMART-technology classrooms, and two digital piano labs with individual digital/MIDI workstations. UGA is an All-Steinway school, and two full-time piano technicians maintain the school’s more than 100 pianos.

Ensembles at the Hugh Hodgson School of Music rehearse in the Betsy Tant Leebern Band Rehearsal Hall, Presser Choral Suite, and the Katherine John Murphy Foundation Orchestra Hall.

Building hours and access

The Music Building is open on the following schedule:

Monday - Friday: 7:00 a.m. to 11:00 p.m.

Saturday: 9:00 a.m. to 6:00 p.m.

Sunday: 12:00 noon to 11:00 p.m.

Summer Music Building Hours (in effect from the second week of May)

Weekdays: 7:00 a.m. to 9:00 p.m.

Saturday & Sunday: closed

The Music Building is closed on holidays, game days, and any day UGA is not in session (snow days, etc.). Hours are modified during Spring Break and Summer sessions. Only students, faculty and staff with after-hours access may use the building when it is closed. Card entry to

the Music Building after hours is authorized for HHSOM faculty and graduate students only; compliance is expected of everyone. The Hugh Hodgson School of Music is not responsible for unauthorized individuals in the building when it is closed.

HHSOM faculty may recommend undergraduate students for keycard access to the Music Building when it is officially closed. This policy is to accommodate students who are serious and trustworthy so that they may better accomplish their practice goals. The applied studio teacher is in the best position to judge the need for student access on an individual basis. Students may not allow unauthorized individuals to enter the building.

1. A [Security Agreement](#) is read and signed by the student in the presence of their studio professor. The professor indicates approval by signing the form. The professor must keep the form in their records in case of police inquiry, as this is the proof that the student has signed to uphold the Music Building rules.
2. The professor emails Will Marlow (wmarlow@uga.edu) with the student's name as it appears on their UGA ID card, stating that they approve of the student having building access.
3. The student swipes their ID card at any entrance to the Music Building.
4. The student emails Mr. Marlow. Once this has been completed, Mr. Marlow activates the student's ID card and emails a confirmation.

To schedule the building for after-hours or weekend events:

1. If an event will be earlier or later than scheduled building hours, contact Will Marlow (wmarlow@uga.edu) to have the hours adjusted.
2. Please make all necessary reservations by email following the room request procedure; contact musicreq@uga.edu for all space reservations and keys.
3. If a piano is needed, contact the piano technicians in advance. No non-HHSOM technicians are allowed to work on university pianos.
4. Tech staff are not contracted to do weekend work. Please hire personnel as needed.
5. Recording staff are not contracted for weekend work. Please hire personnel as needed.
6. When done for the evening or at the conclusion of the event, event planners are personally responsible to survey all spaces that were used: reset chairs, tables, and music stands; make sure there is no trash left behind; turn out lights; and lock doors.
7. For events with food or large numbers of people in attendance, a work order for custodial services must be submitted. Please work with the office manager in Room 318 regarding scheduling of a work order and the staff accountant in Room 320A for payment to the School for this expense.
8. The HHSOM does not provide manpower for weekend events. Please hire or recruit helpers as needed. Use of Physical Plant can be arranged in advance, but event organizers are responsible for all charges.

Bulletin boards and display cases

Glass-encased display cases throughout the building are controlled access. For approval to hang a recital poster in the third-floor area, contact the Public Affairs Office in Room 316. Open bulletin boards in the second-floor hallway are for public use. Students are asked to remove materials after the event has occurred so that only current materials are posted. All other bulletin boards are controlled by specific areas (these have headings to identify the area or organization in charge). Permission is required to post anything on these areas. Bulletin Boards outside faculty offices are controlled by these faculty members.

Ensemble and chamber-music performance libraries

The Hugh Hodgson School of Music is proud to host extensive orchestral, wind, and choral music libraries. Policies regarding the use of that music are found in the relative syllabi. Occasionally, individual parts can briefly be loaned to students for special projects. Please see faculty in the relative areas for lending policies.

Instrument rental

Instruments are available for loan to students enrolled in music education methods classes, music therapy courses, individual performance studios (as needed), certain ensembles, and in other circumstances. Students are eligible to receive an instrument loan if they do not own or have access to that type of instrument and no other holds or limitations have been placed on the student.

UGA has created the RUSS system (Routing Utility for Service and Stewardship) for managing requests to take UGA-owned equipment (this includes instruments, computers or other technologies) off campus. *No university-owned equipment, including instruments, may be taken off campus without proper authorization and registration through this system.* Students wishing to use Hugh Hodgson School of Music instruments must work with their professor to get official authorization in RUSS. Students with the Redcoats Band will work through that organization for use of marching band instruments. Graduate Teaching Assistants can access the RUSS utility as UGA employees, though approval to use an instrument off campus should still be obtained from the faculty member in advance of any request.

RUSS may be accessed at <http://russhelp.uga.edu/>. This request process can be completed in minutes and provides insurance coverage should the items be damaged or stolen while in use off campus for UGA related activities. A detailed tutorial is available on the RUSS website.

Responsibility for items removed from campus must be followed as is outlined in the appropriate removal documentation. Any loss or damage of UGA property should be reported to appropriate individuals, those allowing use of the property and any applicable law enforcement agencies, as quickly as possible. Damage or loss of items and all applicable fees, excluding those signed out officially through the RUSS routing utility, are the responsibility of the individual using the property. An equipment hold may be placed on student records for failure to return

instruments or pay for repairs, etc., in a timely manner. For more information, contact Will Marlow at wmarlow@uga.edu.

Keys

The Main Office staff is available to open any room, if necessary, during regular business hours (8:00 AM to 5:00 PM). During non-business hours or weekends, sign out the necessary key(s), by 4:45 PM. Contact the office manager in Room 318 for key checkout. Keys are to remain with the person to whom they are assigned. Keys must be returned by the next business day after use to the Main Office. An enrollment hold will be placed on records, if the key(s) are not returned in a timely manner. In addition, there is a \$50 fee for keys lost.

Lockers

The Hugh Hodgson School of Music has a limited number of lockers available for rent by the semester or by the year. If you pay for Fall and Spring, you do not need to renew your request in the spring. The deadline to reserve is usually within the first two weeks of school. Students may request a locker assignment for the academic year at the beginning of each semester. These assignments are made through the Hugh Hodgson School of Music administrative office.

The Hugh Hodgson School of Music rents lockers primarily to Music Majors on a first-come, first-served basis. You may choose to register and pay for more than one semester at a time. The per-semester locker fee is \$15. Lockers may be rented through the [UGA Marketplace](#) fee payments link found on the front of the Hugh Hodgson School of Music website. To pay by cash or check, see the Music Office accountant in room 320A.

These lockers are for your convenience. Music majors get first preference over non-music majors. The Hugh Hodgson School of Music reserves the right to have access to all lockers and storage facilities on the premises.

For lockers on the second floor, please contact Mr. Rob Akridge. After you have paid, please email him at rakridge@uga.edu, giving your name, order confirmation number from online payment, number of semesters paid, and instrument. He will then verify your payment and email you back with a locker number and combination.

For lockers on the third, fourth, and fifth floors, please contact Mr. Will Marlow wmarlow@uga.edu, giving your name, order number from online payment, number of semesters paid, and instrument. He will then verify your payment and email you back with a locker number and combination. If you pay the HHSOM accountant in room 320A (cash or check), she will notify Mr. Akridge and Mr. Marlow.

Lost and found

Lost and Found is located in the Main Office of the Music Building. Check with the student workers at the front desk or the office manager in Room 318.

Practice rooms

Practice rooms are available on a first-come/first-served basis during building hours. Use is generally restricted to UGA students, faculty, and staff; visitors attending events related to the HHSOM may also have access. Use of some of the grand pianos, organs, harps, and all percussion instruments requires permission of the appropriate instructor.

The following rules apply:

- No eating or drinking (except water) is allowed in the practice rooms. Never place any such items on a piano! Smoking is not allowed on campus. Please do not use the practice room for activities unrelated to practicing, including sleeping, socializing, or reading.
- Windows may not be blocked or covered! The windows must remain clear for security reasons. For personal safety, please keep doors locked during use. Sound panels on the walls are not to be moved or removed. Pianos are not to be moved.
- No private teaching is allowed in the practice rooms, except through the HHSOM Community Music School. Graduate teaching assistants may also teach in practice rooms if applied teaching is in their GTA assignment.
- The only animals permitted in the building are those registered with UGA Human Resources.
- Personal equipment may not be left in the practice rooms for an extended period of time (see 15-minute rule below). The room must be left in neat condition for the next occupant, regardless of the condition in which it was found. Please do not leave trash in the room or otherwise mistreat the facilities. Wind players are requested not to empty accumulated condensation on the floor.
- 15 Minute Rule: You may be away from the practice room for a maximum of 15 minutes. If another student occupies the room for 15 minutes or longer, it is theirs. The prior student must relinquish the room and remove their belongings.
- Locked Practice Rooms: Practice Rooms containing specialty instruments are locked and require approval from faculty and/or the Office Manager (Room 318).

Please report any problems with rooms or pianos to the front desk (3rd floor). If security issues arise, contact campus police. UGA Police: 706-542-2200

Library

UGA Libraries maintain one of the most significant music collections in the Southeast region. The music collections are comprised of two parts: the Music Research Collection of print books, scores, and periodicals located in the Main Library on North Campus, and the Music Library, a limited local resource collection containing all music audio/visual materials, except LP sound recordings, located in the HHSOM. Both collections are under the general supervision of the

Head of Music Collections, who is a member of the Libraries faculty, and the music bibliographer responsible for all issues of collection management and operations.

The Music Library (<http://www.libs.uga.edu/music/>) provides convenient access to commonly used books, scores, pedagogical materials, and major curriculum series. It also serves as the primary access point for music audio and video recordings and for course reserve materials. In addition to these resources, it has the equipment to use audio and video formats, computer and wireless access, and equipment to copy and/or scan printed resources.

The UGA Libraries provide access to over 540 online databases covering a myriad of subjects and disciplines, both specific to music and general humanities.

The Main Library Collections, which include the vast majority of music books and scores, is located on central campus and is available over a hundred hours per week. Reference services are available for a majority of the hours the library is open: in person via the reference desk, or virtually via email, telephone, or instant messaging (online chat) service.

Main Library General Collection Hours (when UGA is in session):

7:30 am - 2:00 am, Mon – Thu

7:30 am - 9:00 pm, Fri

10:00 am - 7:00 pm, Sat

1:00 pm - 2:00 am, Sun

The Music Library, which houses the compact discs, DVDs, videos, and select music scores and books, is open 72 hours per week. The Music Library supervisor is often available during the day to answer questions, as is the Library assistant, who has a degree in music and has worked circulation in the Main Library.

Music Library (during the semester):

8:00 am - 10:00 pm, Mon-Thu

8:00 am - 5:00 pm, Fri

1:00 pm - 5:00 pm, Sat (Closed home football game days)

2:00 pm - 5:00 pm, Sun

Bibliographic access to the complete cataloged holdings of the Main Library research collection and the majority of the materials in the Music Library is available through GIL (Georgia Interconnected Libraries), the Libraries online catalog, and through Multi-Search, a discovery tool which allows users to search the online catalog and over 130 databases simultaneously for books, scores, CDs, streaming audio and journal articles.

Numerous online instructional and help pages have been created to assist both undergraduates and graduate students with the research process and with effectively using library resources.

Undergraduates: <http://www.libs.uga.edu/undergraduates>

Graduates: <http://www.libs.uga.edu/graduates>

Music Databases: <http://guides.libs.uga.edu/music/music-databases>

HHSOM Music Library: <http://www.libs.uga.edu/music/>

Photocopies

A WEPA printer is available in the student lounge on the second floor. The Music Reference Library provides limited copying and printing capability. Composition students should see their instructor when printing oversize scores, etc.

Piano use and maintenance

The HHSOM provides access to high quality concert pianos for public performances to students, faculty, and guests. A concert piano is expensive and relatively fragile. Limiting its availability to public performances preserves the piano's readiness for performance. This benefits all performers and all performances.

Piano Usage Policies for Edge and Ramsey Halls

- No food or drink is ever allowed on the piano
- No instrument cases, bookbags, laptops, water bottles, etc. are ever allowed on the piano. (the piano is NOT a table!)
- Before using the piano, be sure to remove the piano cover and stow the cover backstage on a table, chair, or covered harpsichord.
- When you are finished, close the lid and replace the piano cover.
- Please watch this video for a demonstration of how to properly remove and replace the cover: <https://www.youtube.com/watch?v=VSSytM8otVA>
- Be extremely careful when moving the piano not to bump it into any walls or to move it in a manner that could cause damage. Pianos normally should be moved by stage hands and staff.

Additional Policies for Edge Hall Usage

- All Edge Hall reservations must be made through Jessica Moon (jessica.moon@uga.edu) at least one business day in advance.
- A key for Edge Hall must be checked out from Jessica Moon and returned one within one business day after the reservation time has ended.
- There is a maximum of three hours of recording time per student per week permitted.
- Edge Hall must be RELOCKED at the end of your session.
- Please restack all chairs and stands backstage at the end of your session and leave the stage clean of debris.
- Faculty chamber ensemble rehearsals and student recording sessions may schedule time in Edge Hall two weeks in advance of the proposed rehearsal time. This is to ensure the availability of the hall for student recitals and dress rehearsals, as this is the primary use of the hall. Recurring events such as classes (other than studio seminars)

are not to be scheduled in Edge Hall. Any exceptions or requests need to be approved by the Performance Coordinator.

- No food or drink allowed in Edge Hall with the exception of sealed water bottles.

When you use the pianos in our performance halls, you assume responsibility for their care and safety. Failure to abide by these policies may result in your financial liability for the repair of any damage and/or a revocation of your privilege to use the performance halls. This includes damage done by anyone who enters the hall while you are using it and damage done by anyone who enters the hall as a result of your failure to properly secure the hall at the end of your allotted time. Security cameras are installed in Edge Hall and the HHSOM will monitor these feeds for any activities that violate these policies.

A prepared piano is defined as any activity involving affixing labels, marking or inserting foreign objects into the piano or manipulating the strings other than through the keyboard. Before a HHSOM piano may be used for prepared piano purposes, approval and instructions must be obtained from the Piano Technology staff (Room 404). The piano may be used for rehearsal or public performances involving a prepared piano. Following the rehearsal or performance all labels, markings, and other objects (as approved by the Piano Technology staff) must be completely and promptly removed, leaving no permanent traces in the piano.

Recital policy and scheduling

Students perform degree-required recitals and may also perform above and beyond their degree requirements when advised to do so by their applied professor and when HHSOM resources allow. These guidelines provide consistency in the use and scheduling of venues, accommodating periods of heavy degree-required student recital activity, and avoid overloading HHSOM Recording Services and others involved with concert programs and presentation.

Venues

Large ensembles perform in Hodgson Hall. Ramsey Hall is reserved for faculty solo and chamber recitals, DMA degree recitals, guest artist recitals, recitals which require more performers and/or instruments than Edge Hall can accommodate, and other programs as determined by the Performance Coordinator. There is an additional charge for student recital use of Ramsey Hall in the evening. Edge Hall is available for any DMA recital in which the student chooses not to perform in Ramsey Hall, all MM and undergraduate recitals.

Available performance times

Afternoon recitals are scheduled in Edge Hall and Ramsey Hall on weekdays at 3:35 Monday-Wednesday-Friday, 3:30 Tuesday-Thursday, and 5:00 on all weekdays. Please choose dates early in the semester in order to avoid end-of-semester congestion.

Evening programs may be scheduled on weekday evenings at 6:00 (Ramsey Hall), 6:30 (Edge Hall), and on Monday, Tuesday, Wednesday, and Thursday evenings at 8:00. Programs at 8:00 on Friday evenings may be scheduled by large performing organizations, but not on home football weekends, Good Friday, Fall Break, or before Thanksgiving and Spring Break weeks. Beginning in the 2017-18 academic year, recitals may also be scheduled on Saturdays and Sundays (see online availability and schedule). Faculty and ensemble performances are expected to not exceed one and one-half hours in duration (including intermission).

Because of the large number of student degree-required recitals during the last four weeks of fall semester and the last six weeks of spring semester (the “red zone”), these dates will be held for degree recital scheduling only before the semester begins and for the first three weeks of the semester. After the first three weeks of the semester, these “red zone” dates will be open to all other recitals and events. Non-degree student recitals, chamber ensemble recitals, and guest artists can still be scheduled in the 1st-11th week of the Fall semester and the 1st-9th week of the Spring semester at any time at least two weeks before the event. The only exception to this policy is for chamber performances of students enrolled in MUSI 4790 and 6790.

Large performing organizations may not schedule performances or recording sessions during the last week of classes because of the intense demands on students during those periods. Concerts and recitals may not be scheduled in conflict with related programs, large ensemble programs, the Faculty Recital Series, and Second Thursday Series programs. No performances or rehearsals of ensembles are to take place on Reading Day or any day in which final exams are administered. Voluntary student participation has no bearing on this policy. It is a strict prohibition. Edge Hall is generally reserved every weekday morning 8:00 a.m. to 10:00 a.m. for piano tuning.

Dress rehearsals in Ramsey Hall should be scheduled between 8:00 a.m. and 5:00 p.m. on weekdays. Large ensemble dress rehearsals in Hodgson Hall may be scheduled during evening hours when possible on the Performing Arts Center calendar. Edge Hall dress rehearsals may be scheduled in the evening and on weekends. The professor is responsible for key access after 5:00 p.m., making sure lights are turned out and doors locked after the rehearsal, returning stands and chairs to the storage room, and closing the piano. Halls are reserved for the upcoming performers 30 minutes before concerts.

Performance and dress-rehearsal length

Scheduling of student recitals necessitates that the correct length of the performance be reserved through the Concert Scheduling System. The reserved time must include the length of breaks between movements and pieces, entrances and exits, and so forth. If additional performance time is desired, permission must be given by the professor, and the fee must be paid for the additional time. Please note that all recitals must be 45 minutes or longer. Recitals will only be added to the calendar once they reach this length. It is solely the responsibility of the student to find additional performers if they have less than 45 minutes of music. All performers must be added more than 14 days before the date of the recital.

Dress rehearsals for faculty, guest artists, graduate students, or a senior recital may not exceed three hours. For a junior recital, up to two hours are allowed, and one hour for all other recitals.

