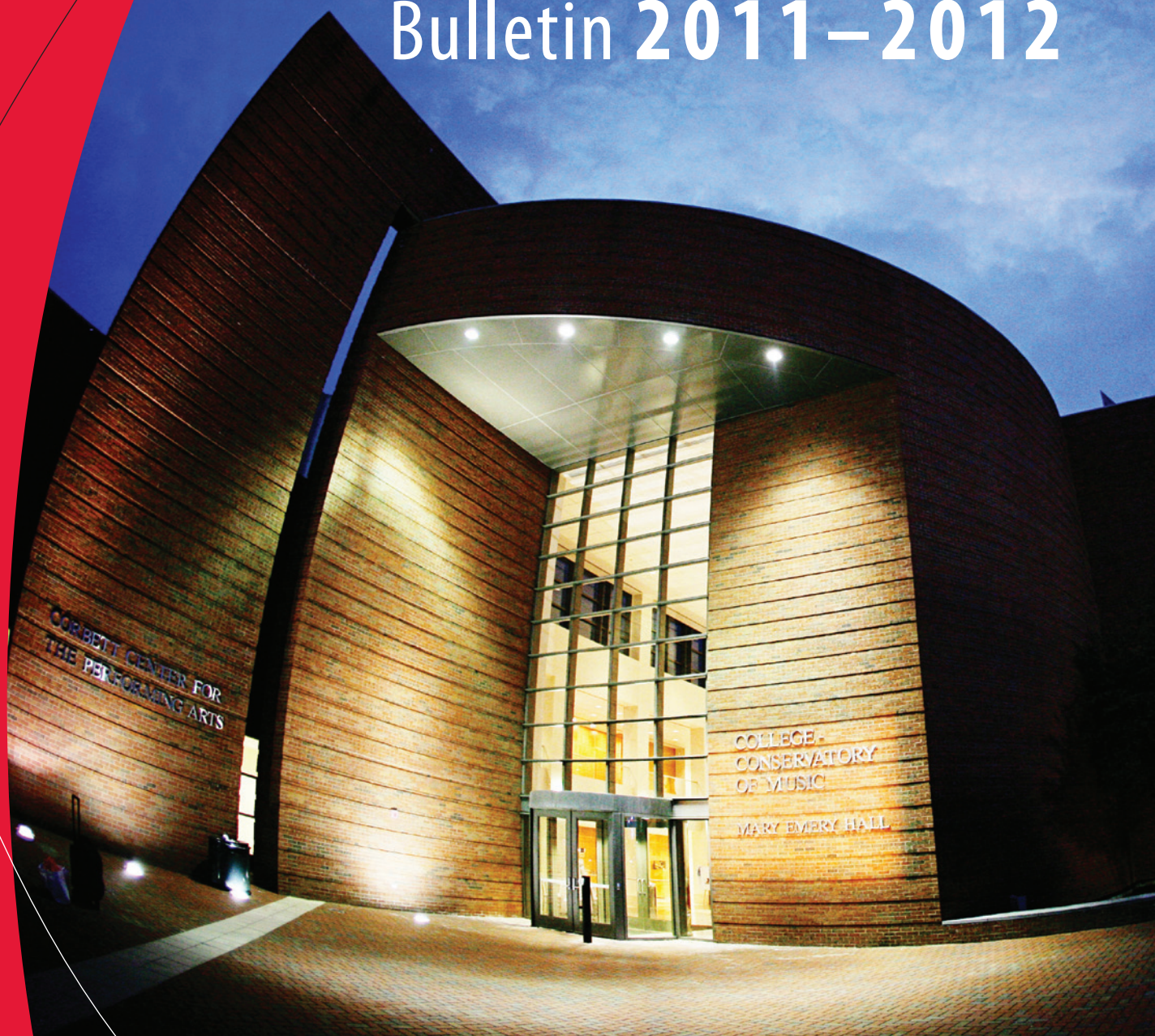


College-Conservatory of Music

Bulletin 2011–2012





COLLEGE-CONSERVATORY OF MUSIC



ABOUT THE COLLEGE

Administrative Officers — 2011–2012

Peter Landgren, BM, *Dean*

Terrell Finney, MFA, *Associate Dean for Academic Affairs and
Director of Graduate Studies*

Paul R. Hillner, MM, *Sr. Assistant Dean for Admissions and Student
Services*

Andrea Fitzgerald, *Sr. Assistant Director, Undergraduate
Admissions and Scholarships*

Mark Palkovic, MLS, MA, *Music Librarian*

Karen Tully, *Director of External Relations*

Jane Whipple, *Administrative Secretary to the Dean*

Accreditation

Both of the College-Conservatory of Music's founding schools (the Cincinnati Conservatory of Music and the College of Music of Cincinnati) were charter members of the National Association of Schools of Music (NASM). All theater programs are accredited by the National Association of Schools of Theater (NAST), and the University/Resident Theater Association. The dance program is accredited by the National Association of Schools of Dance (NASD). The requirements for entrance and graduation in all music programs, arts administration, dance and theater programs as set forth in this Bulletin are in accordance with the published regulations of those accrediting agencies. The Preparatory Department holds nondegree granting accreditation by NASM.

Refer to CCM Web site for more current information: www.ccm.uc.edu.

