The University of North Carolina
Greensboro
School of
Music, Theatre and Dance

2016-2017
GRADUATE MUSIC
ADMISSIONS INFORMATION

Master of Music
Performance
Composition
Music Theory
Music Education

Doctor of Musical Arts
Music

Doctor of Philosophy
Music Education

Post-Master’s Certificate
Music Theory Pedagogy

Post-Baccalaureate Certificates
Composition Ethnomusicology Musicology
Music Theory Music Education Jazz
Historical Keyboard Performance

P.O. Box 26170
Greensboro, NC 27402-6170

Office: (336) 334-5789
Fax: (336) 334-5497
E-mail: music@uncg.edu
Thank you for considering the University of North Carolina at Greensboro for your graduate study.

Aspects of Music Study
UNCG is an accredited institutional member of the National Association of Schools of Music. The requirements for entrance and graduation as set forth in this Bulletin are in accordance with the published regulations of the National Association of Schools of Music.

Our comprehensive graduate program includes the only Doctor of Musical Arts and Doctor of Philosophy in Music Education degrees in North Carolina. Our Master’s degrees include majors in Education, Theory, Composition, and Performance with concentrations in Voice, Vocal Pedagogy, Woodwind and Brass Instruments, Percussion, Stringed Instruments, Collaborative Piano, Conducting (Instrumental and Choral), Piano, Piano Pedagogy, Organ, and Early Keyboard Instruments. In addition to the degrees for the full-time student, we also offer a summers-only Master of Music Degree in Music Education. Post-Baccalaureate Certificates in Composition, Ethnomusicology, Historical Keyboard Performance, Jazz Studies, Musicology, Music Education, and Music Theory are available, as well as a Post-Master’s Certificate in Music Theory Pedagogy.

UNCG has been recognized for years as one of the top music institutions in the United States. We have approximately 400 undergraduate students, 200 graduate students and 60 full-time faculty. A state-of-the-art building completed in 1999 houses a 350-seat recital hall, a 120-seat organ recital hall, instrumental, choral, and percussion rehearsal halls, music library, an acoustics research lab, a psychoacoustics lab, an electronic piano lab, a computer lab, and more. Large ensembles and opera perform in the 1600-seat University Auditorium.

Performance Activities
Qualified students may perform as soloists, members of major performance organizations, and chamber ensembles. Students are encouraged to audition for roles/positions as vocalists or instrumentalists in opera and musical theatre performances. Students are also afforded opportunities to audition for positions in the Greensboro Symphony Orchestra, Winston-Salem Symphony, North Carolina Symphony Orchestra, and for positions as church organists, vocal soloists, and directors. Student Composers have many performance opportunities through collaborations with faculty and student performers, local institutions, guest artists and visiting composers. Post-Baccalaureate students in the Miles Davis Jazz Program find many opportunities to work and record throughout the area.

Recital and Concert Opportunities
The Performing Arts Series at the School of Music, Theatre and Dance bring outstanding artists to campus, many of whom also present master classes or engage in informal musical discussions on campus. Students are invited to attend or participate in the many recitals and concerts given during the year by faculty and students.
Graduate School Admissions

All prospective music graduate students must submit a formal application to the Graduate School prior to auditions. Applications are submitted online via the ApplyYourself system.

All applicants must have obtained the following:

- A bachelor’s degree in music (and master’s degree for doctoral applicants) from a recognized, accredited college or university.
- Satisfactory academic standing with a “B” (3.0 GPA) average or better.
- Non-resident aliens: See below for additional requirements.

Full admission to graduate studies in music is a three-step process involving:

- Application to the Graduate School.
- Receipt of all admission materials by the Graduate School (see complete application listing below).
- Successful audition/interview and/or review of portfolio materials (see departmental information for details).

The complete Graduate School application file includes:

- A completed online graduate school application & $65.00 application fee.
- An official transcript of the student’s academic records from every college and university previously attended (even if the courses from one school appear on the transcript of another).
  - All credentials must be in English.
  - Where a degree was earned, the official transcript must indicate the name of the degree and the date awarded.
  - If you are actively pursuing a degree at the time of application to UNCG, an unofficial transcript will be accepted until you are able to present an official transcript proving degree completion and confirming reported GPA.
- Three recommendations from former professors, employers, or persons well-acquainted with the prospective student’s academic and/or performance potential.
- The Graduate Record Exam (GRE) is required for the following:
  - Master of Music in Theory
  - Master of Music in Composition
  - Students who wish to be nominated for a Fellowship. A minimum score of approximately 1200 is expected for exams taken prior to August 1, 2011. For exams taken after that date, a minimum combined score of approximately 310 is expected. For students wishing to be considered for fellowships, all application materials must be submitted no later than February 1, 2017.
- The Music Departments require the following supplemental materials, which should be uploaded to your ApplyYourself online application:
  - All applicants: Personal statement briefly outlining your academic and career goals.
  - All applicants: Submit a résumé or curriculum vita.
  - MM Education applicants only: Submit evidence of Teaching Licensure in Music (electronic copy).
  - MM Theory applicants only: Submit a scholarly written paper on a musical topic, preferably one related to music theory and/or analysis. The paper should include proper citation and a bibliography, and should be of considerable length (at least 5-10 pages, exclusive of the bibliography). This paper must be received at least three weeks in advance of the audition/interview, and should be submitted via ApplyYourself.
  - DMA applicants only: A formal paper written during the MM or its equivalent. This may be historical, pedagogical, or analytical. Quality research and writing skills are fundamental not only to completing the DMA degree in Performance but also for performances, research, and
writing during a professional career. The writing sample will be evaluated by the audition/interview committee. They will determine the applicant’s level of writing skills, and abilities to critically analyze, review, and express one’s views in written form.

- PhD applicants only: A formal letter of intent and critical review of a research study. See the program details below for specific information on the required format and content of these items.

Non-resident aliens:
Students must provide certification of financial support. All international transcripts must be accompanied by an evaluation from a NACES-affiliated credential evaluation service. We recommend that you please review the International Programs website before continuing.

Non-native speakers of English, regardless of U.S. citizenship, must also validate proficiency in the English language by one of the following three means:

- Submit a satisfactory score on one language proficiency test:
  - Minimum TOEFL score: 79 (internet-based) or 550 (paper-based), OR
  - Minimum IELTS score: 6.5
- Have earned a baccalaureate or graduate degree from an accredited college or university where English is the official language.
- Complete INTERLINK, the intensive English language program located on UNCG’s campus.

Please note that the School of Music, Theatre and Dance does not have a separate application. Instead, please refer to the following pre-audition and audition requirements for each degree program and concentration, adhering to the timeline found on page 9 of this document. Each area may have different audition requirements for international applicants living outside of North America. Residents of Canada and Mexico should adhere to the same audition requirements as residents of the United States.

Submit all of the items above to The Graduate School. Sending these items to The School of Music, Theatre and Dance may delay the processing of your graduate application.
Important Graduate Deadlines

Scheduling an audition or interview:
In order to secure an audition/interview day and time, prospective students must submit the online application to The Graduate School. Doctoral applicants must meet the pre-screening deadline applicable to their program (see below) before a live audition is scheduled. For Masters applicants, the application, fee, supporting documents, and audition request must be received no later than the January 15, 2017. Any delays in this process could result in the student risking the loss of his or her requested audition day and time. NOTE: The School of Music, Theatre and Dance encourages students to submit materials at least 3 weeks prior to deadlines. From November to March, processing at The Graduate School can take 3 to 4 weeks. Submitting materials on or just prior to deadlines could result in a processing delay.