Required degree recitals

The number of recitals required and performance length depends entirely on the degree and studio in which the student is enrolled. See your academic program description and/or your academic advisor for additional information.

Recital fee

There is a recital fee for required and non-required performances, and the amount depends on the degree & recital duration. A schedule of student recital fees is available at the [UGA Marketplace eStore](#). The recital fee must be paid before the program is scheduled. Fees are based on the length of the recital, so care should be taken to insure timing accuracy. Fees will not be returned if the recital is postponed or cancelled later than two weeks prior to the originally scheduled date. Appeals may be directed to the Performance Coordinator.

Printed programs

Program information must be submitted through the Concert Scheduling System at least two weeks in advance of the performance. Programs submitted after the two-week deadline will be assessed a \$25 penalty fee. Complete program information should be submitted, including composer dates, movement indications, timings for each work to be performed, student's degree program and year, accompanist, and the supervising professor.

Recital scheduling process

Scheduling a degree recital should be done prior to or during the first three weeks of the semester. Faculty may book their own recitals and guest artist performances they are sponsoring after the performing ensembles have been entered on the calendar for the next academic year (usually mid-March). Any earlier request to schedule must first go to the Performance Coordinator.

New recital events may not be scheduled less than two weeks ahead of the event date. Changes in time or date of existing recitals may not be made less than two weeks ahead of the event date. If a recital needs to be cancelled and then rescheduled, the rescheduled date must respect the two-weeks-notice policy stated above. The late cancellation penalty fee of a scheduled recital is \$40. Any extenuating circumstances or petitions to this policy must be presented in writing to the HHSOM Scheduling Office.

Payment of the appropriate recital fee must be made before the recital can be scheduled. Payments to UGA Marketplace, such as those for recitals, concert attendance, recording

sessions, etc. do not post immediately to the HHSOM website. The music staff do an upload every day or two, so you should see a payment or credit to your account within three days.

The scheduling procedure follows:

1. To schedule, log in to the HHSOM MAESTRO site and choose "Schedule a Concert" from the menu on the right. Recitals should be scheduled before 5:00 p.m. on Friday of the fourth week of each semester. For questions or problems, please contact the HHSOM Scheduling Office (706-542-9121).
2. All recital programs (students, faculty, master class, and guest artist) must be submitted at least two weeks before the event. This is done through Maestro. Failure to submit complete program information on time will result in a \$25 late submission fee. Under unusual circumstances, programs can be submitted via email to musicprograms@uga.edu.
3. If a program has already been submitted and approved but needs major adjustments, changes should be emailed to musicprograms@uga.edu with the recital date, time, and hall in the subject line. Major changes include adding or removing works, changing the order of the program, or alternating performers throughout a recital.
4. If works are added, reordered, or removed from a program, an email should also be sent to the sound recording staff, c/o Will Marlow (wmarlow@uga.edu) with the date, time, and hall of the performance, and the revised order of the program (including lengths of pieces).
5. If your printed program requires complex formatting (bolding, italicization, abnormal line spacing, etc.), please email your stylistic needs/preferences to musicprograms@uga.edu in addition to completing an online submission of the program. Such additional information must be sent at least two weeks in advance of the recital.
6. Programs for performance in the Dancz Center for New Music need to be picked up from room 320 before 5:00 p.m. on the day of the performance. Failure to pick up your programs will result in no programs at your performance.
7. Formatting Tips for Online Program Submission
 - a. The title line for your recital should include your NAME and your INSTRUMENT. If you would like your accompanist included at the top of the program, please include their name. You must still fill in the accompanist section of the program submission form if the accompanist is included in the title line.
 - b. When indicating movement numbers, please use Roman numerals rather than Arabic numerals (I, II, III, IV, V, VI, etc.).
 - c. Birth and death years of a composer must be included. The only exception is if the dates are unknown, or if the composer is anonymous.
 - d. If a composition was written after 1900, please include the year of composition after the title.

Recording and streaming services

Current HHSOM students may arrange to use a concert hall for recording with a maximum of three hours per week of reservation time. The reservation for the recording session must specify whether a piano is needed so that tuning can be scheduled. The reservation must also indicate whether HHSOM Recording Services is requested. This is dependent upon staff availability, and there is an hourly charge for such recording services. Alternatively, arrangements can be made to use private recording services and equipment. Requests to record persons not currently enrolled or teaching in the HHSOM must be routed through the Performance Coordinator's office. Private use of Performing Arts Center halls (Ramsey Hall and Hodgson Hall) may be scheduled as a rental through the PAC office.

Faculty and student recording projects, including the degree requirement recording sessions for the DMA final project, can request HHSOM Recording Services. These recording sessions must be scheduled weekdays between 8:00 a.m. and 5:00 p.m. when classes are in session. The fee for such recording is \$80 per hour, and may be paid at the UGA Marketplace website. If times outside of these regular hours are desired, the recording session falls under the private basis guidelines below. Please contact HHSOM Recording Services during the scheduling process to be certain that an engineer will be available at the desired time. HHSOM recording engineers may also be hired on a private basis. Services are available by contracting a total price directly with the engineer for the recording project. A rental fee of \$100 is added for use of university equipment. This fee may be waived by the Performance Coordinator when the recording project has significance to the mission and goals of HHSOM ensembles, faculty, and students. If a recording session is to be paid with state funds, the request must be received by the HHSOM recording engineers at least one month in advance of the planned recording session. This allows time to request permission for payment.

Availability and fee schedule

All student recitals are automatically scheduled for audio recording (if all scheduling deadlines are met). Wave and MP3 files are delivered via an emailed Dropbox link.

Live video streaming and/or recording may be ordered for recitals taking place in either Ramsey Hall or Hodgson Hall (Edge Hall is not currently equipped for video streaming or recording). Student recitals are streamed with a single, stationary camera with a fixed angle. Requests for streaming must be placed more than 14 days in advance of the event. Place requests for streaming with Recording Services: griffith@uga.edu

Once streaming has been approved, please complete the order and pay at UGA Marketplace

- Events up to two hours: \$40
- Each additional hour beyond two hours: \$20

MOV files are delivered via an emailed Dropbox link

Recording sessions have a 60 minutes minimum: Monday - Friday, 9am-5pm only. Sessions are \$80 per hour. Do not pay before scheduling session. Video recordings (single, stationary camera with a fixed angle, available in Ramsey and Hodgson, only) are \$40 per hour (in addition to recording session fee). Students must request this service more than two weeks ahead of the desired session time from Recording Services (Room 249)

Payment for streaming and recording services (outside the recital system) can be made through the [Marketplace link](#) on the front of the Hugh Hodgson School of Music website.

Room reservations

The Hugh Hodgson School of Music classrooms are scheduled through the University of Georgia's Astra system, based on a priority system. All performance areas and certain rooms within the Hugh Hodgson School of Music are scheduled through the School's Scheduling Office (Room 318). For assistance in scheduling all rooms, performance areas and other spaces, contact this office. Room requests must be made at least one business day in advance.

To view all performance and instructional spaces, see instructions under Calendars in this Handbook. The rooms schedule is available through the Astra system; the recital halls schedules can be accessed through Maestro.

Scheduling hints

- The following rooms are likely to be requested frequently, and have particular restrictions as listed: Rehearsal spaces: 116 (Band room), 355 (Choral room), 140 (Orchestra room); these three spaces and the 2nd floor lobby are the only areas with linoleum floors, therefore in which food and drink are permitted.
- Classrooms: 200, 210, 521; these are the three classrooms with grand pianos--- instrumental rehearsals are permitted; they are also appropriate for seminars and jury exams.
- Classrooms: 304, 308, 408, 410, 412; no instrumental rehearsal 8:00 a.m.-5:00 p.m.
- Small ensemble rehearsal spaces: 211A, 211B, 212A, 212C
- Conference rooms: 310, 461: preferable for seminars, meetings, and individual graduate exams. 361: available for meetings when 310 and 461 are not available.

Student room requests can only be made during the semester in which the reservation is desired. Students requesting a room in the evening should file a request with the HHSOM Scheduling Office by emailing musicreq@uga.edu. Depending on the request, additional approval may be needed from the Performance Coordinator. Approval must be gained before keys may be checked out.

Sigma Alpha Iota, Phi Mu Alpha, and Kappa Kappa Psi must each designate a student representative to make room requests on their behalf. Graduate students may request rooms for their comprehensive and oral exams. Conference rooms 310 and 461 are preferable.

Edge Hall Usage Policy

Faculty chamber ensemble rehearsals and student recording sessions may schedule time in Edge Hall two weeks in advance of the proposed rehearsal time. This is to ensure the availability of the hall for student recitals and dress rehearsals, as this is the primary use of the hall. Recurring events such as classes (other than studio seminars) are not to be scheduled in Edge Hall. Any exceptions or requests need to be approved by the Performance Coordinator.

General School of Music fees

An undergraduate HHSOM Concert Attendance Fee is required each semester of all undergraduate music majors and all music minors taking applied music (MUSI 3800). This enrolls the student in the recital attendance ID scanning system. Students are required to attend 15 concerts per semester. Fee: \$20

A General Education Concert Attendance Fee is required of all students registered in MUSI 2020 and MUSI 2200H. This enrolls the student in the recital attendance ID scanning system. Students are required to attend 4 concerts during the semester. Fee: \$10

Ticket policies

The Performing Arts Center offers student tickets for \$6 per performance. Student tickets go on sale four weeks prior to each performance. Tickets can be purchased at the PAC box office, by telephone or online. There is a limit of one ticket per student per event. A valid UGA ID Card is required.

Music majors and music minors enrolled in MUSI 3800 are required to attend at least 15 recitals/concerts during the semester. In addition to the reduced-price student tickets noted above, students will receive an All Events Pass, which provides free admission to Hugh Hodgson School of Music student ensemble concerts and faculty recitals (see list on the Pass to know which performances are part of the All Events Pass). Students must pay the Recital Attendance Fee and have their Student ID Scanned at the beginning and end of the performance to receive credit for attendance.

V. Accessibility, Health, Safety

Safety issues, security

The University of Georgia's Office of [Emergency Preparedness](#) offers detailed information on a variety of possible emergencies that may occur on a college campus. Check out the [website](#) for details on a variety of subjects. That website includes information on:

- [Campus Emergency Plans](#)
- [A quick guide what to do in an emergency](#)
- A link to [emergency guidelines for every building](#) on campus

All students are encouraged to register for the [UGA Emergency Notification System](#). This system will send emergency notifications directly to phones and computers. It is a quick process that is vital to helping students have a safe and positive experience on campus.

The Hugh Hodgson School of Music has safety information posted at main doors and elevators on all floors. Please take a moment to read this information so that you are familiar with emergency procedures. Key staff members are assigned to assist with emergencies.

- For fire, students should exit using the stairwells, not the elevator, moving to the Arts Quad outside the 3rd floor entrance, to the E7 lot outside the second floor, or the E11 lot outside the first floor.
- For tornados, everyone must evacuate the 5th floor of the building, as well as all performance and lobby areas. Move to interior areas of the building on the 1st, 2nd, 3rd and 4th floors, away from windows.

The School of Music has an Automated External Defibrillator (AED) mounted to the wall in the 2nd floor lobby. An AED is used to deliver an electric shock through the chest to the heart to someone who may be experience sudden cardiac arrest. Once turned on, the device will provide step-by-step instructions. There is a diagram for pad placements. 911 should be contacted immediately!

Additional information on Health and Safety can be found on the [HHSOM Website](#).

Diversity

The University of Georgia is committed to creating a diverse campus. For information about the [programs](#) and [resources](#), as well as [news](#) and [events](#), go to the main website for the [Office of Institutional Diversity](#). Additional information is available at this website, including statistics, advisory council information, undergraduate admissions information, and staff directory information.

Disability

UGA's [Disability Resource Center](#) is the primary resource for information and services related to academic support for those with disabilities. The following can be found at this website:

- [New and Current Students Registering for Services](#)
- Video Tutorials for using the [system](#) and [scheduling exams](#)
- Accommodation Guidelines for [Students](#), [Faculty](#) and [Temporary Impairments](#)
- [Notetaker Services](#) and information on [becoming a notetaker](#)
- [Service animal policy](#) and [registration](#)

On the UGA Office of Emergency Preparedness Website, detailed information is available relating to [emergency procedures](#) for students, faculty, staff and visitors with disabilities. This site includes [Emergency Assistance Referral Forms for Students](#).

Performance injury and health

The HHSOM Website's [Health and Safety Link](#) offers information resources on hearing, voice health, and neuro-musculoskeletal health.

The College of Education has a [Speech and Hearing Clinic](#) located across East Campus Road in Aderhold Hall. This clinic annually provides free voice and hearing evaluations at the Hugh Hodgson School of Music (watch for announcements). The clinic can also provide comprehensive prevention, evaluation, and treatment of hearing, swallowing, and communication disorders and differences. They are also a resource for musician ear plugs.

The [University Health Center](#) is a great resource for assistance with physical issues, as well as [mental health resources and counseling services](#). They are a full-service health center offering well and sick care, a women's clinic, allergy, eye and dental clinics, physical and massage therapy, lab services, urgent care, sports medicine, a travel clinic and a pharmacy.

Smoking, eating, drinking

UGA is a smoke-free campus. For help to quit smoking, check out services available through the [University Health Center](#). The College of Pharmacy also has a program – [Let the Big Dawg Quit](#) –for quitting smoking.

The University Health Center offers nutrition counseling services, cooking classes, metabolic rate and cholesterol testing, and assistance with eating disorders. The [UGA Dining Services](#) offers many healthy meal options as well as [assistance with special diets](#). They also offer information on [nutrition](#).

The legal drinking age in the state of Georgia is 21. First year students should complete the program [AlcoholEdu](#), an online course about alcohol and other drug safety.

Relationship and sexual violence prevention

The University Health Center offers services related to this interpersonal violence. See their website [here](#). This site includes information on what to do if you have been assaulted, reporting options, stalking, defining consent, decreasing risks, information on healthy relationships, how to help a friend and other resources. All first-year students are expected to complete the [Haven program](#), an online sexual violence awareness and prevention course.

The 24-Hour Hotline is 706-542-SAFE.

Campus carry policy

The Georgia State Legislature has passed the “Campus Carry Bill (House Bill 280) effective July 1, 2017. For information on how this law works, how it is applied on UGA’s campus, and other details, please see this [memo](#).

According to the [UGA Police Department](#): Only law enforcement personnel will be responsible for enforcing the campus carry law. If you have concerns or questions about enforcement, students may contact the [UGA Police Department](#). In the event of an emergency, call 911. Legal questions about Campus Carry should be sent to the Legal Affairs Office at legal@uga.edu.

VI. Marketing and Public Relations

HHSOM services and expectations

The Hugh Hodgson School of Music hosts over 350 performances each year, so to most effectively use our promotional resources and to foster entrepreneurial skills in our students, the HHSOM publicity office functions mainly in a promotional role rather than a creative one in regards to student performance publicity.

Students are encouraged to develop promotional materials for their performances and to bring these materials to the attention of the publicity office (Room 316). Flyers and posters can be placed on general-use bulletin boards (those not marked for a specific area/class/purpose). Students can also provide digital files to the publicity office (musicpr@uga.edu) which can be displayed on the building monitors in the second and third floor lobbies.

All student performances are promoted in the weekly email newsletter and on the “This Week...” images on the building monitors. Significant changes to student recitals (major personnel changes, cancellations, reschedulings, etc.) should be brought to the attention of the publicity office so that these promotional materials can accurately reflect our performance schedule.

Social media policies

The School of Music’s social media channels are some of its most active, up-to-date information tools. While advertising for specific student performances is very limited, students are encouraged to share special achievements with the publicity office. These will be published at the discretion of the publicity office.

Creation of Student Organization Social Media pages

Students interested in creating a social media page for their student organization must first approach the publicity office about the creation of the page. After discussing procedure with the publicity office, the organization in question should dedicate a social media officer who will be responsible for maintaining the page—a member of the organization should always be in this position as long as a social media page exists.

Using logos and brand elements from the PR Toolkit (see below) and brand style as detailed on UGA’s brand page, brand.uga.edu, the organization’s social media officer must adhere to UGA’s brand and style guide when communicating online.

The PR Toolkit

The School of Music PR Toolkit is a shared folder that contains logos, brand colors and fonts, and a variety of helpful tools to make sure any promotional materials created use the most current and highest quality on-brand elements. The PR Toolkit is located at: <https://drive.google.com/drive/folders/0Bxv0u94N6sBaQT12RjBMaW01MzQ>

VII. Academic Programs: General Information

Common Hour

Common Hour is held every 2nd and 4th Wednesday of each month at 1:25-2:15 in Hodgson Hall throughout the academic year. All students are encouraged to attend. Guest speakers, artists, recitals, and other significant events are presented. Events are managed through the Undergraduate Advisement Office; see this office to make suggestions, recommendations, or to provide feedback.

Private studio instruction

Studio private instrumental or voice instruction is required in all music degrees. This instruction is to occur immediately upon entering the degree and continue until the requirement is fulfilled. Any exceptions to this policy must be cleared by the appropriate Associate Director of the HHSOM.

In the areas of performance and composition, students may indicate their preferred applied teacher during the application process. While specific studios cannot be guaranteed, these preferences are taken into consideration. Once assignments are made, any request to change applied instructors must be made to the area chair. Under most circumstances, changes to studio assignments will be made only with the written consent of the affected instructors and only in light of studio availability. All requests must be made at least one semester in advance and are rarely approved for the final academic year of work.

Attendance at the weekly Studio Seminar is required in all instrumental and vocal studios for those enrolled in lessons.

Ensembles

All students enrolled in private lessons are required to participate in an approved large ensemble. All students must participate in the general ensemble auditions that are held at the beginning of every semester and then must enroll in the ensemble to which they are assigned. For detailed information of repertoire and format required, see the [ensemble audition website](#).

Juries

All students enrolled in private lessons must perform a performance jury during the final exam period each semester. For instructions on how to prepare for this occasion, consult your studio teacher.

Recitals

Recital requirements vary for each undergraduate major. See your studio teacher and undergraduate advisor for details. All undergraduate Bachelor of Music students must appear in at least one recital as part of their degree requirements. Policies regarding scheduling, fees, and program preparation are found earlier in this handbook.

