

Proposal for a Graduate Certificate in Music Performance
Franklin College of Arts and Sciences
Hugh Hodgson School of Music

Response to Criteria for All Programs

1. The purpose and educational objectives of the program.

A. State the purpose and educational objectives of the program and explain how the program complements the role, scope, and long-range development plan of the institution.

The opening statement found in 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;

This principle, to seek excellence in educational opportunities for musicians, is categorically diverse, ranging from performance to scholarship, composition to education. Indeed, imbedded within our structure of a “comprehensive” school of music by design is the belief that high artistic achievement is central to our vision. The better the performer, the stronger the teacher and musician.

There are many paths to a performance career. For those who desire a university position, the doctoral degree (generally a Doctor of Musical Arts) is the normal choice. For those who seek a strictly performing career (such as in a professional orchestra or singing on the opera stage), however, there are other options. Frequently found at universities and conservatories across the country are certificates or diplomas dedicated solely to performance. These programs typically provide musicians with the opportunity to focus their attention on those skills and experiences that will matter most for their career—this means, for the most part, practice time, private lessons with a master teacher, and experience in high level performing ensembles.

That is the intent of the Performance Certificate we propose. We seek to provide opportunities for focused performers to develop their skill in the context of intense practice, coaching, and ensemble experience.

2. The need for the program.

A. Explain why this program is necessary.

The performer certificate is a widely recognized and nationally-accepted standard for the preparation of the professional performer. There is a clear and general interest in such programs across the country, found in a large number of universities, colleges, and conservatories. In general, these

programs attract students who already hold a bachelor's or master's degree and who now desire a focused period dedicated to intense performance study alone.

B. In addition, provide the following information:

1. Semester/Year of Program Initiation

Spring Semester 2017

2. Semester/Year Full Implementation of Program

Spring Semester 2017

3. Semester/Year First Certificates will be awarded

December 2018

4. Annual Number of Graduates expected (once the program is established)

5-10

5. Projected Future Trends for number of students enrolled in the program

We project an annual enrollment of 10-15 in this program at a time.

3. There must be substantial evidence that student demand/or the program will be sufficient to sustain reasonable enrollments in the program.

The nature of a performer's certificate program is highly individualized. These students spend 5-8 hours practicing each day, taking weekly private lessons, and performing in large and small ensembles. Private lessons and ensembles, in their broad outlines, are already offered in the Hodgson School of Music for all majors. There is no new coursework we need to develop, no new resources or instructors who need to be hired. The difference that sets this program apart from our other degree programs is one of intense and exclusive performance study. We are convinced there is interest in the program and expect that we may have to limit enrollment, as our capacity to offer traditional degree programs must take priority. Whether there were 5 or 15 students, however, would have little impact on each student's educational experience. These students would intermingle with all students in the Hodgson School—a critical mass of numbers is not relevant in this case, since there are already 550 music majors, graduates and undergraduates, in our programs.

A. Provide documentation of the student interest in the program, and define what a reasonable level of enrollment is for a program of this type. Provide evidence that student demand will be sufficient to sustain reasonable enrollments.

Performer certificate programs exist in music programs of universities across the United States. Among these institutions are:

- Boston Conservatory
- Boston University

- Columbus State University
- DePaul University
- Florida Atlantic University
- New England Conservatory
- Oakland University
- Pennsylvania State University
- Temple University
- University of Denver
- University of Houston
- University of Michigan
- University of South Carolina
- University of Southern California
- University of Texas at Arlington
- University of Wyoming
- Utah State University
- Yale University

B. In addition, provide the following information:

To what extent will minority student enrollments be greater than, less than, or equivalent to the proportion of minority students in the total student body?

We expect that minority student enrollments will be identical with that proportion found in the total student enrollment in the Hodgson School of Music. Enrollment will be based on talent and preparation.

4. The design and curriculum o/the program must be consistent with appropriate disciplinary standards and accepted practice.

Provide the following information:

A. Present a detailed curriculum outline of the program listing specific course requirements (to include programs of study, course prefix, number, and title).

21 credits total

Core Requirements for all Instruments and Voice

- | | | |
|---------------------|---------------------------|------------------------|
| • MUSI 7810 or 8810 | Applied Music Instruction | 12 hours (4 semesters) |
| • MUSI 7910 or 8910 | Recital | 2 hours (2 recitals) |

Other Requirements by Area of Specialization

Woodwinds, Brass, Strings, Percussion

- | | | |
|---------------------|-------------------------------------|---------|
| • (Various numbers) | Large Ensemble
(Orchestra, Band) | 4 hours |
| • MUSI 6790 | Chamber Music Ensemble | 2 hours |
| • Various numbers | Elective | 1 hour |

From among graduate offerings in performance or other studies

Voice

- From the following courses 4 hours
 MUSI 6855 Opera Theater
 MUSI 6760 Hodgson Singers
- Various numbers Electives 3 hours
 From among graduate offerings in performance or other studies

Keyboard

- MUSI 6520* Piano Accompanying 2 hours
 This course currently exists as MUSI 3520; 6520 would be a new, more advanced version of this curriculum
- MUSI 6790 Chamber Music Ensemble 2 hours
- Various numbers Electives 3 hours
 From among graduate offerings in performance or other studies

B. Identify which aspects of the proposed curriculum already exist and which constitute new courses.

All courses currently exist. The single significant course revision would be the creation of MUSI 6520 (under the keyboard option), which currently exists as an undergraduate option, MUSI 3520. This would require reshaping existing undergraduate content at a more advanced level.