2016-2017 Audition Dates for MM applicants:
(Audition Request Form must be filled out online)
- Saturday, December 3, 2016
- Saturday, January 28, 2017
- Saturday, February 11, 2017
- Saturday, February 25, 2017

Deadline for DMA and MM (Instrumental and Choral Conducting ONLY) Pre-Screening Materials and Application to Graduate School: December 1, 2016. Pre-audition materials will not be reviewed by faculty until the student has submitted his or her application and fee to the Graduate School.

Deadline for DMA (ALL other concentrations) Pre-Screening Materials and Application to Graduate School: January 4, 2017. Pre-audition materials will not be reviewed by faculty until the student has submitted his or her application and fee to the Graduate School.

Deadline for MM Audition Request Forms and Application to Graduate School: January 15, 2017. Audition requests will not be confirmed until the student has submitted his or her application and fee to the Graduate School.

University Fellowship Consideration: February 1, 2017
For students wishing to be considered for University fellowships, all application materials must be submitted no later than February 1, 2016. Those interested in being nominated for a Fellowship must take the Graduate Records Exam (GRE).

Graduate Assistantship Consideration: February 27, 2017
Applicants must have successfully auditioned/interviewed and have a COMPLETED Application File for Admission to The Graduate School on file in The Graduate Music Office by this date.

The Graduate School
The University of North Carolina at Greensboro
241 Mossman Building
1202 Spring Garden Street
Greensboro, NC 27412
http://grs.uncg.edu
(336) 334-5596

The School of Music, Theatre and Dance
The University of North Carolina at Greensboro
PO Box 26170, Greensboro, NC 27402
http://performingarts.uncg.edu
Administrative Office (336) 334-5789
Dr. Catherine Keen Hock, Music Student Services Associate
(336) 334-5794; rckeen@uncg.edu
Master of Music in Composition

For all Master of Music in Music Composition applicants, a completed admissions file (application, fee, and all supplemental materials described below) should be received by the Graduate School before review of the application by the Music Composition faculty can begin. For detailed program information, please review the program listing in the Graduate Bulletin.

Pre-Screening Requirements

1. Submit a portfolio of three to five scores of music that best represent your original compositions. Scores should be bound individually; parts are not necessary. Include recordings (MIDI realizations are acceptable, live recordings preferred). Submit these materials 3-5 weeks prior to your desired interview date either electronically through our online composition portfolio submission form or via mail addressed to Dr. Catherine Keen Hock, Music Departments, School of Music, Theatre and Dance, University of North Carolina at Greensboro, P.O. Box 26170, Greensboro, NC 27402-6170.

2. MM in Composition applicants will submit a Personal Statement as part of The Graduate School application. This Statement should take the form of an essay that gives a clear picture of the student’s background and plans for the future. Include information on artistic, academic and career goals, musical influences, music-related work experience (including teaching), aesthetic viewpoints and performances of your music.

Interview Requirements

Applicants who successfully pass the pre-screening process will receive an invitation for an on-campus interview. On-campus interviews cover both admission to the program and consideration for Graduate Assistantships in Composition. Interviews are normally conducted on one of the four audition days listed in Important Graduate Deadlines. In some cases, it may be possible to arrange a different date or a video conference.

Graduate Assistantships

If interested in being considered for a Graduate Assistantship, please submit the Application for Graduate Assistantship with the pre-screening materials. Assistantships in Music Composition instruction, electronic and computer music, and assisting with the various activities of the Composition Studio are available. Assistantship awards in certain other areas (e.g. music theory and music technology) require a separate interview, which may be scheduled for the same date as your Composition interview. Please see page 28 for information on contacting the appropriate faculty members to arrange an interview.

For questions about the MM Composition application and admission process, please contact Dr. Mark Engebretson at (336) 256-1478 or engebretson@uncg.edu.

Any materials beyond those required for the Graduate School application should be sent to:

Dr. Catherine Keen Hock
Departments of Music
UNCG School of Music, Theatre and Dance
P.O. Box 26170
Greensboro, NC 27402-6170
Master of Music in Music Education

For all Master of Music in Music Education applicants, a completed admissions file (application, fee, and all supplemental materials described below) should be received by the Graduate School before review of the application by the Music Education faculty can begin. For detailed program information, please review the program listing in the Graduate Bulletin.

Please include the following materials with your online application to The Graduate School:

- Evidence (i.e., official transcripts) of completing an undergraduate degree program in music education with a “B” average or better.
- Evidence of acceptable music performance abilities, as reflected by the transcript from an accredited university or college school of music or music department.
- Evidence of Teaching Licensure in Music. To receive Advanced Licensure in Music upon successful completion of the MM degree program, the candidate must have taught for three or more years.
- Three recommendations from former professors, employers, or persons well acquainted with the applicant’s academic potential.

All applicants interested in consideration for a Graduate Assistantship should submit the Application for Graduate Assistantship upon the completion of your online application. Upon the successful review of your application materials, students eligible for an assistantship will be invited for an interview with the Music Education faculty.

Three-Year (Summers/Distance) Master of Music in Music Education is also available.
This program has a special summer session coordinated with the NC public school calendar that enables teachers to complete the degree while teaching. Students in this program can achieve Graduate Advance NC DPI Licensure in Music Education and assistance in developing a portfolio for National Board Certification (NBPTS) in Music. Applicants interested in this program are encouraged to apply early (by April 1, 2017).

Completion of the degree in three years:
- Three summer sessions
- Enrollment in two semesters of the online portfolio development project (Fall or Spring semester)
- One course offered online (Fall or Spring semester)
- Allows continuous registration

For more information on graduate music education programs, contact Dr. Patricia Sink (psink@triad.rr.com).

Any materials beyond those required for the Graduate School application should be sent to:
Dr. Catherine Keen Hock
Departments of Music
UNCG School of Music, Theatre and Dance
P.O. Box 26170
Greensboro, NC 27402-6170
Master of Music in Music Theory

For all Master of Music in Music Theory applicants, a completed admissions file (application, fee, and all supplemental materials described below) should be received by the Graduate School before review of the application by the Music Theory faculty can begin. For detailed program information, please review the program listing in the Graduate Bulletin.

1. An interview is required for admission to the MM in Music Theory program. During the interview, the applicant will be asked to demonstrate proficiency in harmonic analysis, sight-singing, dictation, and keyboard performance. The applicant will also take a written exam in the fundamentals of music theory, tonal harmony, and form. To arrange for an audition/interview, please contact Dr. Adam Ricci (adamricci@uncg.edu).

2. Submit a scholarly written paper on a musical topic, preferably one related to music theory and/or analysis. The paper should include proper citation and a bibliography, and should be of considerable length (at least 5-10 pages, exclusive of the bibliography). This paper must be received at least three weeks in advance of the audition/interview, and should be attached to the application in ApplyYourself.

3. Applicants should have taken a counterpoint course equivalent to MUS 508: Tonal Counterpoint with a grade of “C” or better. Students who have not taken such a course may fulfill this requirement at UNCG.

4. For assistantship consideration, the applicant must have completed The Graduate School online application, Application for Graduate Assistantship, and interview with theory faculty by February 27, 2017. For applicants not interested in applying for an assistantship, it is still highly recommended that The Graduate School application and interview be completed by February 27, 2017.