Accompanists

The Program Coordinator, Dr. Pollard, in conjunction with studio faculty, assigns students each semester to work with the School of Music's two accompanists, Damon Denton and Anatoly Sheludyakov. The process begins with requests by studio faculty, so students should communicate their interest early in the semester to be considered for this assignment.

Students must have recitals scheduled and paid for before being considered, so please allow at least 24 hours for the payment process to complete. All pieces to be performed must be listed – with details – on the application. “Schubert songs” is not enough information. Accompanists are not required to play anything beyond what is listed on the original request, so students need to have finalized recitals ready for consideration. Once assignment has been made to an accompanist, students are required to do the following:

1. Email your assigned accompanist with your contact information (include both your email & cell phone) Anatoly Sheludyakov shldkv@uga.edu Room 237 Damon Denton ddenton@uga.edu Room 251
2. Immediately deliver QUALITY MUSIC EDITIONS to your accompanist. Check with your accompanist about their preferred location of delivery.
3. If it is new music for the accompanist, it is helpful to make a CD of a good recording for them, or to send them a link to an online source.
4. Pay attention to the deadlines listed in the email with the approved assignment. If you fail to meet these deadlines, your accompanist is under no obligation to perform the missing work(s). If you have any problems with obtaining music, communicate it to your accompanist well ahead of time.
5. Mr. Sheludyakov and Mr. Denton have expressed a desire for photocopies of the piano parts. Please make sure that these are clean, clear, and not reduced in size.
6. Make sure that your music is clearly labeled with your name and organized together in a folder or with a binder clip.
7. You will arrange rehearsals directly with your accompanist. Please respect their time and schedules by arranging for these rehearsals well ahead of time.
8. Please ask your accompanist if they would like you to find a page turner for the dress rehearsal and concert.

9. Publicity for concerts with these professional accompanists should include your pianist's name.
10. You may only post your recordings (YouTube, etc.) if you have received permission from Mr. Sheludyakov or Mr. Denton.

If you have any questions, concerns, or problems, please feel free to contact the Performance Coordinator.

Music awards

The Hugh Hodgson School of Music each year issues a number of awards to students participating in school programs, some with monetary allotments. Students are nominated for these awards by the faculty, and awards are announced in the late spring. Students receiving awards are notified at that time and invited to participate in the School's awards ceremony, held in conjunction with the graduation commencement. These are generally one-time awards.

Pi Kappa Lambda

The purpose of this national music honor society is to provide an organization dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning, which offer music degree programs in one or more fields. The primary objective of the Society is the recognition and encouragement of the highest level of musical achievement and academic scholarship. The Society is convinced that recognizing and honoring persons who have enhanced their talents by serious, diligent, and intelligent study will stimulate others to do the same.

Each year, the UGA Beta Tau chapter of PKL invites outstanding students from the undergraduate and graduate classes to become members of this society. For further information, see their [website](#).

Course evaluations

Student course evaluations are a useful tool to assess the effectiveness of student learning and the usefulness of course materials; they comprise a critical source of feedback to the faculty and administration. We encourage all students to participate in this process for each of their enrolled courses every semester.

Course evaluations are provided through an Online Course Evaluation System run by Franklin College. The course evaluation period generally runs through the final few weeks of each semester. Estimated time to complete the evaluation process is 15 minutes or less. The evaluation is divided into various sections, including your evaluation of the course overall, the effectiveness and organization of the instructor, and the course materials. Please try to be constructive and helpful in your evaluation.

All course evaluations are read by the school administration and course instructors.

Further information and log-in instructions can be found at the Franklin College Online Course Evaluations [website](#).

Student code of conduct

Information regarding UGA expectations of student conduct can be found at the [Student Affairs website](#). University policies cover issues of academic honesty, non-discrimination anti-harassment, computer use, service animals, and weapons policies.

Student organizations

The UGA **American Choral Directors Association** (UGACDA) is a student-led chapter of the American Choral Directors Association that supports the activities and concerts of the University of Georgia Choirs, promotes excellence in the field of choral music, and advances the professional aspirations of its individual members. Daniel Bara, faculty advisor

American String Teachers Association, founded more than 60 years ago, is a membership organization for string and orchestra teachers and players, helping them to develop and refine their careers. ASTA's members range from budding student teachers to artist-status performers. Michael Heald, faculty advisor.

The National Association for Music Education (NAfME), among the world's largest arts education organizations, is the only association that addresses all aspects of music education. CNAfME advocates at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers. Roy Legette, faculty advisor

Membership in the **Kappa Kappa Psi** Fraternity is limited to band members interested in serving the band program while learning with and growing close to those who work for that same cause. The Kappa Mu Chapter at UGA is a brotherhood dedicated to the UGA Bands through service, support, leadership and appreciation for music, operating in a respectable and enjoyable manner, with integrity and pride. Michael Robinson, faculty advisor

The UGA **Musicology/Ethnomusicology Student Association** (MESA) aims to support and provide both social and academic opportunities for students professing an interest in musical scholarship. They host speakers and sponsor an annual research symposium at the UGA Hugh Hodgson School of Music as well as plan social gatherings and networking opportunities. Susan Thomas, faculty advisor

The mission of the **Music Teacher National Association** (MTNA) is to conduct programs and activities to build a vital musical culture and an enlightened musical public for the benefit and the general welfare of all persons, and to improve the quality of teaching, research, and scholarship

in music. TONIC (Teaching Others Notes, Instruments and Creativity) is the student chapter, which is open to students of any instrument. The group's monthly meetings often feature guest speakers, as well as work on presentations for conference and plan community service efforts. The organization's goal is to "better ourselves as professional musicians and educators while creating more opportunities for music in the community." Martha Thomas & Peter Jutras, faculty advisors

The **Music Therapy Student Association** seeks to better educate students, parents, caretakers, other health care professionals, and the general public about the qualitative and quantitative benefits of music therapy. They frequently organize outreach to the Athens community, seeking to improve the lives of all through music. Roy Kennedy, faculty advisor

Founded in 1898 at the New England Conservatory, **Phi Mu Alpha Sinfonia** is the largest music fraternity for men in the nation. Focused on the betterment of the man and the musician, the fraternity's Object is for "the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater." UGA's Epsilon Lambda Chapter was chartered in 1949 by a group of students originally known as the Men's Music Club of the University of Georgia. At that time, twelve students and six faculty members comprised the newly formed Epsilon Lambda Chapter, including Department of Music Director, Hugh Hodgson. The chapter takes part in numerous projects, performances, and social opportunities throughout the year. Membership in Phi Mu Alpha is open to all majors who share the love of music. Website: uga.sinfonia.org Will Marlow, faculty advisor.

The Iota Zeta Chapter of **Sigma Alpha Iota** is an international fraternity for women interested in music. It is built upon a strong musical foundation but encourages female musicians of all caliber and style to join. SAI has members in all levels of UGA performance ensembles and sisters in many majors throughout campus. They emphasize career development and work with the larger UGA community through philanthropic activities, while still maintaining a strong sense of sisterhood through social events. The Iota Zeta Chapter has a long history at UGA, having received its charter on January 30, 1940. Stephanie Tingler, Monica Hargrave and Amy Pollard, faculty advisors.

The UGA **Student Composers' Association** has as its principle goals the enhancement of its members' education in new music and the support of new music composition and performance on the University of Georgia campus. The Association holds a weekly seminar in Dancz Hall, with topics ranging from reviews of the works of contemporary composers to improvisation sessions to sponsoring guest lectures by individuals actively involved in the production and performance of new music. All interested parties are invited to attend and participate. Peter Lane, faculty advisor

The UGA **Chamber Music Society** is a student run organization designed to help undergraduate students of all majors continue their passion for music by forming music ensembles and performing throughout the community. This is accomplished by providing

students a platform to gain invaluable performance experience and also share live music to the Athens community. Michael Heald & Kristin Jutras, faculty advisors.

Probation, suspension, dismissal

UGA policy stipulates that once a student's GPA falls below 2.00 that student is placed on Scholastic Probation.

- That process is initiated at the end of any term in which their cumulative (University of Georgia) grade point average falls below 2.00.
- If a student's cumulative GPA remains below 2.00 for two or more consecutive terms, the individual is then placed on Continued Probation.
- Students may remove themselves from Academic Probation by achieving a 2.00 cumulative grade point average.
- Students will be subject to dismissal from the University for academic reasons after two successive terms on probation.

For detailed information regarding dismissal, please see:

<http://bulletin.uga.edu/bulletin/acad/Dismissal>.

Franklin College requires students to maintain a C or better average in all major courses. If a C- or less is earned in a major course, the major course must be repeated.

The Hugh Hodgson School of Music requires students to maintain a cumulative GPA of 2.00 or greater. Individuals pursuing the BMUS Music Education degree must maintain a cumulative GPA of 2.80 or higher. If a student's cumulative GPA falls below those compulsory requirements at the end of term, the individual will be placed on Hugh Hodgson School of Music Probation.

The following concerns HHSOM's protocol concerning that designation:

- The student will be required to undergo a preliminary assessment from our Retention Officer. At that meeting, the individual will be evaluated and given short-term goals to meet before the end of the term. These interim benchmarks and deadlines will be drafted from student need, instructor expectation, and advisor recommendation. Failure to keep this appointment will result in the student being denied clearance for the upcoming term's registration period.
- The student in question will be required to demonstrate improvement by the deadline previously stipulated. If he or she fails to do so, the individual will receive a formal letter from the designated Associate Director's office outlining the unsatisfactory performance that term and their official placement on Hugh Hodgson School of Music Probation.
- Music students have one semester to bring their grades to their respective GPA minimums. If by the end of the second semester an individual fails to do so, the student receives a second and final letter from the Associate Director's office outlining the consequences of not adhering to this policy: denied admittance into a major, a request to

leave a major area (this most directly applied to Music Education and Music Therapy), or prohibition from undergoing the final teaching/music therapy practicums.

Student appeals

University of Georgia students have the right to appeal academic decisions. Contact your academic advisor or the appropriate Associate Director in the Hugh Hodgson School of Music, if you are unsure where your appeal should start. Please see the Franklin College [webpages](#) devoted to guidelines for student appeals.

In normal cases, the appeal goes first to the unit responsible for the decision (for example, grades to the faculty members who assigned the grades; department requirements to the department; college or school requirements to the school; university requirements to the Educational Affairs Committee). An unfavorable ruling at one level can be appealed to the successive levels (a faculty decision can be appealed to the department; a department ruling can be appealed to the college in which the instructional unit is located; a college-level ruling can be appealed to the Educational Affairs Committee; the Educational Affairs Committee ruling can be appealed to the President of the University; and, except for grade appeals, the President's ruling can be appealed to the Board of Regents). All grade appeals must be initiated within one calendar year from the end of the term in which the grade was recorded.

The student must first appeal directly to the faculty member assigned to the course in question. The student should submit the request via email to the faculty member assigned to the course. The faculty member will need to respond to the student's request in writing within a two-week period. The faculty member can choose to uphold the initial decision/grade or to change the decision/grade. If the faculty member denies the appeal, then the appeal may advance to the departmental level.

Appeals at the departmental level are addressed to the appropriate Associate Director. Send an email detailing the appeal request. The student must include the denial from the faculty member assigned to the course in question, and also the syllabus/grading policy for the semester of the course in question. The Associate Director may choose to contact the student or the faculty member for more information, should that be necessary.

Student travel grants

A limited number of academically-related student travel funds are available through the Hugh Hodgson School of Music for both undergraduate and graduate students. Information and guidelines for applying for these funds can be found at the HHSOM website [student travel form](#). Generally, student travel awards range from \$100 to \$500. Applicants must be music majors at the Hugh Hodgson School of Music. Student can receive only one award per fiscal year, from July 1 to June 30.

Guidelines:

1. Applications must be typed. The only handwritten parts of the form are the signatures and faculty comments. Failure to fill out a complete application will result in a returned application.
2. Please fill out the application form accurately.
3. In your Description of Proposed Travel, briefly describe the opportunity and its significance for your career or education.
4. The Detailed Budget section must be completed with the best estimate of expenses for the trip, including the mode of transportation and the number of nights for lodging. If there is no cost associated with one of these items (e.g., if the applicant has free housing during the trip), enter N/A.
5. The travel committee reviews applications on a rolling basis and generally will make a decision within 10 days of receipt of the application.
6. The application to request funding must be received by the travel committee no later than three weeks prior to the start date of travel stated on the application.
7. The following activities will generally receive funding priority by the travel committee:
 - presentation/performance at a conference
 - participation/advancement in a competition
 - audition for a professional ensemble or organization
 - travel to an earned position at a summer festival or summer performance job
 - attendance at a conference or workshop
 - registration/application fees for conference/workshop/competition
8. The following activities are generally not funded by the travel committee:
 - graduate school auditions
 - summer festival auditions
 - returning to UGA to complete graduate degree work

Questions? Contact Travel Committee chair, Dr. [Jackie](#) Hartenberger at jlhart@uga.edu or find her in room 110.

The UGA's Honors Program also has travel-study grants available for students in this program. Travel-study grants range from \$2,500 to \$5,000 for funding to participate in a variety of study abroad, university exchanges, intensive language-training institutes, internships and public service projects. Information about this program can be found at:

https://honors.uga.edu/c_s/travel_study/hisp/hisp.html

Doctoral students may apply for funding through the Graduate School for domestic travel support. Students applying for these funds should be presenting the results of dissertation or thesis research for which they are the primary author of the publication or presentation. The conference or meeting must be of regional or national importance. Additional requirements can be found at: <http://grad.uga.edu/index.php/current-students/financial-information/travel-funding/>. This is a competitive process and applicants are not guaranteed funding.

The UGA Office of Research provides funding for airfare for international conferences or festivals in a competitive application process. This application is open to all graduate students, in addition to faculty, research professionals and post-doctoral associates. For more information on these funds, go to: <https://research.uga.edu/docs/policies/iga/FT-Guidelines.pdf>.

Undergraduate Programs

Admissions

All students applying for admission to the Hugh Hodgson School of Music (at both the undergraduate and graduate levels) must apply to and be accepted by the University of Georgia (either through UGA Undergraduate Admissions or the UGA Graduate School) and the Hugh Hodgson School of Music.

For detailed information on applying to UGA as an undergraduate student, either as a freshman or transfer student, please go to the [Music Undergraduate Admissions](#) site, as hosted by the Hugh Hodgson School of Music. The UGA [Undergraduate Admissions](#) website will guide you through the university process.

Degree requirements

Detailed descriptions of each HHSOM undergraduate degree and program can be found in the [UGA Bulletin](#).

The HHSOM Undergraduate Degree Check-Sheets are found in the undergraduate academic advisors' offices.

Financial aid

The University of Georgia's Office of Student Financial Aid provides resources and support for the application of financial aid to cover the cost of college at the undergraduate and graduate levels. To begin researching options and applications, go to their [application site](#). This funding usually requires an annual application. Students should apply as soon as possible in order to receive full consideration for limited need-based funds and to guarantee that the funds are available in time to cover educational expenses.

The Hugh Hodgson School of Music may offer merit-based financial aid upon a student's acceptance into a degree-granting program. Failure to maintain continuous enrollment or failure to make satisfactory progress toward a Hugh Hodgson School of Music degree may result in termination of all Hugh Hodgson School of Music financial aid.

Applicants for undergraduate degree programs are automatically considered for merit-based financial aid at the time of admission; no additional forms are required. The Undergraduate Coordinator and Director of the Hugh Hodgson School of Music, in consultation with the student's studio faculty and a faculty committee on financial aid, determine merit awards based on institutional needs and resources. For most programs, individual auditions play the greatest role in determining merit-based aid, however, other factors—including academic profile—are considered. Most scholarship aid may be renewed for a total of up to eight semesters. To remain eligible for merit-based aid, an undergraduate student must:

1. remain a degree-seeking student in the Hugh Hodgson School of Music and make satisfactory progress toward that degree each semester;
2. register for and successfully complete a minimum of twelve credit hours each semester;
3. maintain at least a 3.0 grade-point average in required music courses each semester;
4. receive positive recommendations each semester from the appropriate applied studio teacher and ensemble director; and
5. participate fully every semester in a Hugh Hodgson School of Music major ensemble or accompanying activity as assigned.

Failure to meet any of these requirements may result in the immediate termination of any Hugh Hodgson School of Music financial aid.

Music scholarships are not available to music minors through the main Hugh Hodgson School of Music audition process. However, wind, brass, and percussion students (whether they be music majors, minors, or students not currently pursuing a music-related degree plan) have the opportunity to be considered for scholarships through participation in the Redcoat Marching Band. Please email ugabands@uga.edu for further information.

General information

All general academic policies and regulations at the University of Georgia can be found in the [UGA Bulletin](#). Information related to academic regulations, final exams, admissions, the general education curriculum, academic calendar, student activities, and other policies can be found at this site.

Honors program

A description of the UGA Honors Program and its requirements can be found at the [Honors Program](#) website.

AP classes

For information on UGA's policies related to Advance Placement (AP), International Baccalaureate (IB), SAT II, Cambridge A Level and Cambridge AICE programs, students should check this website: <http://reg.uga.edu/creditFromTesting>.

Exemption and placement exams

For information on non-Music placement tests and exceptions, please go to <https://testing.uga.edu>.

Class piano exemption information

Students who have had previous piano instruction or experience may wish to consider testing out of one or more semesters of class piano. Since the class piano curriculum is based primarily on functional skills such as harmonizing, transposing, and sight-reading, it is important that candidates consider their background in keyboard harmony and theory as well—solo performance repertoire is not necessarily a good predictor of one's ability to exempt out of a piano class.

1. Students should review the information below, and assess which semester(s) they would like to exempt.
2. Students only have to perform the test for the latest semester they wish to exempt. For example, a student wishing to exempt Piano I, II, and III would only play the test for Piano III.
3. The grade received on the exemption test will be the grade received for the course on the student's transcript. Students testing out of multiple semesters will receive that grade for all semesters exempted.
4. Exemption exams must be scheduled by appointment with Dr. Jutras. E-mail pjutras@uga.edu to set up a time. Appointments cannot be scheduled at the last minute – allow a minimum of one week for scheduling an exam time.
5. Students are responsible for verifying the exact content of the exam when they schedule their appointment.
6. Students should be well prepared for an exemption exam. The exemption exam is not designed for students to “test” their abilities and see what grade they might get. Please do not schedule an exam unless you are well prepared. Class piano TAs are often available for tutoring and preparation sessions.
7. Exemption exams will not be held during finals weeks.
8. All students must pass the Piano Proficiency Exam before graduating. This is a nine-part exam given to students during Piano IV. Students wishing to exempt all four semesters of class piano will take this exam. This exam requires extensive preparation and a minimum of 30 minutes to complete. Please plan ahead and allow sufficient time to prepare before scheduling a proficiency exemption.
9. Any and all questions should be directed to Dr. Jutras via e-mail at pjutras@uga.edu.