C. Identify model programs, accepted disciplinary standards, and accepted curricular practices against which the proposed program could be judged. Evaluate the extent to which the proposed curriculum is consistent with these external points of reference and provide a rationale for significant inconsistencies and differences that may exist.

Curricula for performance certificate programs vary widely across the country. Credit hours required range from a low of 16 (University of Arkansas) to 32 (University of North Texas). Most of the high credit-hour programs, such as Michigan, require a significant number of elective hours, which the UGA program does not embrace. For example:

School	Title	Total Cr Hours	Lessons Semesters	Recitals	Large Ensemble Semesters	Chamber Semesters	Other
UGA	Performer Certificate	21	4	2	4	2	Elective
U Michigan	Specialist in Music Performance	30	4	1	2	4	Electives
N Texas	Graduate Artist Certificate	32	4	4	2-4	2-4	Electives
U Colorado	Professional Certificate Woodwind Performance	24	4	1	4	2	Orchestral repertoire + entrepreneurship
U Arkansas	Grad Certificate Advanced Instrumental Performance	16	3	1			6 hours electives
U Wyoming	Performer Certificate	30	4	2	Ensemb, Chmb, or Accmp		10 hours electives
Columbus St	Artist Diploma Certificate	24	4	0	4	4	
U Houston	Certificate in Music Performance	28	4	4	4 – winds/strings: ensemble, voice: opera, keyboard: collaborative piano (accompanying)		

The UGA program would closely parallel these national models in its curricular structure. The basic approach of all such programs has its roots in focused private lessons, generally spread over 4 semesters. Other courses commonly found are recitals, large ensembles (or opera for voice students, or collaborative piano—accompanying—for pianists, and chamber music). There are no significant differences in the UGA proposed curriculum.

The performance standards for this program would be based on existing assessment approaches already used in graduate Master and Doctoral programs in music performance. Students would be expected to perform individually and in small and large ensembles at a high level, evaluated through juried performance at the close of each semester and at least one public recital each year.

D. If program accreditation is available, provide an analysis of the ability of the program to satisfy the curricular standards of such specialized accreditation.

The University of Georgia Hugh Hodgson School of Music is accredited by the National Association of Schools of Music (NASM). The current *Handbook 2015-16* describes the professional standards and expectations of non-degree programs, including:

- Section XVII. Non-Degree-Granting Programs in Music
- Section XVIII. Admission to Professional Postsecondary Non-Degree-Granting Programs in Music
- Section XIX. Specific Professional Postsecondary Non-Degree-Granting Programs

These NASM standards are given as Appendix 1 to this report. The significant elements found in those standards, and our ability to meet those standards, are stated in this proposal, with particular note to the following:

XVII.C. (NASM Handbook, p. 137)

The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

We meet this standard through the defined curriculum and stated program outcomes.

XVII.F. (NASM Handbook, p. 138)

F. Resources

1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASM operational requirements in this regard (see Section II.).

This proposal refers to those general areas of program support that are inherit in our existing degree programs, including size and scope, finances, governance and administration, faculty and staff, facilities, equipment, technology, health and safety, library and learning resources, recruitment, admission-retention, record keeping, advisement, published materials and web sites, and community involvement. These resources, required for the certificate program, have previously been evaluated in the context of accreditation for our existing degree programs and have been found to be outstanding.

2. Curricular components of non-degree-granting programs must meet NASM requirements in Section III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).

These NASM requirements and standards are those same standards which NASM applies to our degree-granting programs and which have already been accredited. The same areas apply to the certificate program.

XVIII (NASM Handbook, p. 138)

A. Admission Criteria. Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in music. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.

Admission to the Performance Certificate program will be based on prior achievement of at least an undergraduate degree in music and on a stringent performance audition. Diversity of background will be considered.

B. The admission policy must be clearly stated with respect to students entering from high schools.

See note to A above.

C. Music Aptitudes and Achievements

1. Auditions and Evaluations. Member institutions must require auditions or other evaluations as part of the admission decision to any professional certificate or diploma requiring more than 30 semester hours or the equivalent, or to any program for which students are eligible for governmentally funded or guaranteed loans or grants.

An audition will be required of all applicants to this program.

2. Professional Certificates or Diplomas. Admission procedures for professional certificates or diplomas in music should develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.