Any materials beyond those required for the Graduate School application should be sent to:
Dr. Catherine Keen Hock
Departments of Music
UNCG School of Music, Theatre and Dance
P.O. Box 26170
Greensboro, NC 27402-6170
Master of Music in Performance

For all Master of Music in Performance applicants, a completed admissions file (application, fee, transcripts, and letters of recommendation) should be received by the Graduate School at least three weeks prior to audition or interview. All performance applicants must submit the online Graduate Audition Request form. For detailed program information, please review the program listing in the Graduate Bulletin. All performance applicants interested in applying for Graduate Assistantships must have a complete application on file, submit the Application for Graduate Assistantship, and present an audition by February 27, 2017. Please see page 28 for more information.

For all International (Non-Resident Alien) MM in Performance applicants residing outside of North America, audition or pre-audition recordings may be accepted, depending on your concentration (see details for each concentration listed below).

- For admissions consideration for Fall 2017, the application to the Graduate School must be submitted by January 15, 2017. For students who do not meet the language requirement and wish to complete the INTERLINK language program, resulting in an enrollment semester of Fall 2018, applications also must be submitted by January 15, 2017.
- Recorded auditions must be submitted by February 15, 2017 (following the submission of the application by January 15, 2017).
- All recordings must be unedited and have been recorded within the last 12 months, with repertoire selections meeting the requirements for your instrument/voice.
- Audition recordings will not be reviewed without a complete application to the Graduate School already on file.
- DVD recordings should be sent to Dr. Catherine Keen Hock, Music Departments, UNCG School of Music, Theatre and Dance, P.O. Box 26170, Greensboro, NC, 27402-6170.
- YouTube recordings are preferable, and links to recordings should be emailed to Dr. Catherine Keen Hock (rckeen@uncg.edu) along with a brief description of each video (including repertoire performed, date recorded, and location).
- All performance areas reserve the right to request an interview/audition via Skype to determine a final admission decision following the successful evaluation of your pre-audition recording. Skype auditions should take place on a regularly scheduled audition date (as listed on page 5). To complete this interview, you must meet the following criteria:
  o have access to a computer with a camera and Skype capabilities (smart phones are not acceptable),
  o have a stable, hard-wired high-speed internet connection, and
  o have access to a fully functioning, tuned piano during the Skype interview (for keyboard applicants only).
- All performance areas reserve the right to request a live audition to determine a final admission decision following the successful evaluation of your pre-audition recording. For applicants requesting conditional admission and planning on attending the Interlink courses, the live audition can take place while you are studying in Interlink. The live audition should take place on a regularly scheduled audition date (as listed on page 5).
Brass and Percussion Area

Brass Instruments
Students should be prepared to present three or four compositions that demonstrate technical and musical proficiency, as well as a well-rounded approach to musicianship necessary for advanced study.

- At least one composition should demonstrate technique and articulation.
- At least one composition should demonstrate phrasing and tone quality.
- Sight reading will be required.

International Applicants (residing outside of North America only) may submit an audition recording following the guidelines listed above in lieu of a live audition. Please see instructions for submitting an audition recording on page 9.

Percussion
All live auditions will include (1) Sight reading on snare drum, mallet percussion (two and four mallet selections), and timpani; (2) Performance of selected PAS Standard 40 PAS Rudiments; and (3) Performance of selected drum set styles.

Snare Drum
- Concert Snare Drum Solo or Etude (e.g. Snare System by Frédéric Macarez, Douze Études by Jacques Delécluse, Prim by Askell Másson, Palm Sunday by Jason Baker)
- Rudimental Snare Drum Solo or Etude (e.g. 14 Modern Contest Solos for Snare Drum by John S. Pratt, Modern Rudimental Swing Solos by Charles Wilcoxon, March by Joseph Tompkins)

Mallet Keyboards
- A recital-length solo for marimba and/or vibes (e.g. Steven Mackey See Ya Thursday, Christopher Deane Three Shells, Franco Donatoni Omar, Christopher Norton November Evening, Jacob Druckman Reflections on the Nature of Water)

Timpani
- One Solo or Etude (e.g. A selection from Elliot Carter Eight Pieces for Four Timpani, Christopher Deane Prelude No. 1, a selection from Jan Williams Variations for Solo Kettledrums)

Additional Areas
These areas should be recorded via high quality video and uploaded to YouTube. The link(s) should be sent to Dr. Eric Willie (ejwillie@uncg.edu) prior to/on the audition date.

- One Multiple-Percussion Solo
- Two Orchestral Snare Drum Excerpts: one “soft” and one “loud”
  - Examples for soft: Nikolai Rimsky-Korsakov Scheherazade, III.; William Schuman Symphony No. 3, II. Toccata; Prokofiev Lt. Kijé, I.
  - Examples for loud: Nikolai Rimsky-Korsakov Scheherazade, IV. P-R; Dmitri Shostakovich Symphony No. 10; Nikolai Rimsky-Korsakov Capriccio Espagnol.
- One xylophone excerpt (e.g. Aaron Copland Appalachian Spring, Dmitri Kabalevsky Colas Breugnon Overture)
- One glockenspiel excerpt (e.g. Paul Dukas Sorcerer’s Apprentice; W.A. Mozart Magic Flute, Finale Act I)
- One timpani excerpt (e.g. Beethoven Symphonies 1, 3, 5, 7, 8, or 9; Bartok Concerto for Orchestra; Tchaikovsky Symphony No. 4)
- Optional: World Percussion: A video demonstrating a working knowledge of techniques and traditions within a specific non-Western music genre (e.g. Afro-Cuban, Middle Eastern, Chinese, Japanese, Indian [North or South], Trinidad, etc.)

International Applicants (residing outside of North America only) may submit an audition recording following the guidelines listed above in lieu of a live audition. Please see instructions for submitting an audition recording on page 9.
Conducting and Ensembles Area

Choral Conducting
Submission of pre-audition materials (see Graduate Pre-Audition Request Form) is required. All materials should be received no later than December 1, 2016 and should be sent to the attention of Dr. Catherine Keen Hock, Departments of Music. These materials should include:

- An audio CD containing a representative sampling of the applicant conducting a choral ensemble. The quality of the performance and the repertoire conducted are important considerations.
- A DVD recording of the applicant conducting a choral ensemble in a rehearsal and in a performance. The rehearsal recording must be taken from the singer’s perspective, camera facing the conductor. The performance may be recorded from either the singer’s perspective or the audience’s perspective.
- A repertory list of compositions conducted, including the names of the ensembles and dates of performances.
- A list of all formal conducting training including each academic course (institution, teacher, academic credit, text-books, etc.) as well as workshops or institutes attended.

Applicants who successfully pass the pre-audition will receive an invitation for the on-campus audition. At that time, the applicant should contact Dr. Welborn E. Young, Director of Choral Activities, to schedule the time and repertoire for the audition and submit the Graduate Audition Request with the audition date indicated. The audition will take place over two days in February. Over the two days, the applicant will interview with the audition committee and, during the interview, the applicant will sing a prepared song of his or her choosing and play a short work on the piano. The applicant will also conduct a rehearsal with at least one UNCG choral ensemble. The audition will be on a minimum of two compositions. The Audition Committee will determine the order and length of work on a specific piece and will evaluate the ensemble part of the audition. In the audition, the applicant will demonstrate:

- Ability to communicate musical ideas with conviction through conducting and rehearsal techniques.
- Ability to evaluate and respond to the sound of a choral ensemble.

Also during the two-day audition, applicants will be expected to attend classes and conducting seminars. There will also be an evening dinner after the first day.