MUSI 2500 – Class Piano I

1. Major scales, 2 oct, hands separate, with correct fingering C, G, D, A, E, F, B, F#, C#.
2. Chord Progression I-IV6/4-I-V6/5-I. Hands together, all major and minor keys (use i and iv for minor).

3. Prepared harmonization using primary triads Camptown Races (contact Dr. Jutras for handout). Two handed accompaniment – you do not need to play the melody.
4. Prepared solo repertoire Student's Choice (ONE) of PDM page 133, 134, or 136.
5. Sight Reading.

MUSI 2510 – Class Piano II

1. Scales hands alone (2 oct): white key harm minors; Bb, Eb, and Ab major. Scales hands together (2 oct): C, G, D, A, E, F, B, F#, C# major.
2. Prepared harmonization using primary and secondary triads Bring a Torch – play RH melody with LH harmonies. Contact Dr. Jutras for handout .
3. Prepared solo repertoire Student's Choice (ONE) of PDM page 224, 226, or 229.
4. Sight transposition of hands together piece Left hand will include ii, iii, or vi chords (and I, IV, V7).
5. Sight reading.

MUSI 2520 – Class Piano III

1. Scales hands together (2 oct): All majors, white key harm. Minors. Scales hands alone (2 oct): black key harm. Minors.
2. Chord Progression: Secondary Dominant Progression – all keys I – V7/vi – vi – V7/IV – IV – V7/ii – ii – ii°6 – I6/4 – V7 – I. Contact Dr. Jutras for handout of this progression.
3. Prepared harmonization using secondary dominants. Worried Man Blues, Harvest Days, OR Green Grow the Lilacs (choose 1). Play the harmonization two ways: a) RH Melody with LH chords in ORIGINAL KEY; b) two-handed accompaniment (no melody) in a TRANSPOSED KEY OF YOUR CHOICE.
4. Prepared solo repertoire: Any one work from the following pages of Essential Keyboard Repertoire, Volume I (Olson). Pages 10, 12-13, 16, 18, 20, 22, 24, 26, 30-31, 32-33, 36-37, 39, 40, 41, 42, 56, 57, 58, 60, 61, 77, 78, 86-87, 92-93, 95, 96, 97, 99-100, 109, 112, 118, 122-123, 124, 126, 128, 130-131.
5. Sight Reading and Sight Transposition.

MUSI 2530 – Class Piano IV

This exam is required of all music majors and is given at the end of the spring semester. Please contact Dr. Jutras for requirements and questions about taking the piano proficiency exam to test out of all 4 semesters of class piano.

This exam includes all 24 major and harmonic minor scales, HT 2 octaves, two contrasting solo pieces, two prepared harmonizations with secondary dominants, the transposition of these harmonizations to keys up to 3 sharps or flats, two prepared

hymns, sight reading, sight transposition, sight harmonization, and score reading, which may include instrumental transposition.

Concert and recital attendance

Attendance at 15 recitals/concerts per semester is required of all undergraduate music majors. Attendance is also required of all music minors for any semesters in which they are enrolled in applied music (MUSI 3800). Each student must enroll each semester in the scanning system by paying the fee of \$20. The preferred method of payment is by credit card at the UGA Marketplace website. For payment by check or cash, please see the accountant in the administrative offices, room 320A. If a student is performing in the program, recital credit for attendance is not allowed. Once payment has been made, students can access their record of concert attendance when they log in to Maestro. Students who do not complete the requirement will not receive their grades for the semester, followed by review by the faculty Undergraduate Committee. Enrollment as a music major may be in jeopardy, including loss of any music scholarship they may hold.

A student's UGA ID must be scanned both before entering at the beginning of the concert AND after exiting at the conclusion of the performance in order to be credited with attendance. The time of the first scan makes it possible for the device to identify what event was attended. If only the second scan is recorded, the system reports "no credit" for an unidentified event. Late-comers may be scanned up to ten minutes into the concert, after which a scan will be unidentified. The scanner is located at the door for concerts in Edge Hall and Ramsey Hall, and at the bench in front of the PAC restrooms for events in Hodgson Hall. The person doing the scanning will return to this location during the final applause, and will remain there with the scanner until the audience has emptied from the hall. The scanning device is uploaded to the online system within a few days of the event--- not immediately.

If a student scans their ID at a concert and does not receive credit within five days, they may request their major professor to consider making an addition to their record. If there are other music concerts, off-campus performances, or master classes that do not have HHSOM scanning, professors can add concert credit. If the event is in the HHSOM and there are many people attending, the event can be added to the calendar, and in some cases a scanner can be provided. Please contact the Program Coordinator's office to make such a request.

Double majors

Double majors are allowed at the University of Georgia, even within the HHSOM music majors. See the undergraduate academic advisors for information on charting a course to complete multiple majors while a student on campus.

Admission to the major

The primary source for undergraduate degree admissions requirements is the UGA Bulletin (<http://bulletin.uga.edu/index.aspx>). For graduate degrees, see the Graduate School website (grad.uga.edu). The Hugh Hodgson School of Music website also contains extensive information on degrees offered at the undergraduate and graduate level.

Changing your major

The Franklin College website has detailed information and links for students who wish to change a Major, Minor, or Area of Emphasis: <http://www.franklin.uga.edu/oaa/changing-your-major-minor-or-area-emphasis>

Study abroad

The Hugh Hodgson School of Music's Study Abroad program offers students an exciting opportunity for intensive practice and performance in the culturally rich surroundings of Italy. Students have wonderful opportunities to perform with Italian musicians in a wide variety of chamber and orchestral ensembles through international partnerships with Italian conservatories and diverse musical organizations.

The three-week program includes daily lessons with both UGA and Italian faculty, opportunities to play alongside local musicians, and weekly performances in locations like Milan, Torino, Parma, Venice, Perugia and Rome. Frequent excursions to museums, opera houses, and historical sites are also included.

Community engagement: camps, workshops, festivals, and more

The Hugh Hodgson School of Music offers a rich assortment of workshops, festivals, symposia, field studies, and related activities. For information, see the [Colloquia, Symposia, and Professional Development](#) website.

Advising

[DegreeWorks](#) is a web-based tool to help students and advisors monitor a student's progress toward degree completion. DegreeWorks combines UGA's degree requirements and the coursework completed into an easy-to-read worksheet that helps see how courses completed count toward degree requirements, and that helps to see what courses and requirements still need to be completed. This system is designed to aid and facilitate academic advising, but is not intended to replace face-to-face advising sessions.

The degree compliance audits produced by DegreeWorks are dependent on a student's major/concentration. Data is extracted from the Student Information System into DegreeWorks

on a nightly basis. Any change to the student's record in the Student Information System will not be reflected in DegreeWorks until the next day.

Students who have not specified a major must use the “What-If option” and select an anticipated major from the drop-down list to view a full degree audit.

Review the [FAQs](#) and [Tutorials](#) available on the left-hand links of this site or the instructions available under the Help tab on each page in DegreeWorks. If further assistance is needed, send an email from your UGA student email address containing your name, UGA ID # and question to degreewk@uga.edu.

UGA uses the [Athena](#) system for a number of purposes: registration and adjusting schedules such as drop/add of classes. Go to <https://athena.uga.edu> to log in to the system. You can also access supporting websites for the Office of Student Financial Aid, Class Schedules, and Course Catalogs. There is also a link for Information for Former Undergraduate Applicants.

Student Advising and Guidance Expert (SAGE) is UGA's new advising software that allows students and advisors to schedule advising appointments online and provides advisors with various tools for tracking student success. SAGE - <https://sage.uga.edu/>

Graduation clearance

The [Franklin College of Arts and Sciences Graduation Certification Office](#) conducts automatic graduation certification at the end of the semester the student is tentatively scheduled to graduate. However, Franklin can also do graduation checks for Juniors and Seniors prior to this time via electronic “grad checks” and face-to-face appointments. Students are encouraged to have a grad check done one to two semesters before you expect to graduate. Information on graduating with a Dual Degree, FERPA restrictions, graduating with honors and receipts of diplomas can be found at this website, as well. See the list at the link for the specific advisor for your area of study. This office is located at 130 Memorial Hall and can be reached via phone at 706-542-1522 or via email at askgco@uga.edu.

[Applying for Graduation](#). Candidates for graduation (Undergraduates) must apply to graduate using the graduation application available in Athena by the withdrawal deadline of the semester in which they intend to graduate. Please note that when applying for Spring or Summer semesters, applicants must apply for the term in which they will take their last course(s) toward their graduation requirements. Candidates applying for Summer by the graduation application deadline for Spring/Summer are eligible to participate in the Spring undergraduate commencement ceremony in May and will appear in the Spring/Summer commencement program except students with FERPA restrictions. A FERPA restriction must be removed in order to appear in the program. Detailed instructions on how to apply to graduate can be found here: [Graduation Application Instructions](#). For information on graduating with honors from UGA: <http://reg.uga.edu/graduation/graduation-honors>.

The University of Georgia holds graduation ceremonies twice yearly at the end of the Fall and Spring semesters. For dates, see the academic calendar: <http://reg.uga.edu/calendars>. Specific details about UGA's Commencement program can be found at: <https://commencement.uga.edu/>

The Hugh Hodgson School of Music holds a Graduation and Awards Ceremony at the end of the Spring semester each year, recognizing graduates from the Fall, Spring and Summer terms. The event is held the evening before the UGA graduations. While this is not the official graduation ceremony, the School does celebrate this occasion with a formal commencement program featuring music, student speakers, a Commencement address, and individual recognition of graduates. Information about the Hugh Hodgson School of Music ceremony is sent to all current and past graduates from the previous year and is publicized through the website, listserv, and information monitors. Contact Edith Hollander for additional information at edith@uga.edu or 706-542-2701 or in Room 327.

Graduate Programs

Admissions

All students applying for admission to the Hugh Hodgson School of Music (at both the undergraduate and graduate levels) must apply to and be accepted by the University of Georgia (either at Undergraduate Admissions or the UGA Graduate School) and the Hugh Hodgson School of Music.

For detailed information on applying to UGA as a new graduate student, please go to the [Graduate Admissions Overview](#) site, as hosted by the Hugh Hodgson School of Music.

Financial aid

Assistantships are available through the Hugh Hodgson School of Music, as well as the University of Georgia Graduate School. Applications for assistantships within the Hugh Hodgson School of Music are part of the application process through Decision Desk. Assistantships are generally awarded for Fall Semester starts and not available to students matriculating in spring or summer. Students wishing to be considered for an assistantship should upload a supplemental statement regarding qualifications and include relevant experiences in the CV. Instructional assistantship applicants should have at least one letter of recommendation referencing instructional skills. Interviews may be required.

Assistantships are awarded based on the expectation of continuous service for the years specified in the award letter. If a graduate assistant takes a leave of absence or fails to maintain satisfactory progress in the degree program, the remainder of the assistantship will be forfeited.

In addition to the Hugh Hodgson School of Music assistantships, there are many graduate assistantships available across the University. For more information, consult with the [Graduate School](#).

For information on assistantships and other funding support through the University of Georgia, go to <http://grad.uga.edu/index.php/current-students/financial-information/> . This is also a helpful link: <http://grad.uga.edu/index.php/current-students/financial-information/graduate-school-based-financial-assistance/>.

The University of Georgia and the Hugh Hodgson School of Music also have fellowship opportunities. To learn about fellowships available through UGA, visit <http://grad.uga.edu/index.php/current-students/financial-information/fellowships-scholarships/graduate-school-fellowship/>.

At present, the Hugh Hodgson School of Music has two fellowships: the Patricia & Carl S. Hoveland Fellowship Award in Opera and the Patricia and Carl S. Hoveland Assistantship in

Choral Music. Candidates to these fellowships are chosen based on dedication, academic excellence, and professional promise in opera and choral music areas.

General information

General information about graduate degree programs at the University of Georgia can be found at the [Graduate School](#) website. Many university-wide official policies and regulations regarding graduate programs at the University of Georgia can be found here, including:

- [Graduate School Deadlines](#)
- [Graduate School Forms](#)
- [Graduate School Policies](#)

Graduate advising

Each area of the school has a designated graduate program advisor. Normally, all incoming students are assigned to this individual during their first year, until they have chosen a committee chair, who then assumes this role through the remainder of the student's educational program. For further information, contact the office of the Associate Director for Graduate Study and Research in the Hugh Hodgson School of Music.

Placement exams

All entering graduate students who have been accepted into their programs are given diagnostic tests in music history and music theory at the beginning of their first term. Should the result prove deficient in any area, the student and the advisor set a plan of remedial work, which does not count as earned credit hours toward degree completion. For further information, contact the office of the Associate Director for Graduate Study and Research in the Hugh Hodgson School of Music.

Specific Graduate Degree Programs

The Master of Arts in Musicology

The Master of Arts (M.A.) degree serves as a first phase of graduate study in musicology and/or ethnomusicology. Coursework is intended to provide solid foundations in relevant bodies of musical knowledge, experiences in devising large and small-scale research projects, and guidance in developing the competencies that professional scholars and college-level instructors require. Writing projects are grounded in the scholarly process of making a scholarly claim, weighing it against previous claims, supporting the claim with evidence, framing the argument, and presenting the content in clear and efficient prose. The acquisition of the ability to think and write clearly about musical topics will also benefit students following career paths other than college teaching.

The specific learning outcomes established for the program are for the students to acquire:

- knowledge of musical styles and general contexts for the historical periods of Western European music and one or more additional musical cultures (e.g., jazz, popular trends, non-European art or folk traditions);
- knowledge of common practice and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition;
- knowledge of music research libraries, on-line resources, techniques for compiling a bibliography, and proper annotation of sources; and
- an ability to conduct scholarly research on an original topic and to present results in the context of a thesis.

Students are admitted into the HHSOM M.A. program by submitting an academic transcript from an NASM-accredited program (or equivalent), three letters of recommendation, a writing sample, and a reflective essay. The transcript and letters serve as documentation of the student's successful acquisition of a solid undergraduate grounding in music history, theory, musicianship, and musical experience (e.g., in recitals, ensemble concerts; and concert attendance). The writing sample is used to assess the student's potential for musical scholarship and should contain evidence of the student's ability to make and substantiate claims.

M.A. students who have been accepted into the program are given diagnostic tests in music history and music theory at the beginning of their first term. Should the result prove deficient, the student and his/her advisor must set a plan of remedial work, which will not count as credits toward degree completion.

M.A. students are required to demonstrate proficiency in at least one foreign language.

M.A. students must complete a thesis and examination by a committee of at least three music members (including at least two members of the musicology /ethnomusicology faculty). The

oral examination is divided into three parts: examination on the content of the thesis; examination in Western music history or ethnomusicology; and examination in music theory. The examination is scheduled during the last semester of the student's academic work.

Courses taken for the degree are considered and questions structured to allow the candidate an opportunity to demonstrate knowledge and understanding through the organization and expression of ideas in broad dimension. The committee, rather than individual members, assesses the student's performance on the total examination. Successful completion of the oral examination requires a unanimous vote of the committee. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Curriculum requirements:

I.	Major Area of Concentration	14 hours
	Musicology/Ethnomusicology Core	9 hours
	Electives in Theory, Musicology, or Ethnomusicology	5 hours
II.	Other Studies in Music	10 hours
	Music Theory	6 hours
	Bibliography MUSI 6300	3 hours
	Performing Ensemble	1 hour
III.	Research	6 hours
	Masters Research (MUSI 7000)	3 hours
	Thesis (MUSI 7300)	3 hours
Total Minimum Hours:		30 hours

Notes:

1. Reading ability in one foreign language is required (not taken for graduate credit).
2. Of the 25 hours of coursework required for the degree, at least 13 hours must be in courses open only to graduate students. In most cases, this requirement will be met by taking the required course in bibliography, the two required courses in music theory, and one 8000-level course in the major area of musicology/ethnomusicology. When possible, it is recommended that two 8000-level seminars be included.

Master of Music Education

The Master of Music Education (M.M.Ed.) is designed to enhance both practitioner and research skills. The degree prepares certified teachers to assume professional leadership roles in such activities as curriculum design, mentorship, and teacher research. Completion of the degree leads to Georgia Teacher Certification in music at the T-5 level.

Students pursuing this degree are particularly encouraged to enroll in the online delivery format—for a complete description of this online degree, see [the curriculum website](#). This program is also available via the SEAT Program (Summer Educational Advancement for Teachers, <http://www.music.uga.edu/seat-program>), a special matriculation plan for in-service teachers that allows the degree to be earned in three summer sessions with minimal course work during the year.

To merit a degree of Master of Music Education, students will acquire the knowledge of the historical, philosophical, sociological, psychological, and pedagogical foundations of general education and music education. Specifically, students will acquire:

- an ability to interpret, evaluate, and conduct research in general education and music education;
- a knowledge of and the ability to apply advanced and specialized teaching methodologies appropriate for elementary and secondary music education programs;
- a knowledge of and the ability to apply the process of curriculum design for elementary and secondary school music education programs;
- a knowledge of organizational techniques required to administer an extended elementary/secondary music program in a public-school system;
- a knowledge of the historical periods of Western European music and music of the contemporary period in terms of genres, forms, styles, composers, and performance practice; and
- knowledge of common practices and contemporary theoretical concepts and structures and the ability to apply these in the processes of harmonic and formal analyses and composition.

Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for graduation.

A final oral examination in the major area, music history/literature, and music theory is required. The examination is scheduled during the last semester of the student's academic work and is administered by a three-member committee representing music education (at least two

members) and other fields. Courses taken for the degree are considered and questions structured to allow the candidate an opportunity to demonstrate knowledge and understanding through the organization and expression of ideas in broad dimension. Successful completion of the oral examination requires a unanimous vote of the committee. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weaknesses to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

A thesis is required. The tools and questions raised throughout the music education curriculum reinforce the research process and abilities of the student to investigate matters of learning and pedagogy.