Admissions criteria for the UGA Performer Certificate would be controlled by the UGA Graduate School, as students will enter UGA as non-degree seeking students, and by the HHSOM. Admission to the Graduate School would require proof of completion of a Bachelors degree in Music and other Graduate School requirements. Admission to the Certificate Program through the HHSOM will be by audition, conducted by at least three members of the relevant music faculty. Entering performance levels must meet standards that show significant promise of success as a professional performing musician.

XIX. Specific Professional Postsecondary non-degree-granting programs (NASM Handbook, p. 139)

A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:

- 1. Title or basic information regarding subject matter, techniques, or issues to be addressed;*
- 2. The level and length of the program; and*
- 3. Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:*
 - a. Specific artistic, intellectual, or disciplinary engagement; and*
 - b. Breadth and depth in component disciplines and specializations.*

These standards are addressed earlier in this document.

B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.

C. There must be clear descriptions of what students are expected to know and be able to do upon completion consistent with Section XIX.A., and effective mechanisms for assessing student competencies against these expectations. For programs with specific emphases or concentrations such as performance, musicianship skills, theory, history, etc., students shall be expected to develop the same competencies in the

area(s) of specific emphasis or concentration as those required for degree programs at the level of the program.

These expectations must include, but are not limited to:

- 1. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study;*
- 2. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and*
- 3. Developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.*
- D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.*

The same methods and standards for assessment and evaluation of student accomplishment found in our degree-awarding programs will be applied to the Performer Certificate program. These include a performance jury before a body of faculty each semester, evaluation of required recitals, and graded evaluations of lesson progress. These objective measures will give clear understanding of appropriate progress and provide the means to understand mastery of content and technique, effective work process, and depth of knowledge and skills.

E. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.

Individual studio teachers will serve as counselors and mentors to each student enrolling in the program. This will consist of weekly, one-on-one discussions and evaluations of the students goals, progress, and achievement.

5. Faculty resources must be adequate to support an effective program.

A. Define the size, experience, and specializations of the full-time faculty needed to support an effective program. Identify the extent to which such faculty resources currently exist at the institution, and what additions to the faculty will be needed to fully implement the program. Specify how many full-time faculty will provide direct instructional support to this program.

The HHSOM faculty includes instructors of advanced degrees and achievement who will direct this program. All faculty resources currently exist at UGA to meet the needs of this program. No additions to the faculty or other new resources will be required to fully implement the program. Each student's program is individually attached to a specific studio; there are 18 current instrumental/vocal studios in the HHSOM, supported by 31 full-time, tenured and tenure-track members of the faculty.

B. In addition, for each faculty member directly involved in this program, list:

- 1) Name, rank, degrees, academic specialty, educational background***
- 2) Special qualifications related to this program***
- 3) Relevant professional and scholarly activity for past five years***
- 4) Projected responsibility in this program and required adjustments in current assignments***

See Appendix B.

C. Where it is deemed necessary to add faculty in order to fully develop the program give the desired

qualifications of the persons to be added.

No additions to the faculty are necessary.

6. Library, computer, and other instructional resources must be sufficient to adequately support the program.***A. Describe the available library resources for this program and the degree to which they are adequate to support an effective program. Identify the ways and the extent to which library resources need to be improved to adequately support this program.***

Library research and resources are not an essential part of this certificate program. Nevertheless, we currently have a music library and collection that supports graduate, doctoral-level research, more than adequate to meet the needs of this program.

B. Likewise, document the extent to which there is sufficient computer equipment, instructional equipment, laboratory equipment, research support resources, etc. available to adequately support this program. Specify improvements needed in these support areas.

Computer equipment, instructional equipment, laboratory equipment, and other research support sources are not germane to the focus of this music performance program. The students will fundamentally require their instrument (which they own), practice rooms (available in adequate supply in the HHSOM), the instruction through their curriculum.

7. Physical facilities necessary to fully implement the program must be available.

Describe the building, classroom, laboratory, and office space that will be available for this program and evaluate their adequacy to fully support an effective program. Plans for allocating, remodeling, or acquiring additional space to support the program's full implementation of the program should also be identified.

Opened in fall 1995, the Performing and Visual Arts Complex is a community of four buildings on the growing East Campus of the University. It includes the Hugh Hodgson School of Music, the Performing Arts Center, the Georgia Museum of Art, and the Lamar Dodd School of Art. 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 is an acoustical gem that 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 provide ideal settings for chamber ensembles and solo recitals.
- Opera performances are staged annually in the beautifully restored proscenium theatre in the Fine Arts Building on the historic North Campus.
- Dancz Hall is an innovative black-box, multimedia, new-music performance space.

The Music Building includes soundproof practice rooms, chamber and large-ensemble rehearsal areas, a generous percussion suite, three electronic music studios, computer labs, music library, technology classrooms, and two state-of-the-art 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. Hodgson School ensembles rehearse in the Betsy Tant Leebern Band Rehearsal Hall,

Presser Choral Suite, and the Katherine John Murphy Foundation Orchestra Hall.