College Mission Statement

The University of Cincinnati College-Conservatory of Music (CCM) is an educational institution for the performing arts, electronic media arts, composition, scholarship, and pedagogy within a comprehensive public university. The synergy between the conservatory and the university gives the college its unique character and defines its mission:

- To inspire and enable students to attain the highest artistic levels and mastery in their respective fields;
- To prepare professionals in the areas of performance, composition, research, music teacher education, electronic media/broadcasting, theater design and production, and arts administration for careers in the 21st century;
- To foster artistic, creative, and intellectual exchange within CCM and throughout the university through interdisciplinary collaboration, study, research, and public forums;
- To provide appropriate opportunities for the general university student to participate in and appreciate the performing and electronic media arts;
- To maintain and further develop a national and international reputation while serving the people of the State of Ohio and functioning as an integral part of a city with strong traditions in the arts and broadcasting.

FACILITIES

September 1999 marked the conclusion of a five-year building and renovation project that now provides CCM faculty and students state-of-the-art teaching, rehearsal and performance facilities. The new "CCM Village" comprises four buildings ring-ing a central plaza:

- **Dieterle Vocal Arts Center**, a result of the gift of Louis and Louise Nippert, opened in January 1995 and is home to the Voice, Opera, Choral, and Accompanying departments. It boasts 19 faculty studios, three private coaching rooms, a

120-seat choral rehearsal room and the Nippert Rehearsal Studio, a grand opera scale rehearsal space that also serves as a performance venue for workshops and concerts. The center is also the location of the Italo Tajo Archives, which are open by appointment to students, scholars and others interested in the musical life of this noted artist who served on the faculty of CCM.

- **Memorial Hall**, which served as one of the first dormitories on the UC campus, was completely renovated in 1996 and now houses teaching studios for piano, harpsichord, strings and winds, plus practice rooms, chamber music rehearsal rooms and electronic music studios. The building retains its original charm with its sloping ceilings, fireplaces (nonworking) in many of the studios, and gargoyles, towers and turreted balconies on the exterior. Memorial is connected to the Corbett Center for the Performing Arts by a first- and second-floor walkway.
- **Corbett Center for the Performing Arts** is the heart of the performance activities of CCM. The history of CCM facilities has long been tied to the generosity of Patricia and J. Ralph Corbett, and the Corbett name is much in evidence throughout the facility. The complex includes Corbett Auditorium, Patricia Corbett Theater, Watson Recital Hall, a studio theater and the Theater Production Wing, as well as faculty offices and studios of the drama and Musical Theatre departments and the Dance Division.
- **Corbett Auditorium** — a \$5 million renovation has transformed the 740-seat hall into a luxurious theater. This proscenium theater, fully equipped with complete stage and lighting facilities for the presentation of choral, orchestral, and various wind ensemble concerts, ballet, opera, Musical Theatre, and recitals, also contains a three-manual Harrison and Harrison organ of 60 ranks. Fiber optic connections to the new Electronic Media Division central control room make possible audio and video recordings and broadcasts of the live performances.
- **Patricia Corbett Theater** — this 400-seat modified thrust theater is the primary venue for opera, drama, and Musical Theatre and dance performances. It contains a large Casavant Tracker organ.
- **Watson Recital Hall** — also recently renovated, this 140-seat recital hall contains a Balcolm and Vaughan organ of 44 ranks, a gift of John and Joan Strader of Cincinnati.
- **Cohen Family Studio Theater** — one of two additions to CCM's performance venues, this flexible-use space will allow for innovative and nontraditional presentations of dramatic workshops, dance, small music ensembles and multimedia collaborations through a system of movable balconies, floor levels and audience seating areas.
- **Theater Production Wing** — this addition to the CCM complex includes an 8,500 sq. ft. scene shop, a 3,000 sq. ft. costume shop, wig, make-up and prosthetics studios as well as a design and drafting studio, lighting lab, CAD drafting stations and sound design studios. The wing also houses the jazz department's teaching studios, rehearsal rooms, MIDI lab and library.

- **Mary Emery Hall** — completely rebuilt but remains the college's primary teaching and administrative center. The CCM Admissions Office and the college office are located in Mary Emery Hall, as well as faculty offices and classrooms. In the north wing of the building is located the Electronic Media Division with state-of-the-art audio, video and computer studios and labs.

Werner Recital Hall — with its soaring height and superb acoustics seats 300 in an intimate arrangement designed especially for solo recitals and small chamber music performances.

A 450-car garage located under Mary Emery Hall serves the entire CCM Village.

The Gorno Memorial Music Library, located in Blegen Library immediately adjacent to the CCM Village, contains more than 185,000 volumes, including books, music scores, periodicals, microforms, and audio and video recordings. In addition, the library provides access to a wide variety of music research databases. The acquisitions policy of the library is ambitious, wide-ranging, and dedicated to the support of all programs offered. In addition to an excellent reference collection and impressive holdings in scholarly editions, the library is also proud of its collection of performance materials. The collection includes solo song literature; vocal scores of operas, oratorios, and musicals; chamber music; and solo instrumental works. The library's special collections include the Helm Collection of rare books and music, the Anatole Chujoy Dance Collection, the Wurlitzer collection of rare 18th- and 19th-century chamber music, and the Leigh Harline Collection of film and television music.