Curriculum requirements:

I.	Major Area of Concentration		18 hours
	Trends and Issues in Music Ed	MUSI 6010E	3 hours
	Research Design in Music Ed	MUSI 7030E	3 hours
	Music Curriculum and Supervision	MUSI 7330E	3 hours
	*Special Problems in Music Ed	EMUS 6000E	3 hours
	*Applied Project in Music Ed	MUSI 7650E	3 hours
	Research Seminar in Music Ed	MUSI 8990E	3 hours
II.	Supportive Studies in Music		9 hours
	Music Theory Elective		3 hours
	Music History Elective		3 hours
	Psychology of Music	MUSI 7410	3 hours
III.	Professional Education		6 hours
	Music Assessment and Policy	EMUS 6000E	3 hours
	Pedagogy of Music	MUSI 8070E	3 hours
	<i>(or an approved College of Education course)</i>		
	Total Minimum Hours:		33 hours

* MUSI 7030E and *EMUS 8990E are Pre-requisites for this course

Master of Music in Composition

The degree Master of Music (M.M.) with an emphasis in Composition provides in-depth knowledge of musical forms and compositional idioms of the various periods of music history, and skills essential for future creative expression. Primary career opportunities for graduates of this degree program include professional work in composition or orchestration and teaching at the two- or four-year college level. The degree also prepares graduates for future study in composition at the Ph.D. or D.M.A. level.

To merit a degree of Master of Music with an emphasis in Composition, students must acquire the knowledge and skills related to their major area of study, as well as knowledge of musical forms and composition idioms of the various periods of music history and the skills essential for creative expression in music composition. Students must also acquire the following:

- knowledge of the historical periods of Western European music;
- music of the contemporary period in terms of genres, forms, styles, composers, and performance practice; and
- knowledge of common practices and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition.

Composition applicants must also submit scores and recordings (if available) of a recital for the bachelor's degree in composition (or its equivalent). Admission requires the recommendation of the Music Composition faculty.

Written diagnostic examinations in music theory and music history and literature are administered prior to first registration. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed by the end of the first year of study.

A final oral examination in music history and literature, music theory, and the candidate's major area is required of all candidates for the master's degree. The examination is scheduled during the last semester of the student's academic work and is administered by a three-member committee representing the student's major area (at least two members) and other fields. Courses taken for the degree are considered and questions structured to allow the candidate an opportunity to demonstrate knowledge and understanding through the organization and expression of ideas in broad dimension. The committee, rather than individual members, assesses the student's performance on the total examination. Successful completion of the oral examination requires a unanimous vote of the committee. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Master of Music in Conducting

The degree Master of Music (M.M.) with an emphasis in Conducting prepares the graduate to analyze and interpret musical scores, use appropriate rehearsal techniques with various types of musical ensembles, and communicate musical interpretation through appropriate conducting gestures. Students with an emphasis in conducting are prepared to enter the professional field, pursue a higher degree, or teach at the two-or four-year college level.

To merit a degree of Master of Music in Conducting, students must acquire the knowledge and skills related to their major area of study, as stated above, as well as acquire the following:

- knowledge of the historical periods of Western European music and music of the contemporary period in terms of genres, forms, styles, composers, and performance practice;
- knowledge of common practices and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition; and
- knowledge of major composers and repertoire in the major field of study (choral, wind, orchestral).

Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for graduation.

Applicants must submit concert programs and a video of at least 30 minutes of music that provides examples of the applicant's conducting ability. A good quality audio recording of a performance conducted by the applicant and a recorded or live audition of the applicant performing on a principal instrument may also be requested. On the basis of a review of these materials, a limited number of applicants are invited to campus for an audition/interview. During the campus visit, the applicant is required to rehearse and conduct a university ensemble. Repertoire, with the exception of one work dealt with at sight, is selected by the conducting faculty and prepared by the candidate prior to the visit. The interview, following the conducting audition, includes questions concerning the literature rehearsed, rehearsal techniques, repertoire, and the candidate's personal goals.

A final oral examination in the major area, music history and literature, and music theory is required. The examination is scheduled during the last semester of the student's academic work and is administered by a three-member committee representing the student's major area (at least two members) and others. Courses taken for the degree are considered and questions structured to allow the candidate an opportunity to demonstrate knowledge and understanding through the organization and expression of ideas in broad dimension. Successful completion of the oral examination requires a unanimous vote of the committee. The committee, rather than

individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order; advises the student of weakness to be corrected; and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

The equivalent of a one-hour public conducting recital is required. For choral conductors, the candidate accumulates 60 minutes of public performance time with various choirs during their two-year residency. Instrumental conductors may use a large-group ensemble for the full hour or may divide the time between a large-group and a small-group ensemble. In the latter case, the student is responsible for recruitment of the small-group ensemble. The student is responsible for selection of literature, rehearsals, and program notes when appropriate. No thesis is required at this level.

Curriculum requirements:

MM in Conducting - Choral

I. Major Area of Concentration 10 hours

Applied Conducting	MUSI 7810	8 hours
<i>Choral area: 6 hours</i>		
<i>Wind area: 1 hour</i>		
<i>Orchestral area: 1 hour</i>		
Master's Recital	MUSI 7910	2 hours

II. Other Studies in Music 17 hours

Theory/History Core:	9 hours
<i>Includes a minimum of one three-hour Theory class and one three-hour History/Ethnomusicology class</i>	
Choral Literature	MUSI 6280 8 hours

III. Electives in Music 3 hours

Total Minimum Hours: 30 hours

Students are required to meet basic competencies in language diction and vocal pedagogy. This can be met through coursework at a previous institution, coursework in the current degree, and/or independent study in areas of need. New students are tested for competency in these areas upon entrance to the program, and any remediation is arranged by advisement.

MM in Conducting - Orchestral

I. Major Area of Concentration			11 hours
Applied Conducting	MUSI 7810	8 hours	
	<i>Orchestral area: 6 hours</i>		
	<i>Choral area: 1 hour</i>		
	<i>Wind area: 1 hour</i>		
Master's Recital	MUSI 7910	3 hours	
II. Other Studies in Music			11 hours
Theory/History Core:		9 hours	
	<i>Includes a minimum of one three-hour Theory class and one three-hour History/Ethnomusicology class</i>		
Music Literature	MUSI 6280	2 hours	
III. Electives in Music			8 hours
	Total Minimum Hours:		30 hours

MM in Conducting - Wind

I. Major Area of Concentration			14 hours
Applied Conducting	MUSI 7810	8 hours	
	<i>Wind area: 6 hours</i>		
	<i>Choral area: 1 hour</i>		
	<i>Orchestral area: 1 hour</i>		
Practicum	MUSI 8000	3 hours	
Master's Recital	MUSI 7910	3 hours	
II. Other Studies in Music			11 hours
Theory/History Core:		9 hours	
	<i>Includes a minimum of one three-hour Theory class and one three-hour History/Ethnomusicology class</i>		
Literature	MUSI 6280	2 hours	
III. Electives in Music			5 hours
	Total Minimum Hours:		30 hours

Master of Music in Performance

The degree Master of Music (M.M.) with an emphasis in Performance provides the student with the technical ability required for professional-level performance of vocal or instrumental music and an interpretive understanding of the appropriate body of repertoire. It provides a broad knowledge base in music theory, history, and literature and allows the student to choose from a variety of concentrations:

- Voice
- Brass
- Woodwinds
- Strings
- Percussion
- Piano
- Piano pedagogy
- Chamber music/collaborative piano

Graduates of this degree program may pursue careers as solo and ensemble performers, college teachers, or private applied teachers.

To merit a degree of Master of Music with an emphasis in Performance, students must acquire the knowledge and skills related to their chosen performance area, with an ability to present performances that demonstrate authentic interpretation of the literature based on a broad knowledge of music theory, history, and literature. Students must also acquire:

- knowledge of the historical periods of Western European music and music of the contemporary period in terms of genres, forms, styles, composers, and performance practice; and
- knowledge of common practices and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition.

Admission to the program includes an audition. M.M. students who have been accepted into the program are given diagnostic tests in music history and music theory at the beginning of their first term. Should the result prove deficient, the student and his/her advisor must set a plan of remedial work, which will not count as credits toward degree completion.

All master's degree students in performance will complete a comprehensive review that covers the major field of study along with associated fields relevant to the degree. Passing this review will be a requirement for graduation.

Sample Questions for M.M. Performance Oral Exams are provided below only as a suggested guide examples. Individual performance areas are free to pursue any line of questioning they feel appropriate. Work-specific questions are based on works performed in the degree recital.

Musicology

- Where does the work fit into the broad historical context?
- Where does the work fit into the composer's oeuvre?
- Are there any important facts to be aware of about the work's genesis and/or the situation with scores/ editions and/or the nature of the instrument for which the work was composed?
- What are significant features of the period and of the composer's style?
- What compositional techniques are used?
- What historical/theoretical considerations informed the performance?

Music Theory

- Discuss the formal structure of the pieces on your program. (Where are the major sections and what musical features articulate them? Does this piece fit into a standard formal model? If yes, make reference to music-theoretical terminology. If no, discuss the piece more generally in terms of contrast and return of material.)
- Discuss the motivic and/or harmonic organization of the pieces on your program. (What kinds of rhythmic and/or pitch gestures are characteristic of (sections of) this piece? If relevant, what types of harmonic sonorities are used and what principles guide their syntax? -- i.e. how do they proceed from one to the next on both the small and large scales?)
- How did/does knowledge of the above help you to make decisions in learning and performing these pieces? (i.e. How does music-theoretical analysis relate to performance?)

Master's students are required to perform a full solo recital as part of their degree. This recital is intended to display the skills and competency of the performer towards the culmination of his/her master's studies.

In conjunction with the degree recital, M.M. performance candidates will complete two tasks designed to demonstrate the candidate's ability to organize, synthesize, and communicate knowledge learned in the course of the degree.

1. Preparation of program notes to accompany the degree recital. These notes will reflect a scholarly understanding of the recital program but will be written with a general audience in mind. Sample program notes will be on file for students to review. Preparation of these notes will be supervised by the major professor.

2. Within two weeks of the degree recital, the recital committee will meet with the student to conduct an oral exam. This exam will be based largely, but not exclusively, on the recital program. In the exam, the student should demonstrate knowledge of the program and its relationship to broader contexts in compositional techniques, musicology, and music theory. The committee may also explore general lines of questioning relating to the instrument, its repertoire, and/or its pedagogy. Sample questions from each of these three areas (musicology, performance, and composition/theory) will be available to students and committee members before the exam. These exams will be open to the public.

Notes:

- a) The recital committee shall be made of up three faculty members. This committee shall include the major professor and at least one additional faculty from the student's applied area. The third committee member may come from any area; this member may be on the performance faculty (from any area, including but not restricted to the candidate's area) OR the academic faculty. There is no requirement that an academic faculty member serve on the committee. The student will work in consultation with the major professor to establish the committee
- b) The student, major professor, and committee will work together to schedule the oral exam, which may take place up to two weeks before OR after the degree recital. The graduate office must be notified of the committee, recital program, and time and place of the exam no later than **three weeks before the first event**.
- c) The major professor will establish a due date for the program notes.
- d) The recital committee will evaluate the program notes and oral exam and assign one of the ratings below. This rating will be independent of the grade assigned for the recital performance. Passing this portion of the review will be required for graduation. If a student passes the recital but fails the review, the committee may elect to allow the student to retake the oral exam and/or revise the program notes. The ratings available will be as follows:
 - a. Pass with distinction
 - b. Pass
 - c. Pass contingent upon revision and/or reevaluation
 - d. Fail
- e) One form with two parts will track the committee, recital program, dates, and exam results.
 - a. Students will complete the top portion of the form, which includes student information, committee members, dates and locations of both the recital and the exam, and the recital program. This form will be submitted to the Music Graduate Office for approval no later than **three weeks before the first event**.

- b. The second portion of this form will indicate satisfactory completion of the program notes and the oral portion of the exam. This portion of the form will be completed at the conclusion of the oral exam by the major professor, who will then submit the form to the Music Graduate Office.
- f) The Musicology and Composition/Theory areas have provided sample questions from to help guide the committee's questions and the student's preparation (see above).
- g) Over time, we will publish representative sample program notes as a guide. The first students to complete this process will be directed to external resources to help guide their writing of program notes.
- h) The faculty who supervise specific majors and emphases that have unique requirements (e.g. Composition, Conducting, Pedagogy) will draft language to define any additional criteria or lines of questioning relevant to those majors and emphases. Those criteria will be authored by those areas and approved by the Graduate Committee.
- i) This policy is effective beginning in the Spring Semester, 2017. Any M.M. Performance students who have performed their degree recital in the Fall of 2016 and not yet completed a traditional oral exam will have the option of retroactively writing program notes and completing an exam under the conditions of the new policy, OR completing a traditional oral exam under the previous policy.

**Hugh Hodgson School of Music
Master of Music Comprehensive Examination**

Top portion to be completed by student and returned to Graduate Office three weeks before the oral exam or recital (whichever comes first)

Date: _____

Student: _____ ID#: _____

Degree: _____ MM Performance _____ Major instrument: _____

Examination Committee: _____ (Chair)

Degree recital date and location: _____

Oral exam date and location: _____

Recital program:

Approved by:
Committee Chair _____ Grad Coordinator _____



Bottom portion to be completed by Committee Chair

Program Notes

Date Submitted: _____ Approved: Needs Revision:

Oral Examination Results

Passed with distinction	<input type="checkbox"/>
Passed	<input type="checkbox"/>
Incomplete	<input type="checkbox"/>
Failed	<input type="checkbox"/>

Approved by:
Committee Chair _____ Grad Coordinator _____

Curriculum requirements:

General Requirements

1. Studies in the major area comprise between 1/3 and 2/3 of the curriculum. This includes applied instruction, recitals, and ensembles. In certain areas of emphasis/specialization, the major area may also include coursework in that area of emphasis/specialization.
2. Other Studies in Music will comprise a minimum of 1/3 of the curriculum. This includes studies in music theory and analysis, music history and literature, musicology and ethnomusicology, and pedagogy.
3. Students will present a public performance, which serves as the thesis and demonstrates professional capability in the field. In addition, students will prepare program notes for this performance and participate in an oral examination with faculty. This oral examination will demonstrate the student's ability to synthesize knowledge gained in the degree by discussing the public performance in substantial detail.
4. All MM students will complete a minimum of nine hours of graduate coursework in Music Theory and Music History/Ethnomusicology. This coursework is to include a minimum of three hours in Music Theory and a minimum of three hours in Music History/Ethnomusicology
5. Theory review (MUSI 4050) and History review (MUSI 6290) cannot be counted as hours towards the degree in any area.

MM in Performance (Brass)

I. Major Area of Concentration **13 hours**

Applied Instruction	MUSI 7810	9 hours
Masters Recital	MUSI 7910	2 hours
<i>Two recitals are required (one credit hour each); one must have a chamber emphasis</i>		
Ensemble		2 hours

II. Other Studies in Music **11 hours**

Theory/History Core:		9 hours
<i>Includes a minimum of one three-hour Theory class and one three-hour History/Ethnomusicology class</i>		
Literature of Instrument	MUSI 6280	2 hours

III. Electives in Music **6 hours**

Total Minimum Hours: 30

MM in Performance (Guitar)

I. Major Area of Concentration **15 hours**

Applied Instruction	MUSI 7810	9 hours
Masters Recitals	MUSI 7910	4 hours
<i>Two recitals are required (two credit hours each); one must have a chamber emphasis</i>		
Ensemble		2 hours

II. Other Studies in Music **13 hours**

Theory/History Core:		9 hours
<i>Includes a minimum of one three-hour Theory class and one three-hour History/Ethnomusicology class</i>		
Guitar Literature	MUSI 6280	2 hours
Guitar Pedagogy		2 hours

III. Electives in Music **2 hours**

Total Minimum Hours: 30

MM in Performance (Percussion)

I. Major Area of Concentration **13 hours**

Applied Instruction	MUSI 7810	9 hours
Masters Recital	MUSI 7910	2 hours
Ensemble		2 hours

II. Other Studies in Music 11 hours

Theory/History Core: 9 hours
*Includes a minimum of one three-hour Theory class
and one three-hour History/Ethnomusicology class*
Literature of Instrument MUSI 6280 2 hours

III. Electives in Music 6 hours

Total Minimum Hours: 30

MM in Performance (Piano)

I. Major Area of Concentration 13 hours

Applied Instruction MUSI 7810 9 hours
Masters Recital MUSI 7910 2 hours
Chamber Music or Ensemble 2 hours

II. Other Studies in Music 15 hours

Theory/History Core: 9 hours
*Includes a minimum of one three-hour Theory class
and one three-hour History/Ethnomusicology class*
Piano Literature MUSI 6280 or 8300 2 hours
Piano Pedagogy MUSI 7520 or 7530 2 hours
Piano Lit Elective or Accompanying 2 hours

III. Electives in Music 2 hours

Total Minimum Hours: 30

MM in Performance (Piano Pedagogy)

I. Major Area of Concentration 16 hours

Applied Instruction MUSI 7810 4 hours
Masters Recital MUSI 7910 2 hours
Pedagogy Studies 8 hours
Final Project in Pedagogy MUSI 7550 2 hours

II. Other Studies in Music 11 hours

Theory/History Core: 9 hours
*Includes a minimum of one three-hour Theory class
and one three-hour History/Ethnomusicology class*
Piano Literature MUSI 6280 2 hours

III. Electives in Music 3 hours

Total Minimum Hours: 30

MM in Performance (Collaborative Piano)

I. Major Area of Concentration 14 hours

Applied Instruction MUSI 7810 6 hours
Masters Recitals MUSI 7910 4 hours
Accompanying 2 hours
Chamber Music/Ensemble 2 hours

II. Other Studies in Music 13 hours

Theory/History Core: 9 hours
*Includes a minimum of one three-hour Theory class
and one three-hour History/Ethnomusicology class*
Song Literature MUSI 6280 or 8300 2 hours
Chamber Literature MUSI 6280 or 8300 2 hours

III. Electives in Music 3 hours

Total Minimum Hours: 30

MM in Performance (Strings)

I. Major Area of Concentration 15 hours

Applied Instruction MUSI 7810 9 hours
Masters Recitals MUSI 7910 4 hours
Ensemble 2 hours

II. Other Studies in Music 11 hours

Theory/History Core: 9 hours
*Includes a minimum of one three-hour Theory class
and one three-hour History/Ethnomusicology class*
String Literature 2 hours

III. Electives in Music 4 hours

Total Minimum Hours: 30

MM in Performance (Voice)

I. Major Area of Concentration 15 hours

Applied Instruction MUSI 7810 9 hours
Masters Recital MUSI 7910 2 hours
Ensemble 2 hours
Diction Studies MUSI 64xx 2 hours

II. Other Studies in Music 13 hours

Theory/History Core: 9 hours
*Includes a minimum of one three-hour Theory class
and one three-hour History/Ethnomusicology class*
Vocal Literature MUSI 6280 2 hours
Vocal Pedagogy MUSI 7500 or 7510 2 hours

III. Electives in Music 2 hours

Total Minimum Hours: 30

MM in Performance (Woodwinds)

I. Major Area of Concentration 13 hours

Applied Instruction MUSI 7810 9 hours
Masters Recital MUSI 7910 2 hours
Ensemble 2 hours

II. Other Studies in Music **13 hours**

Theory/History Core: 9 hours

Includes a minimum of one three-hour Theory class

and one three-hour History/Ethnomusicology class

Literature of Instrument MUSI 6280 2 hours

Woodwind Pedagogy 2 hours

III. Electives in Music **4 hours**

Total Minimum Hours: 30

Education Specialist Degree in Music

The Specialist in Education (Ed.S.) with a major in Music Education is a joint program of the College of Education and the Hugh Hodgson School of Music. The degree program prepares students for leadership positions in public or private schools. This degree is a self-contained program, intermediate between the master's degree and the doctorate both in time and depth. As described in the UGA Graduate School Bulletin (<http://grad.uga.edu/index.php/current-students/policies-procedures/academics/types-of-degrees-offered/specialist-in-education-eds/>):

The Specialist in Education (EdS) degree is a self-contained degree program intermediate between the master's degree and the doctor's degree both in time and depth. It provides advanced study for those preparing for positions which call for a higher level of competence and specialization than that of the master's degree but without the heavy emphasis on research of the doctor's degree.