The comprehensive and expansive nature of these facilities is more than adequate to meet the needs of this Performer Certificate program. No additional space or remodeling is envisioned or required for this program to succeed.

8. *The expense to the institution (including personnel, operating, equipment, facilities, library, etc.) required to fully implement the program must be identified.*

A. *Detailed funding to initiate the program and subsequent annual additions required to fully implement the program are needed below. Estimates should be based upon funding needed to develop an effective and successful program and not upon the minimal investment required to mount and sustain a potentially marginal program.*

(1) Personnel

(2) Operating Costs

(3) Capital Outlays

(4) Library Acquisitions

(5) Total

First year Second year Third year

No new funding beyond existing budgets will be required to run this certificate program in any year.

B. *Indicate the extent of student support (fellowships, assistantships, scholarships, etc.) available for this program, and evaluate the adequacy of this support. Assistantships funded from institutional (as opposed to sponsored) funds should be included in this funding analysis as well.*

No fellowships, assistantships, scholarships, etc. are envisioned in support of this program. Participants will be entirely self-funding.

9. *Commitments of financial support needed to initiate and fully develop the program must be secured.*

A. *Identify the sources of additional funds needed to support the program and the probability of their availability.*

B. *It is particularly important to include in this response the long-range plans for additional or expanded facilities necessary to support an effective program. Evaluate the timing and likelihood of such capital funding.*

No additional funding or new facilities are required. No capital funding is needed.

10. *Provisions must be made for appropriate administration of the program within the institution and for the admission to and retention of students in the program in keeping with accepted practice.*

Describe and evaluate the structure for the administration of the program. Explain the degree to which that structure is in keeping with good practice and accepted standards.

Similarly, explain how and by what criteria students will be admitted to and retained in the program, and how these procedures are consistent with accepted standards for effective and successful programs.

A comprehensive school of music, such as the Hugh Hodgson School, is a diverse and specialized collection of scholars, performers, technicians, administrators, and staff that seeks to promote the missions of the school, college, and university. With organizations as distinct as opera, the Redcoat Marching Band, international scholars, sound recording engineers, performing virtuosos, piano technicians, an electronic “new music” center, and clinical music therapy programs, the organization of the school addresses each diverse need in a comprehensive manner.

Two Associate Directors, and Performance Coordinator, and Undergraduate Coordinator provide assistance to the Director in the administration of the school. A basic division separates the academic programs of the school (undergraduate and graduate) and pragmatic operations (performance and facilities). Serving within those areas are faculty committees and officers who help govern daily operations.

The faculty of the HHSOM is rigorously involved in the governance of the School. Meetings of the faculty as a whole occur monthly and are forums to discuss current business of the school, futures planning, curricula, budgetary concerns, promotion and tenure, and other matters that pertain to the school as a whole. A key organization is the Area Chair Council, which meets bi-weekly. Other faculty committees oversee curricula (Graduate and Undergraduate Committees), technology, external affairs, and travel. At the core of our academic programs are “Areas,” which divide the faculty into groups corresponding to our primary disciplines, including woodwinds, brass, keyboard, strings, voice, percussion, conductors, musicology/ ethnomusicology, composition/theory, and education/therapy. These areas meet at least monthly, directed by a chair elected from the area members, to resolve concerns, plan, recommend loads, and discuss assessment.

As a post-baccalaureate, non-degree-granting program, the Performer Certificate will exist in parallel to other advanced degree-granting performance programs of the HHSOM. This group of programs falls under the direction of individual performance studios, performance areas (such as woodwinds or brass), and ultimately carry oversight from the graduate coordinator and the Associate Director for Academics. Relevant faculty committees that will direct program structure and other decisions include the HHSOM Graduate Committee and Performance Committee. This structure is in keeping with good practice and professional, accepted standards.

As noted above, students will be admitted to the program through proof of having completed a baccalaureate degree in music and a rigorous performance audition. The nature of assessment in this program is intense, with weekly lessons and juries every semester by appropriate faculty in the student’s area of performance. Consistent advising and mentoring of these students will be a reliable and emphasized feature of its success.

APPENDIX 1

National Association of Schools of Music Handbook 2014-2015

National Accreditation Standards for Non-Degree-Granting Programs in Music

especially performance practices, and analytical skills in music theory are highly developed. Competencies also include a comprehensive knowledge of repertory and literature in the area of specialization.

- h. **The Doctorate in Sacred Music.** The doctoral program in sacred music emphasizes the various applications of music and musical studies to religious settings and/or religious thought. Programs vary in their specific objectives and normally include studies to enhance musical and historical perspective, especially with regard to the development of religion and church music practices.
- i. **The Doctorate in Music Theory.** The doctoral degree program in music theory emphasizes studies in the organization, language, and grammar of music. Competencies also include a broad knowledge of music history, aesthetics, acoustics, technological means of research, and the ability to clarify issues of musical structure.