Arrangements for this audition should be made directly with Dr. Welborn E. Young, weyyoung@uncg.edu, (336) 334-5493. The audition will take place during normal rehearsal times, NOT during one of the scheduled Saturday audition days. All international applicants who successfully pass the pre-screen audition are required to attend a live audition.
**Instrumental Conducting**

Submission of pre-audition materials (see [Graduate Pre-Audition Request Form](#)) is required. All materials should be received no later than December 1, 2016 and should be sent to the attention of Dr. Catherine Keen Hock, Departments of Music. These materials should include:

- An audio CD containing a representative sampling of the applicant conducting an instrumental ensemble. The quality of the performance and the repertoire conducted are important considerations.
- A DVD recording of the applicant conducting an instrumental ensemble in a rehearsal and in a performance. The rehearsal recording must be taken from the player’s perspective, camera facing the conductor. The performance may be recorded from either the player’s perspective or the audience’s perspective.
- A repertory list of significant compositions conducted in the past five years, including the names of the ensembles and dates of performances.
- A list of all formal conducting training including each academic course (institution, teacher, academic credit, text-books, etc.) as well as workshops or institutes attended.

Applicants who successfully pass the pre-audition will receive an invitation for the on-campus audition. At that time, the applicant should contact the Director of Bands or the Director of Orchestras to schedule the time and repertoire for the audition and submit the [Graduate Audition Request form](#) with the audition date indicated. During the audition, the applicant will conduct a rehearsal with at least one UNCG instrumental ensemble no later than two months before the end of the fall or spring semester.

The audition will be on a minimum of two compositions. During the audition, the Audition Committee will determine the order and length of work on a specific piece and will evaluate the ensemble part of the audition. In the audition, the applicant will demonstrate:

- Ability to communicate musical ideas with conviction through conducting and rehearsal techniques.
- Ability to evaluate and respond to the sound of an instrumental ensemble.

Arrangements for this audition should be made directly with Dr. John Locke, Director of Bands at (336) 334-5299 (or locke@uncg.edu), or Dr. Kevin Geraldi, Director of Orchestras at (336) 334-5435 (or kevin_geraldi@uncg.edu). The audition will take place during normal rehearsal times, NOT during one of the scheduled Saturday audition days. All international applicants who successfully pass the pre-screen audition are required to attend a live audition.
Keyboard Area

Collaborative Piano
Students should be prepared to present the following:
• A 10-15 minute program of representative vocal selections including both French and German art song literature as well as an Italian aria. Applicants should be prepared to give poetic and word-for-word translations of the offered repertoire.
• A 15-minute program of instrumental works plus a complete orchestral introduction to the first movement of a Mozart or Beethoven concerto.
• One solo work of approximately 5 minutes in length.
• Applicants will be asked to sight-read.

Applicants should contact Dr. James Douglass (j_douglass@uncg.edu), approximately one month prior to the requested audition date. Ideally, the applicant should bring his or her partners to the audition. Should this not be possible, please contact Dr. Douglass to make arrangements for vocalists and instrumentalists to perform the selected repertoire.

Early Keyboard Instruments
For a major in harpsichord (to be played on the harpsichord):
• A composition by J.S. Bach, such as a prelude and fugue from the Well Tempered Clavier, a suite, or a toccata.
• A composition by François Couperin.
• A composition by Byrd, Sweelinck, Frescobaldi, or Froberger.
• A short 20th-Century harpsichord composition.
For a major in fortepiano (to be played on the fortepiano):
• A composition by J.S. Bach, W.F. Bach, or C.P.E. Bach.
• A composition of advanced difficulty by Haydn, Mozart, or Clementi.
• A complete sonata by Beethoven, selected from works up to and including Op. 31.

Organ
Applicants should be prepared to perform the following:
• A moderately difficult composition by a predecessor of Bach (any nationality) or a non-German contemporary of Bach.
• J.S. Bach: a Prelude and Fugue, Toccata and Fugue or Fantasie and Fugue, or a movement from a Trio Sonata.
• One moderately difficult composition written between 1820 and 1920.
• A composition written between 1920 and the present day.

NOTE: One of the above compositions should be performed from memory.

Piano Pedagogy
• The applicant should prepare about 20 minutes of music representing at least three historical periods.
• The difficulty level should be comparable to undergraduate piano study at the senior level.
• At least two selections should be memorized.
• The applicant will also be asked to sight-read intermediate level repertoire and demonstrate a basic knowledge of keyboard harmony.
**Piano Performance**

Students should be prepared to present the following minimum repertoire, preferably from memory:

- A composition by J.S. Bach, such as a Prelude and Fugue from The Well Tempered Clavier, a Suite, or Toccata.
- One of the more demanding Sonatas or sets of Variations by a classical composer (e.g., Haydn, Mozart, Beethoven, Schubert).
- Two advanced compositions by Romantic and/or 20th-century composers.

*International Applicants (residing outside of North America only) applying for any of the keyboard area programs (collaborative piano, early keyboard instruments, organ, piano pedagogy, piano performance) may submit a pre-audition recording following the guidelines listed above in lieu of a live audition. Upon the successful review of your pre-audition recording, you will be required to complete either a live audition or an audition/interview via Skype with the keyboard faculty. You will receive a letter following your pre-audition recording review with further details. Please see instructions for submitting an audition recording and arranging a Skype interview on page 9.*
Strings Area

Violin
• One movement of a major concerto
• Two contrasting movements of a Bach solo work for your instrument
• One work by a composer from the 20th or 21st century
  or
• A virtuosic showpiece

Viola
• One movement of a major concerto
• Two contrasting movements of a Bach solo work for your instrument
• One work by a composer from the 20th or 21st century
• One Fuchs Caprice or etude of similar difficulty

Cello
• One movement of a major concerto
• Two contrasting movements of a Bach solo work for your instrument
• One work by a composer from the 20th or 21st century
• One Piatti Caprice or etude of similar difficulty

Bass
• Prepare the first movement from a major Classical, Romantic, or 20th-Century concerto
• Prepare a sonata of significant scope and contrasting in style to your first selection

International Applicants (residing outside of North America only) may submit an audition recording following the guidelines listed above in lieu of a live audition. Please see instructions for submitting an audition recording on page 9.

Voice Area

Voice/Vocal Pedagogy
Students should be prepared to present the following:
• Four pieces representing a variety of styles and languages, performed from memory.
• At least one of the pieces should be an operatic or oratorio aria.

An accompanist will be provided if requested on the Online Graduate Audition Request form. If you request an accompanist, please bring $10 in cash or check to be paid directly to your accompanist on the audition day.

International Applicants (residing outside of North America only) may submit a pre-audition recording following the guidelines listed above to receive an invitation to perform a live audition. A live audition is required of all international applicants in voice, regardless of whether or not a recorded audition is submitted. Please see instructions for submitting an audition recording on page 9.
Woodwind Area

Woodwind Instruments
Students should be prepared to present:
• At least two compositions of contrasting styles which demonstrate technical and musical proficiency necessary for advanced study
• Standard orchestral excerpts
• Sight reading is required.

International Applicants (residing outside of North America only) may submit an audition recording following the guidelines listed above in lieu of a live audition. Please see instructions for submitting an audition recording on page 9.

Multiple Woodwinds
Students will audition on both their primary instrument and their secondary instrument. Principal and secondary instruments must be non-alike (i.e. you may not use piccolo as your secondary instrument if flute is your primary instrument). Students should contact both the primary and secondary teachers to make sure there is space available in both studios.
Auditions on both instruments should adhere to the following audition requirements:
• At least two compositions of contrasting styles which demonstrate technical and musical proficiency necessary for advanced study
• Standard orchestral excerpts
• Sight reading is required.