The degree provides advanced study for those preparing for positions that call for a higher level of competence and specialization than that of the master's degree, but without the heavy emphasis on research required in the doctorate. Those completing this degree are qualified for T-6 (specialist level) teacher certification. Those holding the degree increase their opportunities for obtaining such positions as curriculum specialist or supervisor. Specifically, the degree does not require the dissertation, though the remaining coursework is generally the same as the Doctor of Education degree. The program of study includes the areas of music (music education, music history, and music theory); professional education (educational foundations, psychology, curriculum and supervision); and research. Completion of the degree leads to Georgia Teacher Certification in music at the T-6 level.

To merit a degree of Educational Specialist in Music Education, students acquire the in-depth knowledge of the historical, philosophical, sociological, psychological, and pedagogical foundations of general education and music education, as well as the ability to interpret, evaluate, and conduct research in general education and music education. Specifically, students gain:

- a knowledge of and the ability to apply advanced and specialized teaching methodologies appropriate for elementary and secondary music education programs at the "master teacher" level;
- a knowledge of and the ability to apply the process of curriculum design for elementary and secondary school music education programs;
- an ability to plan and conduct effective in-service workshops for teachers in both content and methodology;
- an ability to evaluate schools and music education programs for the purpose of accreditation;
- a knowledge of organizational techniques required to administer an extended elementary/secondary music program in a public-school system;

- a knowledge of the historical periods of Western European music and music of the contemporary period in terms of genres, forms, styles, composers, and performance practice; and
- a knowledge of common practices and contemporary theoretical concepts and structures and the ability to apply these in the processes of harmonic and formal analyses and composition.

Candidates for the degree must hold T-5 (master's level) certification in music. Those who do not hold certification must complete the certification requirements before the degree is awarded. These courses are taken in addition to degree requirements.

Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

All Ed.S. candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical and theoretical concepts, demonstrate skills, and draw conclusions. These examinations cover advanced course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience.

The written comprehensive examination, followed by an oral examination, is usually scheduled at or near the completion of course work. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Candidates for the degree are required to demonstrate competence in research through completion of an Applied Project in Music Education (EMUS 7650). The project, in completed form, presents research procedures and results written to meet publication standards. The research topic must be approved by and written under the direction of the major professor.

Curriculum requirements:

The Specialist in Education (Ed.S) in music education requires a minimum of 30 hours of study at the graduate level beyond the master's degree and fifth-year certification in music education. The following minimum requirements in each of five areas must be satisfied in consultation with the student's major professor/advisor. Appropriate courses taken for the master's degree may be applied toward these requirements.

Area A: Teaching Field Specialization	39 hours
Area B: Educational Psychology, Foundations	9 hours
Area C: Curriculum, Supervision, Administration	9 hours
Area D: Research, Assessment, Evaluation	6 hours
Area E: Field Research (optional)	

The Doctor of Musical Arts Degree

The Doctor of Musical Arts degree is available in three areas of emphasis: performance, composition, and conducting.

The D.M.A. in Composition

The Doctor of Musical Arts in Composition provides advanced professional training in composition for those outstanding students of composition who are preparing for professional careers, including teaching positions at the university level. The degree allows intensive interaction with the composition faculty and other units within the school. Graduates of the program develop advanced skills in both traditional and contemporary compositional techniques. The degree also provides:

- advanced knowledge of the historical periods of Western European music in terms of genres, forms, styles, composers, and performance practice;
- advanced knowledge of common practices and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition; and
- the ability to conduct research on an original topic that culminates in the writing of a major composition.

The program of study for the degree Doctor of Musical Arts (D.M.A.) in Composition is divided into composition as the major field, music history, theory, electives outside the major area; and research. At least two consecutive semesters of full-time work (enrollment for a minimum of 20 hours of consecutive coursework included on the program of study) must be spent in resident study on the campus of the University of Georgia. Resident credit used to satisfy requirements for another degree cannot be used to satisfy the requirements for this degree.

Applicants to the D.M.A. in Composition are required to submit a statement of purpose along with other regular application materials and three letters of recommendation. Students must also submit a portfolio of original compositions and recordings of quantity and quality equal to that required for the Master of Music in Composition and pass an audition/interview. The applicant's applied music background and experience should be equivalent generally to standard requirements for admission to graduate study in composition from the Master's level. These materials are considered by the composition faculty as a whole, which makes the final decision on admission. Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

All doctoral candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical

and theoretical concepts, demonstrate skills, and draw conclusions. Prior to taking this exam, students must have satisfied the graduate diagnostic exam requirements in theory and history, filed an official Plan of Study, and completed work to make up any deficiencies. The comprehensive exam may be taken any time after coursework has been completed. These examinations, drafted and conducted by the candidate's committee, cover doctoral course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience.

The written comprehensive examination is followed by an oral examination. This exam follows up on answers given in the written exam and continues discussion of any other material deemed relevant by the committee. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Students enter candidacy once they have successfully passed the written and oral comprehensive examinations. D.M.A. Composition students must then also complete a major compositional work as their dissertation equivalent. They must also successfully defend their work to their committee in an oral defense, which can explore conceptual, organizational, notational, or other matters related to the works creation and performance. Composition majors must give two degree recitals of selections composed during their post-baccalaureate career.

Curriculum requirements:

This chart summarizes the *minimum* number of post-baccalaureate graduate credit hours required in each Area, including the minimum number that must be taken *during doctoral studies* at UGA. Up to 32 graduate hours can be brought into the curriculum from the master's degree.

	<u>@UGA</u>	<u>Post-Bac</u>
Area A: Major Area	(no minimum)	40
Area B: Music History	6	9
Area C: Music Theory	6	9
Area D: Electives	6	12
Area E: Research	9	12
TOTAL		82

Area A: All courses related to the major go in this area, which requires 40 post-baccalaureate hours. This area includes lessons, recitals, conducting projects, ensembles, literature, pedagogy, diction, and techniques. Composition majors must give two degree recitals (one chamber recital and one dissertation reading of performance. Composition majors also must take the two-semester electronic music sequence (MUSI 6130 and MUSI 7730).

Area B: This area is usually satisfied with three courses, at least two of which must be taken at UGA as a doctoral student. MUSI 6290 does not count for this area.

Area C: This area is usually satisfied with three courses, at least two of which must be taken at UGA as a doctoral student. (MUSI 8110 and 8120, which prepare the student for the preliminary exam in music theory, are strongly recommended for this purpose.) MUSI 6150 does not count for this area.

Area D: This area requires 12 hours, at least six of which must be taken as a doctoral student at UGA. It can include work in any area, music or non-music, but the work must be at the graduate level. Questions about the appropriateness of a course as an elective can be adjudicated by the student's advisory committee.

Area E: This area requires a course in research skills (MUSI 6300 or equivalent), plus hours in MUSI 9000 and MUSI 9300. A minimum of three hours in MUSI 9300 is required by the Graduate School.

Courses with undergraduate numbers, GRSC 7770, MUSI 6150 (Theory Review), MUSI 6290 (History Review) and MUSI 7005/9005 ("ghost hours") do not satisfy graduate curricular requirements and thus cannot be used in any Area.

The D.M.A. in Conducting

The program of study for the degree Doctor of Musical Arts (D.M.A.) with an emphasis in Conducting is a practice-oriented degree. This degree prepares advanced and qualified musicians to become conductors and scholars in their field, with a refined gestural, musical, and leadership skill. This arises from a strong foundation in repertory, knowledge of historical and analytical techniques, effective and efficient rehearsal technique, and a general understanding of style and interpretive choices. Doctoral students in Conducting receive extensive individual attention and have regular opportunities to rehearse and conduct a variety of ensembles—this, indeed, is one of the principal strengths of the program.

The program of study for the degree Doctor of Musical Arts (D.M.A.) in Conducting is divided into conducting as the major field, music history, theory, electives outside the major area; and research. At least two consecutive semesters of full-time work (enrollment for a minimum of 20 hours of consecutive coursework included on the program of study) must be spent in resident study on the campus of the University of Georgia. Resident credit used to satisfy requirements for another degree cannot be used to satisfy the requirements for this degree.

All graduate programs in Conducting require a pre-screening, submitted through DecisionDesk. Applicants submit concert programs and a video recording of at least 30 minutes of music that provides examples of the applicant's conducting ability. On the basis of a review of these materials, a limited number of applicants are invited to campus for an audition/interview, where the applicant is asked to rehearse and conduct a university ensemble—repertoire is selected by the conducting faculty and may include one work dealt with at sight. Following the audition, a formal interview is conducted, including questions concerning the literature rehearsed, rehearsal techniques, repertoire and personal goals.

To merit admission to the degree of Doctor of Musical Arts with a concentration in Conducting, students must have earned a Master of Music degree in Conducting or Music Education, and/or demonstrate advanced professional competence in conducting as well as:

- advanced knowledge of the historical periods of Western European music in terms of genres, forms, styles, composers, and performance practice;
- advanced knowledge of common practices and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition;
- advanced aural skill development;
- the ability to conduct research;
- advanced knowledge of relevant repertoire and composers related to the specific area (choral, wind, orchestra) of conducting; and
- advanced knowledge of repertoires from around the globe.

Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

All doctoral candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical and theoretical concepts, demonstrate skills, and draw conclusions. Prior to taking this exam, students must have satisfied the graduate diagnostic exam requirements in theory and history, filed an official Plan of Study, and completed work to make up any deficiencies. The comprehensive exam may be taken any time after coursework has been completed. These examinations, drafted and conducted by the candidate's committee, cover doctoral course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience.

The written comprehensive examination is followed by an oral examination. This exam follows up on answers given in the written exam and continues discussion of any other material

deemed relevant by the committee. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Students enter candidacy once they have successfully passed the written and oral comprehensive examinations. D.M.A. Conducting students must complete their final project requirements by conducting 75-90 minutes in formal concert with university ensembles. They must also successfully defend their preparation and performances to their committee in an oral defense, which can explore conceptual, organizational, notational, or other matters related to the repertoire performed.

Curriculum requirements:

This chart summarizes the *minimum* number of post-baccalaureate graduate credit hours required in each Area, including the minimum number that must be taken *during doctoral studies* at UGA. Up to 32 graduate hours can be brought into the curriculum from the master's degree.

	<u>@UGA</u>	<u>Post-Bac</u>
Area A: Major Area	(no minimum)	40
Area B: Music History	6	9
Area C: Music Theory	6	9
Area D: Electives	6	12
Area E: Research	9	12
TOTAL		82

Area A: All courses related to the major go in this area, which requires 40 post-baccalaureate hours. This area includes lessons, recitals, conducting projects, ensembles, literature, pedagogy, diction, and techniques. Lessons should include a minimum of six credit hours in the primary area of emphasis (choral, orchestral, or wind) and at least one credit hour in each of the other two areas of emphasis. Conducting majors must present recitals and projects totaling 75–90 minutes of music.

Area B: This area is usually satisfied with three courses, at least two of which must be taken at UGA as a doctoral student. MUSI 6290 does not count for this area.

Area C: This area is usually satisfied with three courses, at least two of which must be taken at UGA as a doctoral student. (MUSI 8110 and 8120, which prepare the student for the preliminary exam in music theory, are strongly recommended for this purpose.) MUSI 6150 does not count for this area.

Area D: This area requires 12 hours, at least six of which must be taken as a doctoral student at UGA. It can include work in any area, music or non-music, but the work must be at the graduate level. Questions about the appropriateness of a course as an elective can be adjudicated by the student's advisory committee.

Area E: This area requires a course in research skills (MUSI 6300 or equivalent), plus hours in MUSI 9000 and MUSI 9300. A minimum of three hours in MUSI 9300 is required by the Graduate School.

Courses with undergraduate numbers, GRSC 7770, MUSI 6150 (Theory Review), MUSI 6290 (History Review) and MUSI 7005/9005 ("ghost hours") do not satisfy graduate curricular requirements and thus cannot be used in any Area.

The D.M.A. in Performance

The program of study for the degree Doctor of Musical Arts (D.M.A.) with an emphasis in Performance is a practice-oriented degree. Graduates in this program achieve a professional level of performance, preparing them for careers as performers or for teaching positions at the university level. The program provides extensive faculty and guest artist interaction and opportunities to develop advanced skills in pedagogy. There is rich opportunity to collaborate with music scholars, theorists, composers, educators and other performers.

The program of study for the degree Doctor of Musical Arts (D.M.A.) in Performance is divided into performance as the major field, music history, theory, electives outside the major area, and research. At least two consecutive semesters of full-time work (enrollment for a minimum of 20 hours of consecutive coursework included on the program of study) must be spent in resident study on the campus of the University of Georgia. Resident credit used to satisfy requirements for another degree cannot be used to satisfy the requirements for this degree.

To merit a degree of Doctor of Musical Arts with a concentration in Performance, students must demonstrate advanced professional competence in performance as well as:

- advanced knowledge of the historical periods of Western European music in terms of genres, forms, styles, composers, and performance practice;
- advanced knowledge of common practices and contemporary theoretical concepts and structures and the ability to apply these in the processes of harmonic and formal analyses and composition; and
- the ability to conduct successful research.

Applicants to the D.M.A. in Performance must provide the audition committee with a list of major applied teachers, samples of programs performed, and a summary of literature studies. One letter of recommendation must be from the most recent applied instructor. Some instrumental and vocal areas require a pre-screening process. All applicants accepted for audition contact the appropriate area chair at the HHSOM to secure a date for a live audition. Required repertoire for that audition can be found at <https://musi.franklin.uga.edu/graduate-auditions>.

Applicants to doctoral degree programs in music must hold a master's degree in music from an institution accredited by the proper regional accrediting association, or, in the judgment of the HHSOM faculty, have equivalent competencies. Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

All doctoral candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical and theoretical concepts, demonstrate skills, and draw conclusions. Prior to taking this exam, students must have satisfied the graduate diagnostic exam requirements in theory and history, filed an official Plan of Study, and completed work to make up any deficiencies. The comprehensive exam may be taken any time after coursework has been completed. These examinations, drafted and conducted by the candidate's committee, cover doctoral course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience.

The written comprehensive examination is followed by an oral examination. This exam follows up on answers given in the written exam and continues discussion of any other material deemed relevant by the committee. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Students enter candidacy once they have successfully passed the written and oral comprehensive examinations. D.M.A. Performance students must then also complete a series of three degree recitals as doctoral students at UGA as their dissertation equivalent. These recitals must demonstrate the breadth and significance of doctoral study, demonstrating appropriate levels of technique, musical style, and performance practice. They must also successfully defend their performances to their committee in an oral defense, which can explore conceptual, interpretive, historical, analytical, or other matters related to the works performed.

All D.M.A. students craft a capstone project as the final component of doctoral-level work. Traditionally, the document is a research paper; but in performance a multi-modal project can

also be pursued. The student and major professor work together to prepare a prospectus, which is approved by the Advisory Committee through an oral defense. The document component of the D.M.A. Capstone is narrower in scope and shorter in length than a Ph.D. dissertation. As an alternative to the traditional research paper, this portion of the D.M.A. capstone can also engage scholarly work presented in formats other than print media. A multimodal document can take many forms, including (but not limited to):

- A one-hour lecture-recital. The written component includes a research paper (25–50 pages), which is then developed into a lecture script. The project as a whole comprises the paper, the script, and a CD/DVD archive of the lecture-recital. This lecture-recital does not count as one of the three degree recitals.
- A full-length CD recording project (minimum duration: 60 minutes). The written component includes a research paper (15–30 pages) to create a coherent context for the recording. This could take the form of an analytical or historical study, an examination of existing recordings, and/or a consideration of issues in performance practice. A majority of the repertory on the recording must not have been performed on a degree recital. The recording should meet professional standards for performance quality, digital data and sound quality, and editing. The project as a whole comprises the paper and the CD/DVD archive.

Curriculum requirements:

This chart summarizes the *minimum* number of post-baccalaureate graduate credit hours required in each Area, including the minimum number that must be taken *during doctoral studies* at UGA. Up to 32 graduate hours can be brought into the curriculum from the master's degree.