XVII. NON-DEGREE-GRANTING PROGRAMS IN MUSIC

- A. **Basic Program Types.** The National Association of Schools of Music recognizes two distinct types of non-degree-granting programs:

- 1. **Community or Precollegiate Education.** Non-degree-granting programs of study for children, youth, and adults, often in the institution's local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. *Community Music School, Preparatory Program, Community Division, Magnet School, and Performing and Visual Arts School,* are among the many titles used to designate such programs.

NASM will process applications for Membership from independent schools in this category, including boarding or day schools offering general education, only if the school is accredited by the Accrediting Commission for Community and Precollegiate Arts Schools (see NASM Bylaws, Article I.).

- 2. **Postsecondary Professional Education and Training.** Non-degree-granting programs of study in a particular field or fields of music. These programs are at the collegiate or graduate level.

- B. **Fundamental Purposes and Principles**

- 1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in music and of each non-degree-granting program it offers.
- 2. **Relationships: Purposes, Content, and Requirements**
 - a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for continuation or completion.
 - b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.
 - c. Titles of programs must be consistent with their content.

- C. **Certificates and Diploma Programs.** The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

- D. **Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards III., Music Program Components.

XVII.E., F.; XVIII.A., B., C., D.

- E. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards III., Music Program Components.
- F. Resources**
 - 1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASM operational requirements in this regard (see Standards II.).
 - 2. Curricular components of non-degree-granting programs must meet NASM requirements in Standards III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
 - 3. The standards applicable to each non-degree-granting program are comprised of those referenced in Standards XVII.F.1. and 2. above, as well as those outlined for specific programs that follow.

XVIII. ADMISSION TO PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN MUSIC

- A. Admission Criteria.** Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in music. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.
- B. High School Diploma**
 - 1. The admission policy must be clearly stated with respect to students entering from high schools.
 - 2. Applicants to postsecondary certificate or diploma programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. Special students who subsequently complete high school or who pass the G.E.D. examination, or a nationally recognized equivalent, may apply for advanced standing or similar statuses in the postsecondary certificate or diploma program, according to the policies of the institution.
- C. Music Aptitudes and Achievements**
 - 1. **Auditions and Evaluations.** Member institutions must require auditions or other evaluations as part of the admission decision to any professional certificate or diploma requiring more than 30 semester hours or the equivalent, or to any program for which students are eligible for governmentally funded or guaranteed loans or grants.
 - 2. **Professional Certificates or Diplomas.** Admission procedures for professional certificates or diplomas in music should develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.
- D. Admission to Advanced Standing.** Students who are able to pass examinations in music demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

XIX. SPECIFIC PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS

(The following standards apply to each professional postsecondary non-degree-granting program.)

- A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:
 - 1. Title or basic information regarding subject matter, techniques, or issues to be addressed.
 - 2. The level and length of the program.
 - 3. Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
 - a. Specific artistic, intellectual, or disciplinary engagement.
 - b. Breadth and depth in component disciplines and specializations.
- B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.
- C. There must be clear descriptions of what students are expected to know and be able to do upon completion consistent with Standards XIX.A., and effective mechanisms for assessing student competencies against these expectations. For programs with specific emphases or concentrations such as performance, musicianship skills, theory, history, etc., students shall be expected to develop the same competencies in the area(s) of specific emphasis or concentration as those required for degree programs at the level of the program.

These expectations must include, but are not limited to:

- 1. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study.
- 2. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work.
- 3. Developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.
- D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- E. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.

XX. COMMUNITY EDUCATION AND PRECOLLEGIATE NON-DEGREE-GRANTING PROGRAMS

- A. **Enrollment or Admission.** Institutions are responsible for establishing enrollment or admission policies for community and precollegiate programs in music consistent with the nature and expectations of program offerings.
- B. **Specific Community or Precollegiate Programs.** A review of each institutional offering must demonstrate that:
 - 1. Students are achieving a measurable degree of advancement toward the fulfillment of program purposes.
 - 2. Students are appropriately engaged and/or are developing an effective work process.

XIX.A., B., C., D., E.; XX.A., B.