A computer laboratory offers ear training and music notation software. The library subscribes to six major online music services, providing 24/7 access to over 700,000 tracks of digital audio and over 50,000 digitized music scores.

DIVISIONS OF THE COLLEGE

Composition, Musicology and Theory

Joel Hoffman, Division Head

The Division of Composition, Theory, History and Literature provides students with a knowledge of music both past and present. In addition, students study the various analytical and compositional procedures of music. The division serves as a resource for all music students, and especially serves its own majors, enriching the already active musical atmosphere of the college.

The CCM Center for Computer Music contains UNIX (Silicon Graphics and Linux) workstations, Macintosh computers and MIDI hardware running a variety of public domain and commercial applications. Three smaller studios are for recording, sampling, composition and programming applications for composition and improvisation. Two larger studios are class-

rooms and labs for composition, work with performance and live processing, and sound and animation composition with Softimage Creative Environment.

Dance

Shellie Cash, Division Head

CCM, formerly the Conservatory of Music, was the first music school in the nation to offer courses in classical ballet. The Dance Division continues to be a professional ballet school offering a bachelor of fine arts degree. The program is designed for the developing dance professional who seeks technical training and artistic stimulation through a rigorous academic and studio curriculum.

Dance majors have many performance opportunities, which includes a main-stage performance each quarter. Ballet Ensemble features works by dance faculty and guest choreographers. The CCM Ensembles and Conducting Division provides live orchestral accompaniment for selected concerts. The Choreographers' Showcase, which is held in the spring, provides choreographic experimentation and additional performing opportunities. Qualified dance majors may also have opportunities to perform in CCM Opera, Cincinnati Ballet and other professional dance companies in the region, such as Dayton Ballet and Kentucky Ballet Theater.

Electronic Media

Marjorie Fox, Division Head

The Division of Electronic Media was founded in 1936 as the Radio Extension of the College of Music of Cincinnati. Under the patronage of Mrs. Helene V. Wurlitzer, the division was designed to give music students an insight into the ever-expanding field of radio broadcasting. Today, the Electronic Media Division (EMD) acknowledges the many facets of a most diverse media field. Its graduates find employment in radio, television, the cable industry, the burgeoning telecommunications sector, in multimedia, advertising and public relations.

To support such a dynamic educational environment, the EMD maintains *The Walter and Marilyn Bartlett Television Production Center* consisting of a full multi-camera television studio and control room; master control facilities that tie in closed-circuit cable channel and remote camera setup positions from all CCM performance venues; Avid non-linear editing suites configured with Adobe Photoshop and After Effects and S-VHS, DVCPPro and BetaCam SP feeder and mastering decks; Panasonic DVCPPro camcorders, lighting and grip equipment for field production; multiple Panasonic S-VHS camcorders and multiple S-VHS online and offline analog editing bays.

The J. Ralph Corbett Audio Production Center offers digital and analog tape multitrack studios as well as computer-based hard-disk digital recording formats. Three control rooms surround a 1400 sq. ft. studio with two isolation booths. The digital

audio recording facilities incorporate the super CD standard (24 bit/96kHz) and up to 56 tracks of digital multitrack capabilities. A complete complement of professional digital and tube outboard equipment support a wide array of studio quality microphones.

The Judy and Jim Van Cleave Multimedia Laboratory consists of 11 networked Macintosh workstations equipped with DV camcorders, image scanners and graphic tablets. The workstations feature software capable of creating and manipulating digital audio and video materials that can be presented on a workstation, a CD or DVD, or presented on the Internet.

The EMD's news facilities include a dedicated studio and control room with an adjacent, fully equipped electronic news room. The division's regularly scheduled news feature program, *Uptown*, is produced here and aired over the closed-circuit cable channel, TV4. *The Lawrence A. Leser Newsroom* features the Comprompter PC-based news production and automation system, dedicated field production equipment, two S-VHS editing bays, a satellite and recording system to receive feeds from CNN and other outside sources and multimedia computers for the production of news Web sites.

The Jack and Joan Strader Radio Center, a closed-circuit cable radio station, a teleconferencing facility, and the TV cable channel 4, all provide for the necessary distribution of recorded material. A support staff for ongoing operations assures the execution of successful day-to-day activities in the E-Media Division.

Ensembles and Conducting

Earl Rivers, Division Head

In both the choral and instrumental areas, the Division of Ensembles and Conducting offers a variety of performance experiences for all majors. Choral opportunities include Chamber Choir, Chorale, and Men's and Women's Choruses for the general university population. Instrumental ensembles include two full orchestras, two wind ensembles, two jazz ensembles, 10 jazz combos, brass choir, woodwind ensemble, 18th-century music ensemble, contemporary music ensemble, percussion ensemble, classical guitar ensemble, and numerous chamber groups for both string and wind instruments. Student conductors in choral, orchestral, and wind programs also have excellent opportunities for training and developing rehearsal and performance skills through a variety of ensembles.

Keyboard Studies

Roberta Gary, Division Head

Offering students a variety of performing opportunities and study with a renowned faculty, the Keyboard Studies Division has degree programs in piano, organ, harpsichord and collaborative piano. In facilities that include 200 pianos, eight harpsichords, a fortepiano, a clavichord, eight pipe organs, separate practice rooms for keyboard majors and three tradi-

tional performance halls plus several other performing spaces, students will find an environment conducive to improving their musical and performing skills and to preparing themselves for professional careers.