	<u>@UGA</u>	<u>Post-Bac</u>
Area A: Major Area	(no minimum)	40
Area B: Music History	6	9
Area C: Music Theory	6	9
Area D: Electives	6	12
Area E: Research	9	12
TOTAL		82

Area A: All courses related to the major go in this area, which requires 40 post-baccalaureate hours. This area includes lessons, recitals, conducting projects, ensembles, literature, pedagogy, diction, and techniques. Performance majors must give three degree

recitals as doctoral students at UGA and must have a minimum of 10 hours in Area A courses that are not lessons or recitals.

Area B: This area is usually satisfied with three courses, at least two of which must be taken at UGA as a doctoral student. MUSI 6290 does not count for this area.

Area C: This area is usually satisfied with three courses, at least two of which must be taken at UGA as a doctoral student. (MUSI 8110 and 8120, which prepare the student for the preliminary exam in music theory, are strongly recommended for this purpose.) MUSI 6150 does not count for this area.

Area D: This area requires 12 hours, at least six of which must be taken as a doctoral student at UGA. It can include work in any area, music or non-music, but the work must be at the graduate level. Questions about the appropriateness of a course as an elective can be adjudicated by the student's advisory committee.

Area E: This area requires a course in research skills (MUSI 6300 or equivalent), plus hours in MUSI 9000 and MUSI 9300. A minimum of three hours in MUSI 9300 is required by the Graduate School.

Courses with undergraduate numbers, GRSC 7770, MUSI 6150 (Theory Review), MUSI 6290 (History Review) and MUSI 7005/9005 ("ghost hours") do not satisfy graduate curricular requirements and thus cannot be used in any Area.

General DMA requirements in all disciplines

You should plan to establish your advisory committee and file your Preliminary Program of Study by the end of your first year as a doctoral student. Until your advisory committee is established, you will be advised by the designated graduate advisor for your major area.

Advisory Committee: The Advisory Committee has a minimum of three members, who must be on the Graduate Faculty (members beyond the minimum do not need to be on Graduate Faculty). The membership of the Advisory Committee must include the major professor (who serves as chair of the committee) and at least one faculty member from an academic area (musicology/ethnomusicology, composition/theory, or music education/therapy). If you elect to pursue a doctoral minor, then one member must represent your minor field. If you don't pursue a minor, then you must have two members from your major field. If you wish to have Co-Major professors, they count as only one member together and must both be Graduate Faculty.

To establish your Advisory Committee, confer with possible committee members to determine their willingness to serve. Email Susan LeCroy with the names of your intended committee members. She will confirm their willingness to serve and complete the necessary paperwork to have the committee appointed by the Graduate School.

You can change the members of your Advisory Committee at any time for any reason. Changing your committee follows the same procedures as establishing the committee. All Committee members are notified in writing of any changes to the Committee's membership.

Preliminary Program of Study: The Program of Study is a contract between you and the Graduate School, delineating the courses you will take to satisfy the curricular requirements of your degree. All courses listed on the Program of Study must be at the graduate level (6000 and above for UGA courses). Courses that do not satisfy curricular requirements, such as GRSC7770 and MUSI 9005, should not be included. Independent studies that satisfy curricular requirements (MUSI 6000 and MUSI 8010) should be placed in the Departmental Requirements field.

The Preliminary Program of Study form is available on the Graduate School [website](#). To fill it out, list every class separately, by semester, in chronological order. If you have not yet completed a class, leave the Grade column empty. You can use a second page if necessary. Compute the total number of hours for classes in the main section only and put that total on the last page. All members of your Advisory Committee must sign every page of your Preliminary Program of Study. When this form is complete, bring it to Susan LeCroy.

Research Skills Requirement: All DMA students are required to take MUSI 6300 or demonstrate that they have taken an equivalent course elsewhere. If you have a research skills course on your transcript from your Master's degree, you can ask a faculty member who teaches MUSI 6300 (currently Dr. Haas or Dr. Link) to review the syllabus from your course. If they approve it as a substitute, you should write "[number of course] substitutes for MUSI 6300, approved by [faculty member]" in the Research Skills box of your Preliminary Program of Study.

Degree recitals. Doctoral degree recitals are approved by the Advisory Committee and graded by an Evaluation Committee. The Recital Approval Form is available from the log-in side of the [HHSOM website](#). This form includes the program of the recital and the names and signatures of the members of your Evaluation Committee and Advisory Committee. Please see the instructions on the form for further information.

The Recital Approval Form must be submitted to the Graduate Office two weeks before the proposed date of the recital. This is a firm deadline. If the Form is not submitted in time, the recital will not be counted as a degree recital. (To have the recital count as a degree recital after failure to meet the deadline, the recital must be rescheduled to conform to this policy.)

Performance majors give three degree recitals. Traditionally, there are two solo recitals and one chamber recital or lecture-recital. But you can also mix chamber and solo music on multiple recitals.

Conducting majors give projects and recitals totaling 75–90 minutes of music. Projects are approved using the same form and procedure as recitals.

Composition majors give two degree recitals: a chamber recital and a performance of the dissertation composition.

Examinations and admission to candidacy. Preliminary Exams: D.M.A. students must take and pass Preliminary Exams in music history and music theory. These are offered early in the fall and spring semesters. They can be taken together or separately.

Written Comprehensive Exams: After you have passed both Preliminary Exams, you can plan your Comprehensive Exams. All members of your Advisory Committee are invited to submit questions for your written Comprehensive Exams. Questions must cover your major area and your minor area(s) (if you have any) and can be in any format. At least two members of your committee must contribute questions. Once you know the format of the questions, you can schedule your written exams. All written exams must be completed within a two-week period. Your committee has two weeks, starting on the last day of your written exam, to grade the exam.

Oral Comprehensive Exam: The oral exam can take place after the written exams have been passed. Students generally schedule a date, time, and room for the oral exam (all Advisory Committee members must be present) when planning the written exams. Make sure that Susan LeCroy knows the intended date, time, and place of your oral exam.

The oral exam must be announced to the Graduate School at least two weeks in advance. The oral comprehensive exam traditionally begins with follow-up questions from the written exam. However, the topics covered by the exam are entirely up to the members of the committee and are not limited in any way.

Final Program of Study: Before the oral exam can be announced, your Final Program of Study must be filed at the Graduate School. This form is available from the Graduate [School forms website](#). It is completed in the same manner as the Preliminary Program of Study (see above) and also requires the signatures of your Advisory Committee members on every page.

Admission to Candidacy: The Application for Candidacy is usually completed and filed upon successful completion of the Written and Oral Comprehensive Exams. The Application certifies that the Comprehensive Exams have been completed and that the Residency requirement (which is met by carrying a total of 20 graduate hours in two consecutive semesters) has been met. The HHSOM does not require the defense of a prospectus before advancement to candidacy.

Time Limit: The Graduate School requires that doctoral students advance to candidacy no later than six years after their first matriculation into the doctoral program. Courses older than six years (at the time of application to candidacy) cannot appear on the Final Program of Study.

Post-Candidacy: Doctoral students must register for at least 10 credit hours post-candidacy, including at least 3 hours of MUSI 9300, before they can graduate. The Graduate School requires that doctoral students complete all requirements for graduation within five years of advancement to candidacy.

The document: All DMA students craft a capstone project (colloquially called “The Document”) as the final component of doctoral-level work. Traditionally, the document is a research paper, usually 50–80 pages in length and with a multi-chapter structure. Multimodal projects incorporating non-print elements can also be pursued (see below). D.M.A. Composition majors produce a dissertation composition in addition to an accompanying document.

If your project involves working with human subjects, you must get approval for working with human subjects from the [Institutional Review Board \(IRB\)](#). You should secure this approval before finalizing your prospectus. For more information, please visit <http://www.ovpr.uga.edu/hso/>.

Multimodal Options: As an alternative to the traditional research paper, the D.M.A. document can also engage scholarly work presented in formats other than print media. (One widely accepted term for such scholarship is “multimodal scholarship.”) A multimodal document can take many forms (see details above in the D.M.A. Performance section

Prospectus: a proposal outlining the project’s scope and organization, establishing its value to the field (through a review of relevant literature and other materials), and explaining the proposed methodology—is required. When the major professor feels the Prospectus is ready, it is distributed to the members of the Advisory Committee. After a reading period of at least two weeks, the student meets with the Advisory Committee for an oral defense of the prospectus. The Committee is responsible for ensuring that the scope and content of the project meet appropriate professional and educational standards. Advisory Committee members signal their approval of the prospectus by signing the cover page of a copy of the prospectus, which is then filed with the Graduate Office.

Defense of the Document: When the student and major professor feel that the materials of the document are ready for defense, they should distribute the materials to the members of the Advisory Committee. They should also fill out all sections of the Dissertation and Final Examination Approval form (available as a fill-in PDF from the Graduate School [forms website](#)), including certification of IRB approval (if needed) and a proposed date for the defense. (See below for restrictions on when the defense can take place.) The major professor should sign Part I and give the form to the Graduate Music Office.

The advisory committee shall have three (3) weeks to review the materials. At the end of the three-week reading period, the members of the advisory committee will sign and complete Part II of the Approval Form. If changes are requested, these will be communicated in writing to both the student and the major professor. The defense can take place two (2) weeks after the satisfactory completion of Part II (thus, a minimum of five weeks after the initial distribution of materials). Following the defense—which should principally be guided by the student’s responses to the requested changes—the committee signs and completes Part III of the Approval Form. Part IV of the form is completed after all requested changes have been made and the document is ready for final submission to the Graduate School.

For students choosing the multimodal recording project option, the distribution of materials includes a full version of the recording and a full version of the accompanying paper. For students choosing the multimodal lecture-recital option, the distribution of materials includes both the research paper and the script. The advisory committee must review these materials and complete Part II of the Approval Form before the lecture-recital takes place. (If Part II has not been completed at the scheduled time of the lecture-recital, the lecture-recital must be postponed.) Changes requested in the script must be made before the lecture-recital takes place. The defense takes place after the lecture-recital has been performed.

Throughout this review and the defense, the Advisory Committee is responsible for making sure that all aspects of the document—including multimodal components—meet the professional and educational standards appropriate for the terminal project of a doctoral degree. The final version of the document project is available to the public through the UGA Libraries website.

The HHSOM publishes a calendar of important graduate-related deadlines to the log-in side of the HHSOM website. The calendar includes a deadline by which materials must be submitted to the Advisory Committee in order to graduate. This deadline is firm and may not be extended for any reason. Students are strongly advised to plan to distribute materials well in advance of this deadline, to mitigate against unforeseen complications.

D.M.A. Preliminary Exams

All D.M.A. students are required to take and pass two Preliminary Exams—one in musicology and one in music theory—before taking their Comprehensive Exams. The Preliminary Exams are offered once a semester, at fixed times that will be announced in advance. Students can take both exams in the same semester or can choose to take them in different semesters. Students must register for the Exams with the Music Graduate Office (in person or via email to shlecroy@uga.edu) no later than one week before the first exam of the semester.

The Preliminary Exams are half-day exams covering broad knowledge in their respective fields (see below for statements prepared by the faculty of the relevant areas to assist students with their preparations). Questions about the specific content of the exams should be addressed to the chairs of the musicology/ethnomusicology and composition/theory areas.

Exams are graded pass/fail and will be evaluated by no fewer than two faculty from the relevant areas. In exceptional (marginal) circumstances, students may be asked for additional work prior to the assignment of a final grade.

Exam Failure: Students can fail an Exam once with no penalty. Students who fail a Preliminary Exam twice must meet with their Advisory Committee to discuss strategies for improvement. With the approval of the Advisory Committee, an exam can be taken for a third time. A student who fails three times can only retake a Preliminary Exam upon successful petition to the Graduate Committee.

The Preliminary Exam in Musicology: The doctoral preliminary exam is designed to assess students' recognition and understanding of musical styles and genres, and the composers who produced them, from the middle ages to the present. Any good undergraduate music history recording anthology (such as the Norton Anthology that accompanies the Burkholder/Palisca/Grout text as well as the Stolba, Taruskin, or Bonds anthologies) would be appropriate study tools of composers' styles, period styles, and genre styles. The listening and score examples selected for the exam will not necessarily be chosen from any one specific anthology. The exam is not about recognition of specific works, and students should not attempt to memorize particular examples.

The Exam consists of two sections:

1. Listening Identification (Listening ID): Identify 33 music excerpts that will be played by providing probable composer, title or genre, approximate date (by $\frac{1}{2}$ century before 1700 and by $\frac{1}{4}$ century after 1700). In addition, provide at least two reasons for your identification.
2. Score Identification: Eighteen music excerpts are provided. Choose 12 (two from each historical period) and identify them by naming a possible composer, title or genre, and approximate date (see above). In addition, provide at least two reasons for your identification.

The Preliminary Exam in Music Theory: The purpose of the Preliminary Exam in Music Theory is to evaluate a student's grasp of recent trends in music analysis techniques as taught in MUSI 8110 and MUSI 8120. It also provides an opportunity to measure a student's understanding of overall theoretical concepts. Students should expect to be challenged with two works or portions of works: one tonal and the other post-tonal. To prepare for the exam, students should review the course materials for the aforementioned doctoral courses. As an additional aid in preparation, a review of the following topics, at a minimum, is advised:

1. Tonal and chromatic analysis.
2. Linear or prolongational analysis with the ability to construct or interpret Schenkerian graphic notation.
3. Form and structure in both tonal and post-tonal environments.
4. Stylistic elements (texture, rhythm, instrumentation, etc.) and their impact on form and structure in both tonal and post-tonal works.
5. The elements and techniques of set theory analysis.
6. Serialism and its application within post-tonal analysis.
7. Referential and scalar collections and associated techniques.

Program of Study Worksheet

On the following pages, the D.M.A. Program of Study Worksheet is found. Notes:

- Degree must comprise a minimum of 82 hours.
- Up to 32 post-baccalaureate hours can be brought in from the master's degree or other graduate work .
- Program must include a minimum of 16 hours of 8000 and 9000 level courses. Research hours and hours transferred from other institutions do not count towards this minimum.
- Review courses (including 6150 and 6290), GRSC 7770, and ghost hours (7005 and 9005) do not count towards the program of study in any area, including electives.
- One word titles/descriptions of courses are sufficient for the form.
- Please complete this form and review it with your advisor and/or the Graduate Coordinator.

Hugh Hodgson School of Music
DMA Performance: Program of Study Worksheet

Name: _____ First semester of study: _____

Major Instrument: _____ Emphasis/minor (if any): _____

Major Professor/Advisor: _____

PROGRAM OF STUDY

AREA A: Major Area

40 hours minimum

(Lessons, recitals, ensembles, literature, pedagogy, diction, etc..)

Post-Baccalaureate Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total post-baccalaureate hours, Area A: _____

UGA Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total UGA hours, Area A: _____

Total hours, Area A: _____

AREA B: Music History

9 hours minimum (at least 6 at UGA)

Post-Baccalaureate Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total post-baccalaureate hours, Area B: _____

UGA Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total UGA hours, Area B: _____

Total hours, Area B: _____

Hugh Hodgson School of Music
DMA Performance: Program of Study Worksheet

AREA C: Music Theory
9 hours minimum (at least 6 at UGA)

Post-Baccalaureate Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total post-baccalaureate hours, Area C: _____

UGA Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total UGA hours, Area C: _____

Total hours, Area C: _____

AREA D: Electives
12 hours minimum (at least 6 at UGA)

Post-Baccalaureate Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total post-baccalaureate hours, Area D: _____

UGA Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total UGA hours, Area D: _____

Total hours, Area D: _____

AREA E: Research
12 hours minimum (at least 9 at UGA)

Post-Baccalaureate Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total post-baccalaureate hours, Area E: _____

UGA Hours

#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____
#: _____ Title: _____ Hrs: _____ Sem: _____ #: _____ Title: _____ Hrs: _____ Sem: _____

Total UGA hours, Area E: _____

Total hours, Area E: _____

Research skills requirement met through: MUSI 6300

Equivalent approved by: _____

Total hours on Program of Study (Total of Areas A, B, C, D, and E): _____

Hugh Hodgson School of Music DOCTORAL RECITAL APPROVAL FORM

Instructions

Confer with your applied instructor regarding the program for your recital and possible dates/times/venues. Once these are determined, fill out the top part of the form accordingly. You can change the “type” of your recital by clicking and making a different selection from the pull-down menu. Please enter the pieces that will be performed in the format Composer: Title (Duration). Put each piece on a new line.

Working together with your applied professor, determine an Evaluation Committee of three faculty for your recital. The members of the Evaluation Committee must be full-time applied faculty and should be drawn from the relevant applied area. The Evaluation Committee should include your applied professor and any faculty from the relevant area who are on your Advisory Committee. At least two members of the Evaluation Committee (including the chair) must be members of the graduate faculty. Ordinarily, your applied professor will serve as chair of the Evaluation Committee; but if your applied professor is not a member of the graduate faculty, then a graduate faculty member who represents the relevant applied area on your advisory committee should serve as chair of the Evaluation Committee.

Type the names of the members of your Evaluation and Advisory Committees into the long boxes, then print the form (print page 2 only). All members of the Evaluation and Advisory committees must sign next to their names in the long boxes, and date the form in the smaller box. Evaluation Committee members are confirming that they will attend and evaluate the recital on the proposed date; Advisory Committee members are confirming that the proposed recital is acceptable. Faculty who are on both the Evaluation Committee and your Advisory Committee must sign in both places.

The completed form (except for the signature of the Graduate Coordinator) must be submitted to the Graduate Office no later than two weeks before the proposed date of the recital. Don't leave this to the last minute; you won't be able to get all of the signatures in one day.

After submission to the Graduate Office, your form will be reviewed and approved by the Graduate Coordinator. Exceptions to any of the guidelines above must be discussed with and approved by the Graduate Coordinator.

HUGH HODGSON SCHOOL OF MUSIC
DOCTORAL RECITAL APPROVAL FORM

Name:

PROPOSED RECITAL

Date:

Time:

Place:

Type:

PROGRAM

EVALUATION COMMITTEE
(type names, sign, and date)

<input type="text"/>
<input type="text"/>
<input type="text"/>

<input type="text"/>
<input type="text"/>
<input type="text"/>

ADVISORY COMMITTEE
(type names, sign, and date)

<input type="text"/>
<input type="text"/>
<input type="text"/>
<input type="text"/>

<input type="text"/>
<input type="text"/>
<input type="text"/>
<input type="text"/>

Graduate Coordinator:

Doctor of Philosophy in Musicology / Ethnomusicology

The Doctor of Philosophy in Music with an emphasis in Musicology/Ethnomusicology recognizes the development of advanced levels of scholarship and techniques of music analysis, intellectual awareness and curiosity sufficient to assure continued scholarly growth and the systematic contribution to the body of knowledge, depth of knowledge in music generally, writing and speaking skills sufficient to ensure effective communication with other scholars, colleagues, and practitioners within the discipline and community, and understanding and application of advanced research methodology appropriate to the field as well as the discipline as a whole. The degree is research oriented and prepares students for the roles of teaching and research in higher education.