APPENDIX 2
Hugh Hodgson School of Music
Faculty Qualifications

Name	Year Hired	Rank	Tenure Status	Degree	Biographical Information
Adams, Timothy	2010	Prof Percussion	T	MM & BM/Cleveland Institute of Music/Percussion Performance	http://music.uga.edu/people/timothy-k-adams-jr
Ambartsumian, Levon	1995	Prof Violin	T	DMA, MM & BM/Moscow Tchaikovsky Conservatory/Violin Performance	https://musi.franklin.uga.edu/people/levon-ambartsumian
Azimkhodjaeva, Shakhida	1995	Ac Prof Violin	X	MM/Moscow Tchaikovsky Conservatory/Violin with Piano minor; BM/Uzbekistan Special Music College/Violin with Piano minor	https://musi.franklin.uga.edu/people/shakhida-azimkhodjaeva
Bara, Daniel	2010	Prof Choral	T	DMA/Eastman-University of Rochester/Conducting-Choral; MM/University of Michigan/Conducting-Choral & Performance-Organ; BM University of Michigan/Performance-Organ	http://www.music.uga.edu/people/daniel-bara
Bawcum, Brett	2010	Ac Prof Band	X	DMA in Progress/UGA/Music Education with Conducting minor; MM/UGA/Conducting; BMUS/UGA/Music Education	https://musi.franklin.uga.edu/people/brett-bawcum
Broughton, Gregory S.	1991	Asse Prof Voice	T	DMA & MM/University of Michigan/Vocal Performance; BS/University of Tennessee/Music Education	https://musi.franklin.uga.edu/people/gregory-broughton
Burchinal, Frederick	2006	Prof Voice	T	MM/Kansas State/?; BMed/Kansas State/Music Education	https://musi.franklin.uga.edu/people/frederick-burchinal
Burnett, J. D.	2013	Asst Prof Choral	TT	DMA/University of North Texas/Choral Conducting; MM/Westminster Choir College/Choral Conducting/BM/Oklahoma State University/Vocal Music Education	https://musi.franklin.uga.edu/people/jd-burnett
Bynum, Josh	2010	Asse Prof Trombone	T	DMA/University of Iowa/Performance & Pedagogy in Trombone; MM/Temple University/Performance in Trombone; BM/Jacksonville State University/Music Education	http://www.music.uga.edu/people/joshua-bynum
Cedel, Mark	1994	Prof Orchestra	T	MM/North Carolina School of the Arts/Conducting; BM/Curtis Institute of Music/Viola	https://musi.franklin.uga.edu/people/mark-cedel
Childs, AdrianP.	1994	Asse Prof Composition	T	PhD & MA/University of Chicago/ Music Theory and Composition; BS/Massachusetts Institute of Technology/Mathematics & Music	http://www.music.uga.edu/people/adrian-p-childs
Craswell, Brandon	2008	Asse Prof Trumpet	T	DMA/University of Kentucky/Performance-Trumpet/MM & BM/Indiana University/Performance-Trumpet	http://www.music.uga.edu/people/brandon-craswell
<i>D'Angelo, David</i>	2012	<i>Temp. Instructor</i>	X	MM/Youngstown State University/Woodwind Specialist; BM?Youngstown/Music Education, K-12, Clarinet	https://musi.franklin.uga.edu/people/david-dangelo
Denton, Damon	2010	Ac Prof Accompanist	X	MM/The Juilliard School/Performance-Piano; BMUS/Peabody Institute/Performance-Piano	https://musi.franklin.uga.edu/people/damon-denton

Foreman, George	2011	Asse Prof Musicology	T	PhD & M. Phil/University of Kansas/Musicology; MA/University of New Mexico/Musicology/B.M.Ed/University of New Mexico/ Music Education	https://musi.franklin.uga.edu/people/george-foreman
Frigo, Connie	2011	Asse Prof Saxophone	T	DMA/University of South Carolina/Saxophon Performance; MM/University of Illinois/Saxophone Performance; BM/Ithaca College/Saxophone Performance; Performance Diploma/Conservatorium van Amsterdaim/Fulbright Scholar/	https://musi.franklin.uga.edu/people/connie-frigo
Gertsch, Emily	2012	Lecturer Theory	X	PhD/Florida State University/Music Theory; MM/Catholic University of America/Piano Pedagogy; BM/Furman University/Piano Performance & Music Theory	http://www.music.uga.edu/people/emily-gertsch
Graber, Naomi	2013	Asst Prof Musicology	X	PhD & MA/University of North Carolina-Chapel Hill/Musicology; AB/Brandeis University/Music, English & Literature	https://musi.franklin.uga.edu/people/naomi-graber
Griffith, Paul	2016	Ac Prof Recording		BM/University of Miami/Music Engineering Technology	
Haas, David	1989	Prof Musicology	T	PhD & MA/University of Michigan/Music History/Musicology; BM/University of Cincinnati/French Horn Performance	https://musi.franklin.uga.edu/people/david-haas
Hartenberger, Jaclyn	2013	Asst Prof Band	TT	DMA & MM/University of Texas-Austin/Conducting-Wind; BM/University of North Texas/Music Education with Minor in Applied Horn Performance	https://musi.franklin.uga.edu/people/jaclyn-hartenberger
Heald, Michael	1999	Asse Prof Violin	T	DMA & MM/Michigan State University/Violin Performance; Undergraduate Diploma/Royal Northern College of Music, UK/Violin	https://musi.franklin.uga.edu/people/michael-heald
Jones-Reus, Angela	2001	Prof Flute	T	MM/The Juilliard School/Flute Performance; BM/University of North Carolina School of the Arts/Flute Performance	https://musi.franklin.uga.edu/people/angela-jones-reus
Roberts, Adam	2016	LT Asst Prof Composition	X	PhD Harvard University, Postgrad Diploma Universität für darstellende Kunst and Musik, Vienna, BM Eastman School of Music	http://www.jessejonescomposer.com/about
Jutras, Peter	2006	Asse Prof Piano	T	PhD/University of North Texas/Music Education; MM/Southern Methodist University/Piano Performance and Pedagogy; BM/Eastman/Music Education	https://musi.franklin.uga.edu/people/peter-jutras
Kennedy, Roy	2002	Asse Prof Therapy	T	PhD/University of Kansas/Music Education; MM/East Carolina University/Music Education; BM/ University of North Carolina-Greensboro/Music Education	https://musi.franklin.uga.edu/people/roy-kennedy
Kidula, Jean	1998	Prof Ethnomusic.	T	PhD/University of California-Los Angeles/Ethnomusicology; MM/East Carolina University/Ethnomusicology; Diploma/Goshen College/Piano Pedagogy; B. Ed/Nairobi University/Music & French	https://musi.franklin.uga.edu/people/jean-kidula
Lane, Peter	2015	Asst Prof, Composition	TT	PhD & MA/Brandeis University/Music Composition and Theory; BM/University of Miami/Music Theory and Composition	https://musi.franklin.uga.edu/people/peter-lane