Music Education

Ann Porter, Division Head

Music education programs at the University of Cincinnati's College-Conservatory of Music grew out of the rich musical and educational traditions of the "Queen City of the West." Today, the Music Education Division continues the traditions begun well over a century ago. The division, drawing upon widely varied institutional and community resources, offers bachelor's, master's and doctoral degrees. Through an outstanding artist-faculty, challenging curriculum, superb ensembles and excellent facilities, students pursuing degrees in music education are provided with an incomparable program of professional preparation.

Opera/Musical Theatre/Drama/Arts Administration (OMDA)

Alan Yaffe, Interim Division Head

Few schools offer more comprehensive training programs for opera singers, Musical Theatre performers, actors, directors, designers, technicians and arts managers than does the College-Conservatory of Music. Utilizing a superb faculty of professional artist-teachers, CCM's programs in opera, Musical Theatre, drama, arts administration and theater design and production attract remarkably talented students from around the world. Students in the OMDA Division have the opportunity to participate in a wide-ranging scope of degree programs, classes, major productions, workshop productions, master classes, summer projects and professional internships. Students are exposed to a wealth of learning opportunities, thanks not only to the sharing of resources among all the programs within the division, but also through interaction with other divisions at CCM. In addition to the opportunities listed above, the division produces a summer opera festival in Spoleto, Italy.

The University of Cincinnati is a member of the National Association of Schools of Theatre (NAST) and the University/Resident Theatre Association (U/RTA).

Performance Studies

David Adams, Division Head

Offering students a variety of performing opportunities and study with a renowned faculty, the Performance Studies Division includes degree programs in classical guitar, all orchestral instruments and voice.

All performance majors receive weekly lessons as well as support classes in the pedagogy and repertoire of their instruments. Board examinations before a panel of area faculty

occur annually or semi-annually. All performance majors must participate in appropriate ensembles which provide valuable learning experiences in addition to the private studio work. The performance major culminates in the senior year with the presentation of a recital, required of all performance majors.

Preparatory Department

Amy Dennison, Department Head

The preparatory department has been a part of the College-Conservatory of Music since its founding, offering private lessons, classes and ensembles in music, dance and theater for students of all ages and levels. These classes and lessons are open to university students on a noncredit, fee basis. For further information and a brochure describing complete offerings, please contact the preparatory department at 513-556-2595.

Noncredit Music Lessons

Students may take private music lessons for no credit for a fee through the CCM preparatory department. These lessons may be in piano, organ, harpsichord, guitar, theory, composition, voice and all orchestral instruments. Noncredit dance lessons are also available.

COLLEGE RELATED EXPENSES

Undergraduate/Graduate Tuition & Fees (2011–2012)

	In-State	Out-Of-State
Full-time quarterly tuition rate — Baccalaureate	\$3,708	\$8,549
Full-time yearly tuition rate — Baccalaureate	\$11,124	\$25,647
Part-time tuition rate — Baccalaureate	\$290/cr. hr.	\$693/cr. hr.
Full-time quarterly tuition rate — Graduate	\$4,802	\$8,510
Full-time yearly tuition rate — Graduate	\$14,406	\$25,530
Part-time tuition rate — Graduate	\$457/cr. hr.	\$828/cr. hr.

Room and Board (www.uc.edu/housing)

Undergraduate in residence hall	\$5,799–\$7,497 per year
Meal Plan	\$3,786–\$3,981 per year*

*Includes \$100 on your Bearcat Campus Card, which is a debit card feature of the university ID card. Students deposit money into their Bearcat Card account, then use their photo ID to purchase a wide variety of goods and services on campus.

Student Health Insurance (www.med.uc.edu/uhs)

Student Only \$1,587 per year

All rates are subject to change by the Board of Trustees.

For more information, visit the Student Financial Aid Web site at www.financialaid.uc.edu/costs.html.

Key Deposit

Students currently are required to pay a deposit of \$30 for the use of keys to certain locked areas in CCM buildings. Areas include: large-instrument storage rooms, organ practice rooms, piano major/concentration practice rooms, and certain classroom areas for graduate teaching assistants.

Ensembles

Participants in choral ensembles must obtain a "CCM Choral Folder" with a \$10 deposit, refundable at the completion of the quarter or academic year.

Insurance

University insurance does not cover personally owned property. Be sure that your instrument(s), music, etc., are covered for loss or damage by personal or family insurance. If there are questions, please contact your local insurance agent.

FINANCIAL AID AND SCHOLARSHIPS

Undergraduate

General University Financial Aid (Need Based)

All applicants for financial aid based on need MUST apply to the University Student Financial Aid Office. General information concerning scholarships, other forms of financial aid, and procedures for filing applications may be found in the university's viewbook distributed by the University Office of Admissions. New applications and new financial aid forms must be filed *each year by March 1* for need based aid. For general university scholarships the application deadline is *December 1*.

CCM Scholarships (Talent/Merit Based)

All applicants to the College-Conservatory of Music are automatically considered for a scholarship based on ability as demonstrated at the admissions audition/interview and academic review. Applicants must complete all university and CCM admissions procedures for awards, which range from partial to full instructional fees.