International Applicants (residing outside of North America only) may submit an audition recording following the guidelines listed above in lieu of a live audition. Please see instructions for submitting an audition recording on page 9.

Any materials beyond those required for the Graduate School application should be sent to:
Dr. Catherine Keen Hock
Departments of Music
UNCG School of Music, Theatre and Dance
P.O. Box 26170
Greensboro, NC 27402-6170
Doctor of Musical Arts

For all Doctor of Musical Arts applicants, a completed admissions file (application, fee, transcripts, letters of recommendation and writing sample) should be received by The Graduate School at least three weeks prior to the on-campus audition and interview. For detailed program information, please review the program listing in the Graduate Bulletin.

**Pre-Audition Requirements for ALL DMA Applicants**

Applicants must submit a Graduate Pre-Audition Request Form along with the following items to Dr. Catherine Keen Hock no later than January 4, 2017 (except conducting applicants, whose pre-audition materials must be submitted by December 1, 2016). Pre-audition materials WILL NOT be reviewed by faculty until the student has submitted his or her application and $65 fee to The Graduate School.

- Recordings of performances that constitute a representative sampling of the applicant's musical ability. At least one of the recordings must have been made within twelve months prior to the application date. CDs, DVDs, or online recordings (YouTube, Soundcloud, etc.) are acceptable. Conducting applicants are required to submit DVDs--see Audition Requirements on pages 21-22.
- Links to recordings should be emailed to Dr. Catherine Keen Hock (rckeen@uncg.edu) along with a brief description of each video (including repertoire performed, date recorded, and location).
- Performance programs and other pertinent documentation of work in the performance area.
- A repertory list.
- A résumé including educational, professional, and related experiences.

The pre-audition recording will be evaluated by a faculty committee. If the performance is of sufficient quality, that student will be invited to campus for a live audition and interview. The student and major professor will determine the best date for the campus visit, and the student will then submit the Graduate Music Audition Request form and indicate the scheduled date. The on-campus auditions rarely take place during the four scheduled audition Saturdays, which are reserved for Undergraduate and Master’s student auditions only. DMA auditions are frequently scheduled during the day on the Friday before a Saturday audition day.

**2016-2017 Audition Dates for DMA applicants ONLY:**

(The audition may take place on a date other than the following options, if needed, and must be arranged in consultation with the major professor. After a date is agreed upon, the applicant must submit the online Audition Request Form.)

- Friday, December 2, 2016
- Friday, January 27, 2017
- Friday, February 10, 2017
- Friday, February 24, 2017
**Audition Requirements for Voice**

An ideal pre-audition recording should contain the following examples:

- Opera aria in the original language
- German Lieder
- French chanson/mélodie
- English art song (American or British)
- Oratorio aria

Include all of the traditional singing languages: Italian, German, French and English. If your opera aria is not in Italian, then an Italian song should also be included. More than one aria is acceptable, but art song repertoire must be included. The recording should contain at least 5-8 examples. CDs or DVDs are acceptable formats.

If granted a live audition, the applicant will prepare eight selections with appropriate literature in each style period. The applicant should present a list of prepared pieces to the audition committee. Applicants are responsible for securing their own accompanists. If you would like a list of local accompanists please contact Dr. Catherine Keen Hock (rckeen@uncg.edu).

The live audition **must** include the following:

- At least one art song in each of the following languages: English, French, and German.
- An aria from an opera.
- An aria from an oratorio.
- A 20th century work for voice with piano or chamber ensemble.
- At least one selection in Italian.

**Audition Requirements for Keyboard**

The applicant will prepare a full recital, with appropriate literature in various style periods, from which a 20 to 30 minute audition will be performed. At the time of the on-campus audition, a list of prepared pieces should be presented from which the audition committee will select representative pieces to be performed. The live audition will also include a sight-reading excerpt and interview.

**Audition Requirements for Collaborative Piano**

The applicant will prepare a full recital, with appropriate literature taken from both instrumental and vocal repertoire, from which a 20 to 30 minute audition will be performed. It is recommended that the applicant provide his/her own partners. Should it not be feasible for the applicant to bring his or her partners to the audition because of distance or other extenuating circumstances, the accompanying faculty will endeavor to provide vocal and instrumental partners to play the selected repertoire.

Applicants for the DMA in Collaborative Piano should contact Dr. James Douglass [(336) 256-1476 j_douglass@uncg.edu], approximately one month prior to the submission of the pre-audition CD, to discuss repertoire.

At the time of the on-campus audition, a list of prepared works should be presented from which the audition committee will make selections. This list is in addition to the complete repertoire lists, required of all applicants.
Audition Requirements for Stringed Instruments
Accompanists are required for all string auditions. Although it is recommended that the applicant provide his/her own accompanist, the Music Performance Department can supply one if requested (see the Graduate Music Audition Request form). At the time of the on-campus audition, a list of prepared pieces should be presented from which the audition committee will select representative pieces to be performed.

Violin
- One entire 19th or 20th century concerto
- First two movements of a Bach Solo Sonata, or the Ciacona
- First movement (with cadenza) of either the 4th or 5th Mozart Violin Concerto
- Piece of choice
  (Either the concerto or the piece of choice must be from the 20th or 21st century.)

Viola
- One entire 19th or 20th century concerto
- A Bach Suite (preferably IV, V, or VI), Solo Sonata or Partita
- One Fuchs Caprice or etude of similar difficulty
- Piece of choice
  (Either the concerto or the piece of choice must be from the 20th or 21st century.)

Cello
- One entire 19th or 20th century concerto
- A Bach Suite, Preferably IV, V, or VI
- One Piatti Caprice or etude of similar difficulty
- Piece of choice
  (Either the concerto or the piece of choice must be from the 20th or 21st century.)

Bass
The applicant will prepare a full recital, with appropriate literature in each style period, from which a 20- to 30-minute audition will be performed.
Audition Requirements for Wind Instruments
The applicant will prepare a full recital, with appropriate literature in each style period, from which a 20- to 30-minute audition will be performed. Accompanists are required for all auditions, except those in percussion. Although it is recommended that the applicant provide his/her own accompanist, the Music Performance Department can supply one if requested (see the Graduate Music Audition Request form). At the time of the on-campus audition, a list of prepared pieces should be presented from which the audition committee will select representative pieces to be performed. A 30-minute interview will be held immediately after the audition.

Audition Requirements for Percussion
Submission of pre-screening requirements is required. All materials must be received no later than January 4, 2017.

Pre-Screening Requirements:
Upload YouTube/video links for each of the following sections:
• Approximately thirty (30) minutes of solo performances that demonstrate/highlight your musical interests. It is recommended that you include contrasting styles and various instruments. This may include a concerto with orchestra or wind band.
• One chamber music performance. This may include you as a soloist with a supporting ensemble.
• A sample of you coaching or conducting an ensemble in rehearsal or performance.
• World Percussion: A video demonstrating a working knowledge of techniques and traditions within a specific non-Western music genre (e.g. Afro-Cuban, Middle Eastern, Chinese, Japanese, Indian [North or South], Trinidad, etc.)

Live Audition Requirements:
All live auditions will include (1) Sight reading on snare drum, mallet percussion (two and four mallet selections), and timpani; (2) Performance of selected PAS Standard 40 PAS Rudiments; and (3) Performance of selected drum set styles.
• Select a program of approximately thirty (30) minutes of solo recital performances that demonstrate/highlight your musical interests. It is recommended that you include contrasting styles and various instruments.
• Prepare a thirty-minute clinic/presentation on a topic of your choice. The audience for this presentation will be Dr. Eric Willie and current members of the UNCG Percussion Studio.