Legette, Roy	1999	Asse Prof Education	T	PhD/Florida State University/Music Education/MA; University of Iowa/Music Education; BS/Fayetteville State University/Music Education; Certifications/Orff-Schulwerk Level I-III	https://musi.franklin.uga.edu/people/roy-legette
Link, Dorothea	2000	Prof Musicology	T	PhD & MA/University of Toronto/Musicology; BA/McGill University/Philosophy	https://musi.franklin.uga.edu/people/dorothea-link
Martin-Williams, Jean	1990	Prof, horn	T	DMA, MM & BM/Manhattan School of Music/Horn Performance	http://www.music.uga.edu/people/jean-martin-williams
Masciadri, Milton	1989	Prof double bass	T	DMA/State University of New York-Stony Brook/Double Bass; MM/Hartt School-University of Hartford/Double Bass; BM/Conservatory Fallery Balzo, Montevideo, Uruguay/Double Bass	https://musi.franklin.uga.edu/people/milton-masciadri
McClellan, D.Ray	2001	Prof clarinet	T	DMA, MM & BM/The Juilliard School/Clarinet Performance	https://musi.franklin.uga.edu/people/d-ray-mcclellan
Messich, Reid	2010	Asst Prof oboe	TT	DMA & MM/Florida State University/Performance-Oboe; BM/Curtis Institute of Music/Performance-Oboe	https://musi.franklin.uga.edu/people/reid-messich
Monson, Dale	2009	Professor/Director musicology	T	PhD/Columbia University/Historical Musicology; MA/Brigham Young University/Music Theory & Orchestra Conducting; BA/Brigham Young/Clarinet Performance with German minor	https://musi.franklin.uga.edu/people/dale-monson
Knight, Elizabeth	2016	Lect Voice	X	DMA Univ North Texas, MM Indiana University, BM Univ Mississippi	
Pollard, Amy	2009	Asse Prof bassoon	T	DMA & MM/University of Cincinnati/Performance-Bassoon; BM/Louisiana State University/Performance-Bassoon	https://musi.franklin.uga.edu/people/amy-pollard
Rivkin, Evgeny	1995	Prof piano	T	DM & MM/Moscow Conservatory/Performance-Piano; BM/Nizhny Novgorod Music College/Performance-Piano	https://musi.franklin.uga.edu/people/evgeny-rivkin
Robinson, Michael	2008	Asse Prof band	T	DMA/University of Miami/Instrumental Conducting; MM & BM/University of Miami/Music Education	https://musi.franklin.uga.edu/people/michael-robinson
Satterwhite, Dwight	1984	Prof band	T	DE, MA & BS/University of Alabama/Musice Education	http://www.music.uga.edu/people/dwight-satterwhite
Scott, Arvin	1996	Lect percussion	X	PhD/The Union Institute/Multicultural Percussion and Music Technology; M.Ed./Cambridge College/Education/Professional Diploma; Berklee College of Music/General Music	http://music.uga.edu/people/arvin-scott
Sheludyakov, Anatoly	2006	Ac Prof accompanist	X	DMA/Gnessin's Music Academy of Moscow/Piano Performance; MM/Moscow Tchaikovsky Conservatory/Composition; MM & BM/Gnessin's/Piano Performance	https://musi.franklin.uga.edu/people/anatoly-sheludyakov
Simpson-Litke, Rebecca	2012	Asst Prof theory	TT	PhD & MA/University of British Columbia/Music Theory; BM/University of Manitoba/Flute Performance	http://www.music.uga.edu/people/rebecca-simpson-litke