Scholarships are awarded for one year and are renewable subject to the following conditions:

1. Maintenance of a cumulative grade point average of 3.0 on a 4.0 scale. *Freshmen*: must maintain a cumulative grade point average of 3.0 on a 4.0 scale by the completion of the first year of study. *Transfers and returning students*: must maintain a cumulative grade point average of 3.0 on a 4.0 scale at the completion of each quarter.
2. The registration and completion of at least 12 credit hours each quarter of the academic year.
3. Satisfactory performance for the faculty through board appearances in the student's area, and evidence of continued progress, development and ability in that area.

It is also expected that students demonstrate desirable citizenship in the academic community of CCM, contributing reasonable time and service.

Normally, CCM scholarships are not awarded to students whose enrollment exceeds four years. However, students who are pursuing a double major or a double degree program or who have had a change of major after the sophomore year will be considered for fifth-year awards.

Students who do not receive College-Conservatory of Music scholarships as freshmen will continue to be eligible and may be recommended for scholarship at any time while pursuing a degree at CCM. Current CCM students who wish to be considered for aid on the basis of financial need must apply to the University Student Financial Aid Office.

In accordance with the Code of Ethics of the National Association of Schools of Music, the acceptance of financial aid or scholarship by a candidate is considered a declaration of intent to attend the institution, and each candidate will be so informed. The code further declares that such a student may not consider any other offer from an institutional member of the NASM/NASD/NAST except with the expressed consent of the music executive of the first institution. Similarly, a transfer applicant who is currently receiving financial assistance cannot be considered for a CCM scholarship without permission from the head of the department from which the transfer is being made.

Scholarships from various endowments designated for specific areas of study are awarded each year. Some of these scholarships are determined by competition each spring; others are awarded by committee action on the basis of talent and merit, academic record, and service.

Graduate

Need-Based Aid

While assistantships and scholarships are awarded to qualified CCM students, there are other sources of aid which should be investigated. Student loans and federal College Work-Study

programs are awarded by the University of Cincinnati's Student Financial Aid Office and are based solely on financial need. Applications and information must be obtained directly from the University Financial Aid Office. It is highly recommended that all CCM applicants apply for need-based aid as soon as possible. Applicants are urged to apply for loans and work-study at the same time they are seeking scholarships or assistantships. *March 1* is the priority deadline.

Graduate Awards

University Graduate Scholarships. These university-sponsored scholarships provide for partial to full instructional fee and nonresident surcharge of the student and are usually awarded for three quarters plus the subsequent summer quarter on the basis of scholarly achievement and performing ability. [Students holding university graduate scholarships also must pay the general fee each quarter and any other fees assessed by the university.]

In order to be considered for a scholarship, applicants must be admitted unconditionally (minimum 3.0 GPA) and receive positive recommendation from the faculty in the major program of study. The scholarships are then awarded by the CCM Graduate Admissions and Awards Committee.

University Graduate Assistantships. These awards cover full tuition plus a maximum stipend of \$8,280–\$9,100 depending on the level of study. The graduate assistantship also includes payment for the quarterly general fee. A personal interview in Cincinnati is generally required for consideration. Graduate assistantships may be available in the following areas:

- Theory (teaching)
- Composition (teaching)
- Music History (teaching)
- Choral Conducting
- Orchestral Conducting
- Wind Conducting
- Jazz Studies
- Music Education (teaching)
- Instrumental Techniques (teaching)
 - string, brass, woodwinds
- Arts Administration
- Theater Performance
- Theater Design and Production
- Opera Coaching and Accompanying
- Studio Accompanying (vocal and instrumental)
- Musical Theatre Accompanying
- Piano
- Organ
- Classical Guitar
- Opera Production
- Administrative Assistants
- All Orchestral Instruments

In order to be considered for a graduate assistantship, applicants must be admitted unconditionally and receive a specific

recommendation for an assignment. The graduate assistantships are then awarded by the CCM Graduate Admissions and Awards Committee.

Scholarships, Awards and Prizes

- Sam Adams Award in Opera Performance
- Jamey Aebersold Scholarship in Jazz
- Dorothy B. Albers Memorial Fund
- William H. Albers Memorial Fund
- John Alexander Scholarship Award
- Mary Elizabeth Andrews Scholarship Award
- Mae Hagner Armstrong Scholarship
- Neil R. Artman and Margaret Straub Scholarship in Voice
- Neil R. Artman and Margaret Straub Scholarship in Theatre
 - Design and Production
- Arts Marathon Scholarship
- Virginia M. and Henry G. Baker, Sr. Music Scholarship
- Walter E. Bartlett Scholarship Award
- Jane M. Battaglia Scholarship Fund
- Clara and Bertha Baur Memorial Scholarships
- Laurie Beechman Memorial Scholarship
- Ben Bernstein Merit Scholarship
- William D. Black Memorial Prize in Piano
- Bob Bodley Memorial Scholarship Fund
- Ethel Ward Boeckh Scholarship in Voice
- Arthur and Beatrice Bowen Cello Scholarship
- Frank Brown Memorial Scholarship Fund
- Mildred Schaefer Brown Scholarship
- Rose H. Case Scholarship Fund
- Cincinnati Woman's Club Awards
- Clef Music Club Award
- Rildia Bee O'Bryan Cliburn Scholarships
- CNN/Time Warner Cable Intern Award
- P.E. Cope Family Scholarship Fund
- Martha Moore Crabtree Alumni Scholarship Fund
- Carl H. P. Dahlgren Endowment Fund
- Marcel J. Dandois Memorial Prize in Oboe
- David Davidson Choral Conducting Scholarship Fund
- Madam Karin Dayas Memorial Scholarship Fund
- Elena DeMarco Memorial Scholarship Fund
- Emilie M. Dieterle Memorial Scholarship
- George A. Dieterle Memorial Scholarship
- Marion Lacour Dowd Scholarship in Dance
- Downey Memorial Music Scholarship Fund
- Donald D. and Mollie Drake Scholarship Fund
- Martin G. and Pearl E. Dumler Scholarship Fund in Composition
- Martin H. and Jane D. Dumler Scholarship Fund in Violin
- Electronic Media Scholarship Fund
- Engel-Lehman Scholarship for Musical Theatre
- Mary Epperson Scholarship Fund
- Mary R. Evans Scholarship Fund
- H. Wayne Ferguson Performance Award for Drama
- May Estel Forbes Scholarship Fund
- Friends of CCM Alumni Scholarship
- Jane Froman Scholarship Fund
- Eugenia Funch-Conrad Scholarship Fund