Please contact Dr. Eric Willie at ejwillie@uncg.edu for the approval of audition repertoire and clinic/presentation topic.
Audition Requirements for Choral Conducting

Submission of pre-audition materials (see Graduate Pre-Audition Request form) is required. All materials should be received no later than December 1, 2016 and should be sent to the attention of Dr. Catherine Keen Hock, Departments of Music. These materials should include:

- An audio CD containing a representative sampling of the applicant conducting a choral ensemble. The quality of the performance and the repertoire conducted are important considerations.
- A DVD of the applicant conducting a choral ensemble in a rehearsal and in a performance. The DVD of a rehearsal must be recorded from the singer’s perspective, camera facing the conductor. The performance may be recorded from either the singer’s perspective or the audience’s perspective.
- A repertory list of significant compositions conducted in the past five years, including the names of the ensembles and dates of performances.
- A list of all formal conducting training including each academic course (institution, teacher, academic credit, text-books, etc.) as well as workshops or institutes attended.

Applicants who successfully pass the pre-audition will receive an invitation for the on-campus audition. At that time, the applicant should contact Dr. Welborn E. Young, Director of Choral Activities to schedule the time and repertoire for the audition and then submit the Graduate Audition Request with the audition date indicated.

The audition will take place over two days in February. Over the two days, the applicant will interview with the audition committee and, during the interview, the applicant will sing a prepared song of his or her choosing and play a short work on the piano. The applicant will also conduct a rehearsal with at least one UNCG choral ensemble. The audition will be on a minimum of two compositions. The Audition Committee will determine the order and length of work on a specific piece and will evaluate the ensemble part of the audition. In the audition, the applicant will demonstrate:

- Ability to communicate musical ideas with conviction through conducting and rehearsal techniques.
- Ability to evaluate and respond to the sound of a choral ensemble.

Also during the two-day audition, applicants will be expected to attend classes and conducting seminars. There will also be an evening dinner after the first day.

Arrangements for this audition should be made directly with Dr. Welborn E. Young, weyoung@uncg.edu, (336) 334-5493. The audition will take place during normal rehearsal times, NOT during one of the scheduled Saturday audition days.
Audition Requirements for Instrumental Conducting

Submission of pre-audition materials (see Graduate Pre-Audition Request form) is required. All materials should be received no later than December 1, 2016 and should be sent to the attention of Dr. Catherine Keen Hock, Departments of Music. These materials should include:

- An audio CD containing a representative sampling of the applicant conducting an instrumental ensemble. The quality of the performance and the repertoire conducted are important considerations.
- A DVD of the applicant conducting an instrumental ensemble in a rehearsal and in a performance. The DVD of a rehearsal must be recorded from the player’s perspective, camera facing the conductor. The performance may be recorded from either the player’s perspective or the audience’s perspective.
- A repertory list of significant compositions conducted in the past five years, including the names of the ensembles and dates of performances.
- A list of all formal conducting training including each academic course (institution, teacher, academic credit, text-books, etc.) as well as workshops or institutes attended.

Applicants who successfully pass the pre-audition will receive an invitation for the on-campus audition. At that time, the applicant should contact the Director of Bands or the Director of Orchestras to schedule the time and repertoire for the audition and then submit the Graduate Audition Request with the audition date indicated. During the audition, the applicant will conduct a rehearsal with at least one UNCG instrumental ensemble no later than two months before the end of the fall or spring semester.

The audition will be on a minimum of two compositions. During the audition, the audition committee will determine the order and length of work on a specific piece and will evaluate the ensemble part of the audition. In the audition, the applicant will demonstrate:

- Ability to communicate musical ideas with conviction through conducting and rehearsal techniques.
- Ability to evaluate and respond to the sound of an instrumental ensemble.

Arrangements for this audition should be made directly with either Dr. John Locke, Director of Bands at (336) 334-5299 (or lockej@uncg.edu), or Dr. Kevin Geraldi, Director of Orchestras at (336) 334-5435 (or kevin_geraldi@uncg.edu). The audition will take place during normal rehearsal times, NOT during one of the scheduled Saturday audition days.

Any materials beyond those required for the Graduate School application should be sent to:

Dr. Catherine Keen Hock  
Departments of Music  
UNCG School of Music, Theatre and Dance  
P.O. Box 26170  
Greensboro, NC 27402-6170
Doctor of Philosophy in Music Education

General Information
In addition to a completed graduate application (application, fee, transcripts and three letters of recommendation), each applicant to the Ph.D. in Music Education program must prepare and submit:

- Letter of Intent
- Video Recording of Teaching
- Critical Review of a Published Research Study

The Letter of Intent and Critical Review should be uploaded to the Graduate School application in ApplyYourself as supplemental materials. The Video Recording should be submitted directly to Dr. Catherine Keen Hock, as outlined below.

Additionally, each applicant must have at least three years of successful teaching experience in a formal educational setting as a fulltime teacher or the equivalent.

Procedures for completing and submitting these three application items are explained in detail. Following receipt of all application materials by the Director of Graduate Studies, a committee of the Music Education faculty will complete an evaluation of the applicant’s file. Applicants whose materials are successfully evaluated will be invited for an on-campus interview with the Music Education Faculty.

Submitting the Ph.D. Letter of Intent
An applicant to the Ph.D. in Music Education program must submit a Letter of Intent. The letter will be evaluated by a committee of the Music Education faculty to determine the presence of and potential for excellence in scholarship, textual content and congruity, and basic scholarly writing skills. Other elements addressed in the evaluation are the applicant’s goals, objectives, and career aspirations as related to the objectives and structures of the Ph.D. degree program. The Letter of Intent is expected to address the following areas as minimal content requirements:

- A brief biographical sketch, particularly relating to foundations in music education. Included should be a description of an applicant’s qualifications for meeting the admissions requirement of three years of successful teaching experience in a formal educational setting as a full-time teacher or the equivalent.
- Commitment to music and music education as a profession.
- Career aspirations, goals, and objectives.
- Dedication to the pursuit of learning in the areas of research, scholarship, musicianship, and educational leadership in professional practice, particularly in colleges and universities.
- Special experiences, interests, skills, and expertise in any of the following areas: (a) the historical, pedagogical, philosophical, psychological, and sociological foundations of music in education; (b) the theoretical, historical, and applied foundations of the musical arts; and (c) research and scholarship in music and education.

Submitting the Video Recording of Teaching
An applicant to the Ph.D. in Music Education program must demonstrate teaching abilities through the electronic submission of a video recording of his or her teaching in a music classroom or rehearsal setting. A video recording of a formally presented music performance is not acceptable. The recording must be taken from the students’ perspectives with the camera facing the teacher, and must include at least 30 minutes of teaching. The recording will be evaluated by a committee of the Music Education faculty to determine the presence of excellence and effectiveness in music teaching.

1 The Letter of Intent should conform to one of the following style manuals: (a) Publication Manual of the American Psychological Association (5th edition), or (b) A Manual for Writers of Term Papers, theses, and Dissertations (6th edition) by K.L. Turabian.
After completing the Graduate School’s Application for Admission to the University (ApplyYourself), submit your video electronically by emailing direct links to your secure video uploaded through YouTube to Dr. Catherine Keen Hock (rcdeen@uncg.edu). Please include with the video link a Word document or PowerPoint presentation detailing the contents of your video, and a completed PDF of the Request for Application Review form. Instructions for securely uploading your video to YouTube are available here.