At least two consecutive semesters of full-time work (enrollment for a minimum of 20 hours of consecutive coursework included on the program of study) must be spent in resident study on the campus of the University of Georgia. Resident credit used to satisfy requirements for another degree cannot be used to satisfy the requirements for this degree.

To merit a degree of Doctor of Philosophy in Musicology/Ethnomusicology, students will acquire the following general attributes:

- advanced knowledge of the historical periods of Western European music in terms of genres, forms, styles, composers, and performance practice;
- knowledge in the theories, methods, issues, and contemporary trends in ethnomusicology, world music cultures, popular musics, and cognate disciplines;
- advanced knowledge of common practice and contemporary theoretical concepts and structures and show an ability to apply these in the processes of harmonic and formal analyses and composition;
- advanced knowledge of music bibliography, including repositories of original manuscripts, ethnographic data, records and artifacts, and writings;
- an ability to conduct research on an original topic that culminates in the writing of a dissertation or document; and
- competence in a minor area of study outside of music.

The dual title of this degree as musicology/ethnomusicology acknowledges the current academic approach to music scholarship that unites, rather than separates these fields of inquiry. We believe that each discipline enriches the other, and students who are open to explore musical inquiry, whether this is of traditional western repertoires, non-western musics, or popular or other cultural styles, are encouraged and enriched by using tools and methodologies derived from both academic areas. Students are encouraged to participate in both sub-disciplines and work with a variety of faculty.

Applicants to the Doctor of Philosophy in Musicology/Ethnomusicology must provide a statement of purpose, CV, and a brief reflective essay. Applications also include a representative writing sample, preferably a master's thesis or published articles. From these

materials, transcripts, and related materials, all successful applicants must demonstrate intellectual awareness and curiosity, professional-level accomplishment in their area of focus, history and theory competency (as discussed below), bibliography skills, depth of knowledge, advanced writing and speaking skills, and clear research skills.

Applicants to doctoral degree programs must hold a master's degree in music from an institution accredited by the proper regional accrediting association, or, in the judgment of the HHSOM faculty, have equivalent competencies. Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

The musicology/ethnomusicology area has a general graduate program advisor for entering students. As soon as the student's research goals are sufficiently clear to permit the appointment of a major professor, the student must have an official advisory committee recommended by the Graduate Program Coordinator and approved by the Dean of the Graduate School. The advisory committee is responsible for approving the preliminary and final programs of study, administering the screening and comprehensive examinations, approving the prospectus, and approving the dissertation.

Examinations

Screening Examinations. The screening examinations comprise a series of exams covering the content areas of musicology/ethnomusicology, music theory, and foreign-language research skills. Each of these exams should be taken as early as possible after the student has completed the requisite course work.

The screening exam in musicology/ethnomusicology is modeled on the DMA exam in music history. It consists of listening and score IDs covering major style periods, genres, and composers of Western art music, and of two short essays, one focusing on music before 1750, the other on music after 1750. With the approval of the advisory committee, an essay question on world music or American vernacular music may be substituted for one of these essays.

The screening exam in music theory is modeled on the DMA exam in music theory. It consists of two written analyses, one focusing on tonal music, the other on post-tonal music.

Comprehensive Examinations. All doctoral candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical and theoretical concepts, demonstrate skills, and draw conclusions. Prior to taking this exam, students must have satisfied the graduate diagnostic exam requirements in theory and history, filed an official Plan of Study, and completed work to make up any deficiencies. The comprehensive exam may be taken any time after coursework has been completed. These examinations, drafted and conducted by the candidate's committee,

cover doctoral course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience.

The written comprehensive examination is followed by an oral examination. This exam follows up on answers given in the written exam and continues discussion of any other material deemed relevant by the committee. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Students apply for admission to candidacy through the UGA Graduate School. To qualify, all prerequisite coursework (with a B or better) and exams must be successfully completed, the final program of study approved by the advisory committee and others, written and oral comprehensive exams passed, the advisory committee confirmed, a dissertation prospectus approved, and the residency requirement met. Students must then register for at least 10 hours of dissertation research and writing hours to complete the document. Working together with the advisory committee, the student must complete and present a dissertation on some subject connected with his or her major field of study, representing originality in research, independent thinking, scholarly ability, and technical mastery of the field. The major professor and advisory committee guide the student in planning the dissertation. Upon completion, students must successfully defend their work in a public forum under the supervision of their committee, which may explore conceptual, historical, analytical, or other matters related to their dissertation and its context.

Curricular requirements:

Of the 48 hours of coursework required for the degree, at least 25 hours must be in courses open only to graduate students. Appropriate courses taken at the Masters' level may be counted. However, sixteen or more hours of 8000- and 9000-level courses, *in addition to* research, dissertation writing, and directed study, must be included in the *doctoral* program of study. In most cases this requirement will be met by taking 1 hour of the required doctoral seminar and five 8000-level courses in the major areas of musicology/ethnomusicology and/or music theory. This is a flexible program. These are the standards, but if students have a particular need, they may petition to modify their course of study.

Area A: Major Area		17 hours
Bibliography	MUSI 6300	3 hours
Musicology/Ethnomusicology	MUSI 8000 level	12 hours
Ensembles		2 hours
	<i>Collegium Musicum, CCE, or other approved ensemble</i>	

Area B: Music Theory **6 hours**

Music Theory Studies MUSI 8000 level

Area C: Related Studies **15 hours**

Musicology, Ethnomusicology, or Music Theory Electives

Area D: Outside Field **9 hours**

Area E: Research **13 hours**

Total hours **60 hours**

Foreign-language skills. Knowledge of two foreign languages is required. Foreign language reading-competency examinations are administered by the various language departments on campus. The advisory committee may examine the student in one or both. (Students may satisfy the requirement in one foreign language by passing FREN 2500 or GRMN 3500 with a grade of B or better.)

Doctor of Philosophy in Music Education

The intent of the Doctor of Philosophy in Music with an emphasis in Music Education is to recognize the development of advanced levels of scholarship and techniques within music and music education, including music analysis, intellectual awareness and curiosity sufficient to assure continued scholarly growth and the systematic contribution to the body of knowledge, depth of knowledge in music education, writing, and speaking skills sufficient to ensure effective communication with other scholars, colleagues, and practitioners within the discipline and community, and understanding and application of advanced research methodology appropriate to the field as well as the discipline as a whole. The degree is research oriented and prepares students for the roles of teaching and research in higher education.

At least two consecutive semesters of full-time work (enrollment for a minimum of 20 hours of consecutive coursework included on the program of study) must be spent in resident study on the campus of the University of Georgia. Resident credit used to satisfy requirements for another degree cannot be used to satisfy the requirements for this degree.

Applicants to the Doctor of Philosophy in Music Education must provide a statement of purpose, CV, and a brief reflective essay. Applications also include a representative writing sample, preferably a master's thesis or published articles. From these materials, transcripts, and related materials, all successful applicants must demonstrate intellectual awareness and curiosity, professional-level accomplishment in their area of focus, history and theory competency (as discussed below), bibliography skills, depth of knowledge, advanced writing and speaking skills, and clear research skills.

Applicants to all doctoral degree programs in music must hold a master's degree in music from an institution accredited by the proper regional accrediting association, or, in the judgment of the HHSOM faculty, have equivalent competencies. Diagnostic examinations in music theory and music history and literature are administered prior to first registration. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

All doctoral candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical and theoretical concepts, demonstrate skills, and draw conclusions. Prior to taking this exam, students must have filed an official Plan of Study, and completed work to make up any deficiencies. The comprehensive exam may be taken any time after coursework has been completed. These examinations, drafted and conducted by the candidate's committee, cover doctoral course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience.

The written comprehensive examination is followed by an oral examination. This exam follows up on answers given in the written exam and continues discussion of any other material deemed relevant by the committee. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

Students apply for admission to candidacy through the UGA Graduate School. To qualify, all prerequisite coursework (with a B or better) and exams must be successfully completed, the final program of study approved by the advisory committee and others, written and oral comprehensive exams passed, the advisory committee confirmed, a dissertation prospectus approved, and the residency requirement met. Students must then register for at least 10 hours of dissertation research and writing hours to complete the document. Working together with the advisory committee, the student must complete and present a dissertation on some subject connected with his or her major field of study, representing originality in research, independent thinking, scholarly ability, and technical mastery of the field. The major professor and advisory committee guide the student in planning the dissertation. Upon completion, students must successfully defend their work in a public forum under the supervision of their committee, which may explore conceptual, historical, analytical, or other matters related to their dissertation and its context.

Curriculum requirements:

The Doctor of Philosophy in Music (emphasis in Music Education) aims to produce individuals trained at the highest level of academic knowledge and research skills applicable to music in education and/or psychology. Each candidate designs an individual program of study in consultation with his or her major professor and advisory committee. Students must complete a minimum of 60 semester hours beyond the baccalaureate degree. Twenty of these credits must be taken in consecutive semesters, one of which may be summer. Sixteen hours of 8000/9000 level courses, not including research/dissertation/independent study is required. The minimum requirements in each area, along with qualifying courses, are listed below:

	Minimum Credit Hours
Area A: Major Area	48
Area B: Electives	12
Total Hours	60

Qualifying Courses

Area A:

MUSI 8060	Entering the Music Professorate
MUSI 8070	Problems in Music Education
MUSI 8000	Practicum in Music
MUSI 8030	Research in Music Education
EMUS 8xxx	Advanced Music Education Research Methodology
MUSI 8990	Research Seminar in Music Education
MUSI 8xxx	Music Assessment
MUSI 7410	Psychology of Music Performance
EMUS 8220	Philosophy, History, and Practice of Music
EMUS 8070	Music Education Problems
EMUS 7460	Internship in Music Education
MUSI 8080	Pedagogy of Music
STAT 8310	Applied Analysis of Variance
STAT 8320	Applied Correlation and Regression Methods in Education
STAT 8350	Multivariate Methods in Education
ERSH 8620	Item Response Theory
ERSH 8790	Rasch MSMT Theory for Rating Scales
ERSH 8750	SEM
EDAP 9170	Seminar in Law
EPSY 6060	Motivation
EPSY 6100	Cognition
ETAP (QUAL)	8040 Video Ethnography of Education
ETAP (QUAL)	8550 Writing Up Qualitative Research
QUAL 8044 (E)	Qualitative Research Traditions
QUAL 8410 (E)	Designing Qualitative Research
QUAL 8420 (E)	Analyzing Qualitative Data
QUAL 8510 (E)	Theories in Qualitative Design
QUAL 8520 (E)	Interviewing Research
QUAL 8525 (E)	Narrative Analysis
QUAL 8530 (E)	Case Study Research
QUAL 8540 (E)	Fieldwork and Participant Observation
QUAL 8545 (E)	Digital Technology and Qualitative Research
QUAL 8547 (E)	Working with Online Qualitative Data

Doctor of Education in Music Education

The Doctor of Education (Ed.D.) with a major in music education is a joint program of the College of Education and the School of Music. The program of study includes music education, music history, music theory, professional education, and research. The objective of the degree is to provide advanced professional training in music pedagogy appropriate for careers in teaching, administration, research, and other educational services. The Ed.D. is usually regarded as necessary for those seeking positions as high-level administrators in public or private schools or as college faculty members.

To merit a degree of Doctor of Education in Music Education, students acquire advanced knowledge of the historical, philosophical, and pedagogical foundations of the field, as well as the ability to interpret, evaluate, and conduct research in the fields of general education and music education. Specifically, students acquire:

- advanced knowledge of the historical, philosophical, and pedagogical foundations of the field, as well as the ability to interpret, evaluate, and conduct research in the fields of general education and music education
- an advanced knowledge of the historical periods of Western European music in terms of genres, forms, styles, composers, and performance practice;
- an advanced knowledge of common practices and contemporary theoretical concepts and structures and an ability to apply these in the processes of harmonic and formal analyses and composition;
- an advanced knowledge of music bibliography including the repositories of original manuscripts and writings.

Diagnostic examinations in music theory and music history and literature are administered prior to first registration. Examinations in music theory and music history and literature are both written and aural. In cases where remedial work is required, credit earned in remedial areas is not applicable to minimum degree requirements. All deficiencies must be removed as a condition for admission to candidacy.

Candidates for the degree must hold T-5 (master's level) certification in music. Those who do not hold certification must complete the certification requirements before the degree is awarded. These courses are taken in addition to degree requirements. The program does not require specific tool proficiencies; however, program requirements include a course in bibliography (MUSI 6300), a research seminar (MUSI 8990), and a course in research methods in music education (MUSI 7330). In most cases, students also complete courses offered by the College of Education in statistics and qualitative/quantitative research methodologies.

All doctoral candidates must complete both a written and an oral comprehensive examination designed to evaluate the student's ability to assimilate and integrate knowledge, apply historical and theoretical concepts, demonstrate skills, and draw conclusions. These examinations cover

doctoral course work completed in meeting the requirements of the degree, graduate work completed at the master's level, and general musical knowledge acquired through independent study, research, and professional experience. Students pursuing the Doctor of Education degree have the additional requirement of an approved dissertation prospectus as a condition for candidacy.

The written comprehensive examination, followed by an oral examination, is usually scheduled at or near the completion of course work. The committee, rather than individual members, assesses the student's performance on the total examination. If a student fails to pass the examination, the committee determines if and when re-examination is in order, advises the student of weakness to be corrected, and reconvenes as a committee for the re-examination. Final approval for passing the examination is given by the full committee.

A dissertation is required for completion of the degree and music focus on some specific area of research related directly to music education. The work is expected to reflect originality, competence, and a general breadth and depth of knowledge. The research topic must be approved by the student's advisory committee and written under the direction of the major professor.

Curriculum requirements:

Each candidate designs an individual program of study in consultation with his or her major professor and advisory committee. Students must complete a minimum of 80 semester hours beyond the baccalaureate degree. Twenty of these credits must be taken in consecutive semesters, one of which may be summer. Sixteen hours of 8000/9000 level courses, not including research/dissertation/independent study is required. The minimum requirements in each area, along with qualifying courses, are listed below:

	Minimum Credit Hours
Area A: Music Education	12
Area B: Professional Education	36
Area C: Additional Studies	32
Total Hours	80

Qualifying Courses

Area A:

EMUS 7030E Research in Music Education
EMUS 8220 Educational Reform and Leadership
MUSI 8*** R Programming for Information Analytics in Mu. Ed.
MUSI 7410E Psychology of Music
MUSI 8*** Information Visualization and Graphics
EMUS 6000E Action I Research in music education
EMUS 7650E Action II Research in music education
MUSI 6010E Contemporary Trends
MUSI 8070 Pedagogy

Area B:

EDAP 7020E Instructional Leadership for School Improvement
EDAP 7030E Developing,... a Positive Learning Community
EDAP 7040E Educational Law and Ethical Leadership
EDAP 7050E Talent Management for Continuous Improvement
EDAP 7060E Policies, Systems, and Resources for Educational Enterprises
EDAP 7070E Curriculum Development and Evaluation
EDAP 7600E Research and Data Analysis for Professional Practice
EDAP 7650E Applied Project in Educational Administration and Policy
EDAP 7701E Teacher Leadership Residency
EDAP 7800E Master's Practicum in Educational Administration and Policy
EDAP 7801E Clinical Practices in Educational Leadership I
EDAP 7802E Clinical Practices in Educational Leadership II
EDAP 7803E Clinical Practices in Educational Leadership III
EDAP 8000E Special Problems in Educational Administration and Policy
EDAP 8010E Curriculum Foundations and History
EDAP 8020E Teacher Evaluation
EDAP 8030E Classic Theories of Organizational Leadership
EDAP 8040E Social Psychology of Schools
EDAP 8060E History of Leadership in American Schools
EDAP 8070E Ethics in Educational Leadership
EDAP 8090E Instructional Development
EDAP 8110E Administration and Supervision of Special Programs
EDAP 8120E District Office Administration
EDAP 8130E Trends and Issues in Educational Administration and Policy
EDAP 8150E Learning Communities and Professional Development
EDAP 8210E Educational Policy Analysis
EDAP 8220E Evolution of PreK-12 Federal Education Policy
EDAP 8290E Politics of Education
EDAP 8310E Current Educational Policies in the United States
EDAP 8390E School, Family, and Community Connections

EDAP 8800E Specialist Practicum in Educational Admin and Policy
EDAP 8801E Specialist Practicum in Educational Admin and Policy I
EDAP 8802E Specialist Practicum in Educational Admin and Policy II
EDAP 8803E Specialist Practicum in Educational Admin and Policy III
EDAP 9010E Educational Policy, Change, and School Organization
EDAP 9015E Curriculum and Educational Policy
EDAP 9020E Education Finance and Policy
EDAP 9025E Law and Educational Policy
EDAP 9030E Theoretical Bases for Educational Policy
ETAP (QUAL) 8040 Video Ethnography of Education
QUAL 8044 (E) Qualitative Research Traditions
QUAL 8410 (E) Designing Qualitative Research
QUAL 8420 (E) Analyzing Qualitative Data
QUAL 8510 (E) Theories in Qualitative Design
QUAL 8520 (E) Interviewing Research
QUAL 8525 (E) Narrative Analysis
QUAL 8530 (E) Case Study Research
QUAL 8540 (E) Fieldwork and Participant Observation
QUAL 8545 (E) Digital Technology and Qualitative Research
QUAL 8547 (E) Working with Online Qualitative Data
ETAP (QUAL) 8550 Writing Up Qualitative Research
Other class choices from EDEC, EDUC, EDLP, ECHD, ERSR, EPSY, EDMS,
ERSR, ERSR, EPSY, EPSY

Area C:

MUSI 8*** AP theory Pedagogy (Required)

MUSI 8*** World Music Pedagogy (Required)

Area C can also include up to 26 hours transferred from the Master's degree