Irma Steinle Gartelman Memorial Fund
 Geraldine B. Gee Scholarship Fund
 Katherine Bauman Geis Memorial Fund
 Oscar Ghiglia Scholarship Award in Classical Guitar
 Ernest N. Glover Memorial Scholarship
 Adelene P. Gorno Memorial Scholarship
 Gorno Memorial Scholarship/Competition in Voice and Piano
 Romeo Gorno Memorial Scholarship in Piano
 Mae C. Grannis Scholarship Fund
 Catherine Guthrie Scholarship Fund
 Nita Gwyn Memorial Award in Broadcasting
 Alma M. Hall Scholarships
 David N. Hall Scholarship
 Mildred W. and Joseph B. Hall Scholarship Loan
 Vaughan R. Hedrick Performance Award
 Michael J. and Katherine Baum Hilberg Scholarship
 Hugh Hoffman CCM Scholarship Fund
 Scott Huston Memorial Scholarship Fund
 Mary Ann Hydell Scholarship
 Erik Kahlson Memorial Scholarship Fund
 William A. Kaiser Memorial Scholarship Fund
 Frank Katzenberg Memorial Scholarship Fund
 Lucille Kehoe Memorial Scholarship Fund
 Dorothy Kemp Scholarship Fund
 Dean Paul Kenty Memorial Scholarship
 Theodore and Talitha Kluver Scholarship
 William and Dorothy Kneup Scholarship Fund
 William H. Koch Bassoon Scholarship Fund
 William H. Koch Scholarship Fund
 Robert Korst Scholarship in Voice
 Bertha Krehbiel Scholarship in Piano
 Frank H. Kunkel Scholarship
 W. Harold Laster Outstanding Academic Achievement Award
 Corinne Moore Lawson Scholarship Fund
 Charles Locke Scholarship Fund
 Otto Luedeking Scholarship Fund
 Mattioli Scholarship Fund
 Amanda May Memorial Scholarship
 Jessie Strass Mayer Memorial Scholarship in Violin
 Camilla Fry McElroy Music Scholarship Fund
 Stanley and Agnes McKie Scholarship Fund
 David McLain Memorial Scholarship Fund
 Ruby Mercer Endowed Fund for Opera Awards
 John L. & Mary P. Meretta Piano Scholarship Fund
 Carl Meyer Memorial Scholarship in Piano
 Harold and Rose Mittlestat Scholarship
 Mu Phi Epsilon Achievement Award
 Mu Phi Epsilon Alumnae Chapter Award
 Mu Phi Epsilon Senior Achievement Award
 Multimedia Production Scholarship Award
 Emylou Joseph Newburger Scholarship Fund
 Donald H. Nieman Memorial Fund
 J. Brett Offenberger and Douglas E. Duckett Scholarship in
 Musical Theatre
 Ohio Federation of Music Clubs Award
 Dale P. Osborne Memorial Scholarship
 Paramount Picture Production Intern Award
 Phi Mu Alpha Student of the Year Prize
 Robert Fulton Powell Memorial Fund
 Presser Foundation Scholarship Awards
 Procter & Gamble Production Award
 Procter & Gamble Programming Student Exchange Award
 Rader Family Dance Scholarship
 Redna Production Award
 Clarence R. Reeves Scholarship Fund
 Jean S. Reis Scholarship in Piano
 Dorothy Anne Riddinger Scholarship
 Mae Rinehart Scholarship Fund
 Helen Rosenthal Scholarship Fund
 Jack Rouse Musical Theatre Scholarship Fund
 Marie Runkle Scholarship for Voice
 Nellie Saltsman CCM Alumni Loan Fund
 Dino Santangelo Memorial Scholarship
 Eric Schiff Scholarship in Honor of John Eric Anderson
 Hobart A. and Mary Edith Schoch Memorial Scholarship Fund
 Andres Segovia Scholarship Award in Classical Guitar
 Jennie Klose Seybold Memorial Scholarship Fund
 Freda K. Shocket Memorial Scholarship Fund
 Sigma Alpha Iota Alumnae Chapter Awards
 Sigma Alpha Iota Scholarship Fund
 Herbert Silbersack Scholarship Fund
 Frank Simon Scholarship Fund
 Gayle Ingraham Smith Scholarship for Strings
 Sara B. and Frederick A. Smith Scholarship Endowment
 Fenton D. Snodgrass Memorial Fund
 Selma M. and Max W. Stecker Scholarship Fund
 Frederick and Betty Wald Stix Scholarship Fund
 Allen Stout Memorial Fund
 Strader Awards in Broadcasting
 Strader Organ Scholarships
 Italo Tajo Memorial Opera Scholarship Fund
 Corwin H. Taylor Fund in Music Education
 Elizabeth Medert Taylor Scholarship Fund
 Laura Mae Titus Memorial Fund
 Margaret H. Topie Scholarship Fund
 Norman Treigle Memorial Scholarship in Opera
 James Truitte and Lester Horton Scholarship Fund
 Jack Watson Award in Music Administration
 Jack M. and Corinne R. Watson Scholarship
 James Leslie Watson Memorial Award in Broadcasting
 Maxie McLaurin Watson Memorial Fund
 Robert Weede Scholarship Prize
 Joseph and Helen Weinberger Scholarship Fund
 Bertha Langhorst Werner Scholarship Fund
 Dell Kendall Werthner Memorial Fund
 Marian L. Westerfield Memorial Scholarship
 Andrew White Endowed Scholarship Fund
 Stephen H. Wilder Fund
 Louise S. Wilshire Fund
 Earl Wrightson Award in Musical Theatre
 Helena Billings Wurlitzer Scholarship in Collaborative Piano
 Frances Perin Wyman Memorial Scholarship
 Frederick and Sylvia M. Yeiser Scholarship Fund
 Noreen Zimmerman Scholarship Award