Smith, Phil	2014	Prof trumpet	T	MM & BM/The Juilliard School/Trumpet Performance	https://musi.franklin.uga.edu/people/philip-smith
Snyder, Maggie	2010	Asse Prof viola	T	MM & Performance Diploma/Peabody Conservatory/Viola Performance; BM/University of Memphis/Viola Performance	https://musi.franklin.uga.edu/people/maggie-snyder
Bolshoy, Daniel	2016	Lect guitar	X	DM Indiana University, MM Univ Denver Lamont School, BM U Denver Lamont School	https://musi.franklin.uga.edu/people/philip-snyder
Starkweather, David	1983	Prof cello	T	DMA & MM/State University of New York-Stony Brook/Performance-Cello; BM/Eastman-University of Rochester/Performance-Cello	https://musi.franklin.uga.edu/people/david-starkweather
Stepanova, Liza	2015	<i>LT Assistant Prof piano</i>	X	DMA & MM/The Juilliard School/Performance-Piano; BM/Academy of Music "Hanns Eisler" Berlin Germany/Piano Performance and Pedagogy	http://music.uga.edu/people/liza-stepanova
Taylor, Clint (Skip)	2001	Asse Prof education	T	PhD/University of North Carolina-Greensboro/Music Education, Minors in Administrative Leadership, Research Methodology, Instrumental Conducting; MM/UNCG/Music Education; BM/Winthrop University/Music Education	https://musi.franklin.uga.edu/people/clinton-taylor
Thomas, Martha	1986	Prof piano	T	DMA/University of Texas - Austin/Piano; MM/University of Wisconsin-Madison/Performance-Piano; BM/University of Texas - Austin/Performance-Piano	https://musi.franklin.uga.edu/people/martha-thomas
Thomas, Susan*	2002	Asse Prof musicology	T	PhD/Brandeis University/Musicology; MFA/Brandeis University/Women's Studies; MA/Tufts University/Ethnomusicology; MM/New England Conservatory/Vocal Performance; BM/University of California-Santa Barbara/Vocal Performance, Italian	https://musi.franklin.uga.edu/people/susan-thomas
Tingler, Stephanie	1992	Asse Prof voice	T	DMA/Ohio State University/Vocal Performance; MM/Cleveland Institute of Music/Vocal Performance; BM/Northern Kentucky University/Vocal Performance; BA/East Carolina University/English	https://musi.franklin.uga.edu/people/stephanie-tingler
Turner, Cynthia	2014	Prof band	T	DMA/University of Rochester/Conducting; MM/University of Victoria/Music Education; BM/Queens University/Music Education	https://musi.franklin.uga.edu/people/cynthia-johnston-turner
Valdez, Stephen	1997	Asse Prof musicology	T	DMA/University of Oregon/Music History, minor Music Theory; MM/New Mexico State University/Music History, minor Theory; BM/New Mexico St/Music Education	https://musi.franklin.uga.edu/people/stephen-valdez
Wesolowski, Brian	2012	Asst Prof education	TT	PhD/University of Miami/Music Education; MM/University of North Texas/Jazz Studies; MME/Oberlin College/Music Education; BM/Oberlin College/Music Ed/Jazz	https://musi.franklin.uga.edu/people/brian-wesolowski
Wright, Kathryn	2011	Ac Prof opera coach	X	BA/Columbia University/Music	https://musi.franklin.uga.edu/people/kathryn-wright
Zerfel, David	2000	Prof tuba euphonium	T	MM/University of Maryland/Performance-Tuba, Euphonium; BM/Peabody Institute-Johns Hopkins University/Performance-Tuba, Euphonium	http://www.music.uga.edu/people/david-zerfel

<i>Part Time Faculty</i>						
Burchinal, Veronique	2006	Instructor PT	X	BS/Academy of Montpellier/Biology with Zoology minor		
Hargrave, Monica	1997	Instructor PT	X	MA/Interdenominational Theological Center/Religious-Sacred Music; BM/Indiana University/Harp Performance	https://musi.franklin.uga.edu/people/monica-hargrave	
Kilroe-Smith, Catherine	2015	Instructor PT	X	DMA/University of Georgia/Performance-Horn, Minor-Ethnomusicology/MM/University of Georgia/Performance-Horn/Higher Diploma/University of South Africa/Tertiary Education/BM/Nelson Mandela Metropolitan University /Performance-Horn	http://www.ggc.edu/about-ggc/directory/catherine-kilroe-smith	
Litke, David	2014	Instructor PT	X	DMA & MM/University of British Columbia/Composition; BM/University of Toronto/Composition	http://www.davidlitke.net	
Ritchey, Ellen	2003	Instructor PT	X	DMA/University of Georgia/Voice Performance, minor Music History; MM/Southern Methodist University/Music Therapy & Voice Opera; BM/UGA/Music Therapy	https://musi.franklin.uga.edu/people/ellen-ritchey	
Toscano, Kimberley	2013	Instructor PT	X	MM/New England Conservatory of Music/Percussion Performance; BS/Hofstra University/Music Education	http://music.uga.edu/people/kimberly-toscano-adams	