**Submitting the Critical Review of Published Research Study**
An applicant to the Ph.D. in Music Education program must submit a Critical Review of a published research study as part of admissions requirements. Analyzing and applying music education research are fundamental to completing the Ph.D. Degree in Music Education. The Critical Review of a published research study will be evaluated by a committee of Music Education faculty to determine the applicant’s level of writing skills, and abilities to critically analyze, review, and apply music education research. Please select one of the research studies listed below for this review.


According to Gonzo, a Critical Review is a restatement of the salient features of a research study in summary form and an evaluation of the merits of the study in light of accepted research practices. An applicant’s Critical Review should include the following information:
1. Title
2. Purpose of and introduction to the research study
3. Subjects and procedures
4. Results and conclusions
5. Critique and application of the research study

For detailed program information, please review the program listing in the [Graduate Bulletin](#).

Any materials beyond those required for the Graduate School application should be sent to:
Dr. Catherine Keen Hock
Departments of Music
UNCG School of Music, Theatre and Dance
P.O. Box 26170
Greensboro, NC 27402-6170

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Post-Baccalaureate and Post-Master’s Certificates

All certificate students (including current degree-seeking students) must apply through The Graduate School for admittance to a certificate program. Applicants must submit all application materials required by The Graduate School by the appropriate deadline to be considered for Fall, Spring, or Summer admission. After submitting the application to The Graduate School, applicants should submit the Request for Certificate Application Review form. For detailed program information on each certificate, please review the program listings in the Graduate Bulletin.

Post-Baccalaureate Certificate in Composition
The purpose of this certificate is to provide students with the knowledge and skills needed to pursue music composition within a variety of musical careers. An earned Bachelor’s degree in Music is generally required for admission; in exceptional cases, a student with an undergraduate degree outside of music may be considered. For current degree-seeking students, at least one letter of recommendation must be from a Composition faculty member at UNCG. All applications must also contain a portfolio of scores and recordings of original compositions (normally consisting of 3-5 works). Since no supplemental documents beyond the portfolio of scores and recordings are required for admission, applicants may simply upload a blank page as Supplement Document A in the online application.

For more information about this certificate, contact Dr. Mark Engebretson (engebretson@uncg.edu).

Post-Baccalaureate Certificate in Ethnomusicology
The purpose of this certificate is to provide students with global breadth and awareness of multiple music traditions, as well as theoretical principles and practical applications of ethnomusicology.

In addition to the application materials required by The Graduate School, applicants must:
- submit a writing sample showing significant engagement with music and culture;
- provide a statement of intent outlining their background in ethnomusicology and their particular goals and interests; and
- interview with participating faculty.

For more information about this certificate, contact Dr. Revell Carr (jrcarr2@uncg.edu).

Post-Baccalaureate Certificate in Historical Keyboard Performance
The purpose of this certificate is to provide students an opportunity to develop the skills needed to perform keyboard repertoire of the 16th through 19th centuries on instruments contemporaneous with the composition of the music through concentrated development and application of performance skills on harpsichord, fortepiano, and/or organ and supporting coursework in literature and performance practice. The certificate program is appropriate for those who possess and undergraduate degree in music and are seeking to obtain specialized training in historically informed performance. It may also be used as a cognate area of study within the DMA in Keyboard Performance program. Music professionals who have already earned a graduate degree in music may also benefit from this certificate by expanding their range of expertise in performance and teaching. Since no supplemental documents are required for admission, applicants may simply upload a blank page as Supplement Document A in the online application. Students applying for this PBC must complete an audition for the keyboard faculty, adapting the audition requirements of the MM in Early Keyboard Instruments, see page 13. Admitted DMA students in keyboard performance may request permission to enroll in this PBC without undergoing an additional audition.

For more information about this certificate and scheduling an audition, contact Dr. Andrew Willis (aswillis@uncg.edu).
Post-Baccalaureate Certificate in Jazz Studies
The purpose of this certificate is to provide students and/or professionals with knowledge and skills needed to apply principles of jazz studies to a variety of musical careers. An earned Bachelor’s degree in Music is generally required for admission; in exceptional cases, a student with an undergraduate degree outside of music may be considered. For current degree-seeking students, at least one letter of recommendation must be from a Jazz faculty member at UNCG. Since no supplemental documents are required for admission, applicants may simply upload a blank page as Supplemental Document A in the online application. An audition is required for admittance into this certificate. Following submission of your application to the Graduate School, you should submit the Graduate Audition Request form.

For more information about this certificate, contact Prof. Steve Haines (sjhaines@uncg.edu).

Post-Baccalaureate Certificate in Music Education
The purpose of this certificate is to provide post-baccalaureate students and/or professionals with knowledge and skills needed to apply principles of music education to a variety of musical careers. Applicants must already have an undergraduate degree in music. Since no supplemental documents are required for admission, applicants may simply upload a blank page as Supplemental Document A in the online application.

For more information about this certificate, contact Dr. Patricia Sink (psink@triad.rr.com).

Post-Baccalaureate Certificate in Musicology (Historical)
This certificate provides students with the opportunity to study music history in greater depth in a structured program, preparing MM and DMA students to teach courses requiring music history knowledge, thus enhancing their marketable skills. It also prepares other graduates of BA or BM programs for further graduate study in musicology and enhances the employability of students with an interest in public sector fields and arts administration. The objectives of the Post-Baccalaureate Certificate in Musicology are to:

• increase cultural awareness and understanding of the Western art music tradition in relation to non-European musical traditions;
• develop practical skills for teaching music history in the classroom; and
• develop research and writing skills in the field of music history.

The program is open to students with a BA, BM or other undergraduate four-year degrees who meet admission requirements. Additionally, it is open to UNCG students enrolled in MM, DMA and PhD programs in the School of Music, Theatre and Dance. In addition to the application materials required by The Graduate School, applicants must:

• pass the music history diagnostic exam required of all incoming degree-seeking music graduate students with a score of 70% or better;
• provide a statement of intent that outlines the candidate’s background, interests, and goals in musicology;
• provide a writing sample that demonstrates intellectual engagement with music; and
• interview with participating faculty.

For more information about this certificate, contact Dr. Joan Titus (j_titus@uncg.edu).
Post-Baccalaureate Certificate in Music Theory
The purpose of this certificate is to provide students and/or professionals with knowledge and skills needed to apply principles of music theory to a variety of musical careers. An earned Bachelor’s degree in Music is required. All applicants must score at least 75% on the graduate theory diagnostic exam.

For more information about this certificate, contact Dr. Adam Ricci (adamricci@uncg.edu).

Post-Master’s Certificate in Music Theory Pedagogy
Current doctoral students in music at UNCG may apply to the Post-Master’s Certificate Program in Music Theory Pedagogy. The purpose of this certificate is to provide the student with knowledge and skills necessary to be successful teaching music theory and ear training in higher education. Most of the 14 hours can be taken as requirements or electives within the doctoral degree program. Since no supplemental documents are required for admission, applicants may simply upload a blank page as Supplement Document A in the online application.

For more information about this certificate, contact Dr. Adam Ricci (adamricci@uncg.edu).
Assistantships and Fellowships

Graduate Assistantships
The majority of financial aid available to degree-seeking graduate students is in the form of a Graduate Assistantship. Graduate Assistants receive competitive stipends ($5,350/year for Master’s degrees and $9,350/year for Doctoral degrees) and many, but not all, receive tuition waivers. There are two different kinds of waivers, In-State and Out-of-State. You may receive one or both of these depending upon your GA award.