ENDOWED CHAIRS AND SPECIAL ENDOWMENTS

The University of Cincinnati College-Conservatory of Music is fortunate to have the following endowed chairs supporting its artistic programs of excellence:

The Thomas James Kelly Distinguished Professorship.

Through the generous gift of Mr. and Mrs. Louis Nippert, the college-conservatory's first endowed chair was established. The late Thomas James Kelly (1870–1960) was a longtime member of the voice faculty of the Cincinnati Conservatory of Music with a distinguished record of service to that institution and an impressive roster of former students. Mr. Kelly's talents and interests extended beyond the walls of the conservatory and led to an equally distinguished record of community service. He was also the director of Cincinnati's Orpheus Club from 1929 until 1951. His public lectures for the symphony concerts and his lectures on music at the University of Cincinnati were a prominent part of Cincinnati's musical life for many years.

The Dieterle Chair of Music in Memory of George Andreas and Elsa Fischer Dieterle.

This chair has been established in the College-Conservatory of Music through the generosity of Mr. and Mrs. Louis Nippert, in memory of Mrs. Nippert's father and mother. Throughout their lifetime, Mr. and Mrs. Dieterle were deeply interested in all of the city's musical activities. Mr. Dieterle was an accomplished singer and prominent member of the Orpheus Club for many years. Mrs. Dieterle was a graduate of the University of Cincinnati, class of 1905. The Vocal Arts Center is named for them and their family.

Dorothy Richard Starling Distinguished Chair in Classical

Violin. Frank M. Starling honored his wife by establishing this endowed chair from the Dorothy Richard Starling Foundation. Dorothy Richard Starling studied the violin as a child and received a teacher's certificate in violin. In 1920 she was awarded a scholarship by the Cincinnati Conservatory to study with Eugene Ysaye. The following year she received the school's diploma, *cum laude*. While studying with Leopold Auer during the years 1922-1925, she played as soloist with many leading symphony orchestras.

The J. Ralph Corbett Distinguished Chair in Opera. Through the generosity of Mr. and Mrs. J. Ralph Corbett, this chair is funded from an endowment established by The Corbett Foundation in 1982. Revenues from the endowment also support related activities in opera, such as the Corbett Opera Scholarship program, student audition travel, and the development of an archive for the chair. Mr. Corbett passed away in 1988 but the foundation has continued to generously support programs in CCM.

The Patricia A. Corbett Distinguished Chair in Musical

Theatre. Believed to be the first endowed professorship in Musical Theatre in the nation, this chair was established in 1991 through the generosity of The Corbett Foundation. The chair provides assistance in the areas of student scholarships, guest professional directors, choreographers, casting directors who will participate in master classes, support of student trips for auditions, and Musical Theatre workshop productions. The Patricia A. Corbett Distinguished Chair demonstrates Mrs. Corbett's lifetime devotion to the arts and specifically her love of Musical Theatre.

Geraldine B. Gee Chair in Viola. Geraldine B. Gee was a student in the Cincinnati Conservatory of Music where she earned her bachelor of music degree in violin in 1945 and her master of music in viola in 1946, studying with violists Peter Froelich and Paul Katz. She went on to a career as principal violist with several major orchestras. Realizing that she would have been unable to afford her musical education without assistance, it is notable that the scholarships provided by the Geraldine B. Gee endowment carry on this tradition of support.

The Eminent Scholar Chair in Chamber Music. Established under the auspices of the State of Ohio Eminent Scholar Program, which seeks to bring to selective graduate programs in the state persons of national and international prominence, the Eminent Scholar Chair in Chamber Music serves as a catalyst among the various performance disciplines, inspiring collaboration in the coaching and performance of chamber music, providing leadership in teaching, and performing with student and faculty chamber ensembles both within the state and nationally.