Regardless of the type of waiver offered, all students must pay University Fees. Additional student fees are not covered by any waiver.

Each Graduate Assistant has a work assignment of 20 hours per week. The assignments are directly related to our institution’s teaching, research, service, and administrative operations. Department Chairs make the assignments in consultation with the faculty and in keeping with the student’s skills and interests. Recipients must be full-time students during the entire appointment period of the award. UNCG reserves the right to change a student’s assignment at any time.

The deadline for graduate assistantship consideration is February 27, 2017.

The graduate application and audition must be completed by this date. Students must also complete and return a Graduate Assistantship Application through one of two methods:

- submit the online Application for Graduate Assistantship, or
- download the PDF Application for Graduate Assistantship and submit this form along with your other application materials.

An on-campus audition or interview is required for all Graduate Assistant applicants.

Applicants to Music Education degrees who are interested in an assistantship should contact Dr. Patti Sink (pesink@uncg.edu).

Applicants to Music Performance degrees should contact the instructor(s) for their respective instrument/voice areas for information on assistantship availability.

Assistantships in Music Studies are available to students applying for Music Studies degrees AND for eligible students applying for Education or Performance degrees. Qualifications for assistantships in Music Theory include a superior academic record, strong keyboard, vocal and aural skills, and advanced coursework in theory. These assistantships require an interview with members of the theory faculty. You should review the Interview/Audition Guidelines for Graduate Assistantships in Music Theory prior to contacting Dr. Adam Ricci (adamricci@uncg.edu) to schedule your interview.
Fellowships
The UNCG Graduate School offers a limited number of fellowships to students with high GPAs and GRE scores. These are campus-wide awards and are quite competitive. Each year, a small number of music students receive the largest awards, which are $20,000 per academic year plus tuition waivers. While Graduate Assistantships require a 20 hour per week work assignment, there is no work assignment associated with the first year of the fellowship. Recipients must be full-time students during the entire appointment period of the award.

The deadline for fellowship consideration is usually in early-February. For additional information, please contact your Department Head (Music Education applicants should contact Dr. Patti Sink, pesink@uncg.edu; Music Performance applicants should contact Dr. Dennis AsKew, dwaskew@uncg.edu; Music Studies applicants should contact Dr. Gavin Douglas, gdouglas@uncg.edu) no later than February 1, 2017. Interested students must have completed the application and audition process and be fully admitted to UNCG prior to being nominated for any fellowship. Students may be asked to complete a FAFSA for some fellowships.

To have the best chance of receiving a fellowship, the graduate application, Graduate Record Exam (GRE), and audition should be completed prior to February 1, 2017.
Music Faculty

Peter Alexander, EdD, Dean
Kelly J. Burke, DMA, Associate Dean, Professor of Clarinet

Aaron Allen, PhD, Associate Professor, Musicology
*Dennis Askew, DMA, Professor, Tuba and Euphonium (Performance Dept. Head, Brass Area Coordinator)
+Marjorie Bagley, MM, Professor, Violin (Strings Area Coordinator)
+Mary Ashley Barret, DMA, Professor, Oboe (Performance Dept. Associate Head)
Erika Boyesen, DMA, Assistant Professor, Flute
+Robert Bracey, DMA, Professor, Voice (Voice Area Coordinator)
Craig Brown, MM, Lecturer, Bass
Michael J. Burns, DMA, Professor, Bassoon (WW Area Coordinator)
Guy Capuzzo, PhD, Associate Professor, Music Theory
J. Revell Carr, PhD, Associate Professor, Ethnomusicology
Gregory Carroll, PhD, Associate Professor, Music Theory, Composition, Music Appreciation
Mark Clodfelter, MM, Professor, Trumpet
Joseph DiPiazza, DMA, Professor, Piano
+Gavin D. Douglas, PhD, Associate Professor, Ethnomusicology (Music Studies Dept. Head)
James Douglass, DMA, Associate Professor, Accompanying, Vocal Coach
Chad Eby, MM, Associate Professor, Jazz Studies
+Mark Engebretson, DMA, Professor, Composition, (Composition Area Coordinator)
Jeff Ensign, PhD, Lecturer, Music Theory
Alexander Ezerman, DMA, Associate Professor, Cello
Kevin M. Geraldi, DMA, Associate Professor, Instrumental Conducting (Director of Orchestras)
Lorena Guillen, PhD, Lecturer, Musicology
Steve Haines, MM, Associate Professor, Jazz Studies (Director, Miles Davis Program in Jazz)
Donald Hartmann, DMA, Professor, Voice
Donald Hodges, PhD, Professor (Director, Music Research Institute)
David Holley, MM, Professor, Voice (Director of Opera)
Greg Hyslop, BM, Lecturer, Jazz Guitar
Elizabeth Keathley, PhD, Associate Professor, Music History
*Randy Kohlenberg, PhD, Professor, Trombone (DGS, Dept. of Music Per.)
Andre Lash, DMA, Lecturer, Organ
Brandon Lee, MM, Assistant Professor, Jazz Studies
Carla LeFevre, DMA, Professor, Voice
Kyoo Hye Lim, DMA, Lecturer, Piano
John R. Locke, EdD, Professor, Instrumental Conducting (Director of Bands)
Fabian Lopez, DMA, Associate Professor, Violin
Rebecca MacLeod, PhD, Associate Professor, Music Education
Constance McKay, PhD, Associate Professor, Music Education
Andrea Mumm, MM, Lecturer, Harp
David L. Nelson, PhD, Professor, Music Theory
Brett Noeker, PhD, Associate Professor, Music Education
Clara O’Brien, MM, Associate Professor, Voice
Carole Ott, DMA, Associate Professor, Choral Conducting (Associate Director of Choral Activities)
Abigail Pack, DMA, Associate Professor, Horn
Scott Rawls, DMA, Associate Professor, Viola
*+Adam Ricci, PhD, Associate Professor, Music Theory (DGS, Dept. of Music Studies; Theory Area Coordinator)
Kailan Rubinoff, PhD, Associate Professor, Musicology
Alejandro H. Rutty, PhD, Associate Professor, Composition
+John Salmon, DMA, Professor, Piano (Keyboard Area Coordinator)
+Patricia Sink, PhD, Associate Professor, Music Education (DGS, Dept. of Music Education)
Dmitry Sitkovetsky, Visiting Distinguished Professor, Violin and Conducting
Steven Stusiek, DM, Professor, Saxophone
Anthony Taylor, DMA, Associate Professor, Clarinet
Thomas Taylor, MM, Lecturer, Jazz
Joan Titus, PhD, Associate Professor, Musicology
Nancy Walker, DM, Professor, Voice
Jennifer S. Walter, PhD, Associate Professor, Music Education
Robert A. Wells, DMA, Associate Professor, Voice, Vocal Pedagogy
Eric Willie, DMA, Assistant Professor, Percussion
Andrew Willis, DMA, Professor, Piano, Fortepiano, and Harpsichord
Rebecca Wilt, MM, Lecturer, Vocal Coach
Justin Worley, DMA, Lecturer, Athletic Bands, Tuba and Euphonium
+Welborn E. Young, DMA, Associate Professor, Choral Conducting (Director of Choral Activities)
Inara Zandmane, DMA, Staff Accompanist

*Department Head
^Director of Graduate Studies
+Area Coordinator