The Jean S. Reis Endowment for Theater Design and

Production. The trustees of the Corbett Foundation have provided a generous endowment to honor their late vice president and her long commitment to CCM. It is intended to provide assistance for students in stage design, technical production, costuming, makeup, lighting, sound design and stage management in support of the national recognition enjoyed by these programs.

The Corbett-McLain Distinguished Chair in Dance.

The Corbett Foundation in 1997 provided an endowment to fund this chair honoring Patricia Corbett's commitment to supporting CCM's dance program and the memory of David McLain, former head of the dance division and artistic director of the Cincinnati Ballet. The chair provides support for scholarships, guest artists, productions, and a health and wellness initiative.

A.B., Dolly, Ralph and Julia Cohen Chair in Drama.

Established in 2002 through the generosity of the A.B., Dolly and Ralph Cohen Foundation, this chair provides training opportunities for students in the drama department through

scholarships, master classes and visits by prominent guest artists. The Cohen family has been associated with UC since the 1960s, when Mrs. Dolly Cohen created an annual Award for Teaching Excellence that today remains a significant UC tradition. One of Cincinnati's great philanthropists, Dolly Cohen received an honorary doctorate from CCM in 1967. Annual disbursements from the Cohen chair will fund scholarships and awards of excellence in honor of A.B., Dolly, Ralph and Julia Winter Cohen and CCM alumnus and Cohen family friend Danny Scholl.

Joseph Weinberger Chair of Acting. Helen Weinberger provided for the funding of this chair, named in memory of her husband Joseph, in her estate. Established in 2002, the Weinberger chair provides instruction in dramatic skills for students in the opera and Musical Theatre programs of CCM. Cross-disciplinary training among drama, Musical Theatre and opera, as well as the direction of these different media, will be a focus of the chair's activities. The Weinberger name has long been associated with UC through the Helen Weinberger Center for Drama and Playwriting, housed in the College of Arts and Sciences with collaboration from CCM drama.

ENSEMBLES-IN-RESIDENCE

Percussion Group Cincinnati

Over the past three decades, Percussion Group Cincinnati has become one of the premiere musical ensembles of its generation. This trio of virtuoso musicians has sparked the imagination of audiences and composers alike with concerts described as "aural and visual delights."

In addition to their daily rehearsal schedule, Percussion Group Cincinnati is committed to a strong teaching tradition — many of their students have gone on to careers in teaching and with major symphony orchestras. Also, a special relationship over the years with numerous contemporary composers has brought about a large body of new and often experimental percussion music which has been written for, dedicated to, or first performed by Percussion Group Cincinnati.

Cincinnati Children's Choir

The Cincinnati Children's Choir has performed with the Cincinnati Symphony Orchestra, the Cincinnati Pops, the Vocal Arts Ensemble and the Kentucky Symphony Orchestra. The choir regularly performs in Cincinnati's May Festival and has recorded with the Pops on the Telarc label. CCC has toured Germany, Austria, the Czech Republic, England, Canada and the United States, maintains its own concert series, and has performed at state, regional and national conventions for music educators. The nationally respected ensemble regularly performs with CCM choirs and orchestras and offers a lab opportunity to aspiring conductors.

STUDENT AFFAIRS

Student Guidance

In addition to the undergraduate summer orientation program of the university, the College-Conservatory of Music requires new students to meet one week prior to the official opening of the academic year. Tests used later in academic and professional counseling are administered to new music students prior to initial registration.

Although dedicated to the development of talent in the highly specialized and competitive fields of the performing arts and electronic media, the college-conservatory is genuinely concerned with the complete personality and academic achievement of its students. To this end, special guidance is offered through the college's advisory system. Each student is assigned a faculty adviser who gives professional, academic and practical counsel and guidance. In addition, students are encouraged to participate in student government as well as the many activities of campus organizations.

Student Government

The Undergraduate Tribunal and the Graduate Student Association are the university's student governing bodies which coordinate campus activities, interpret student opinion, and foster closer cooperation and understanding among students, faculty and administration. The college-conservatory is actively represented with both organizations.

Student Activities and Organizations

Professional Fraternities: The College-Conservatory of Music has chapters of national professional music sororities: Alpha Chapter of Delta Omicron, Alpha-Alpha Chapter of Mu Phi Epsilon, Delta Chapter of Phi Beta, and Eta-Iota Chapter of Sigma Alpha Iota. In addition, the national honorary sorority for college band members is represented by Theta Chapter of Tau Beta Sigma. The national music fraternity for men, Phi Mu Alpha Sinfonia, is represented by Eta-Omicron Chapter, and the national honorary fraternity for college band members is represented by the Upsilon Chapter of Kappa Kappa Psi.

NBS/Alpha Epsilon Rho, The National Broadcasting Society; AES, The audio Engineering Society; and AWC, The Association for Women in Communications, are professional student organizations designed to enrich the electronic media curriculum. Electronic media majors are encouraged to meet and talk with industry professionals, take part in product demonstrations, engage in professional recording opportunities, and/or participate in local, regional and national conventions. These professional student organizations are encouraging career development, and they provide for leadership opportunities for electronic media majors. All organizations are open to electronic media majors.

Student Code of Conduct

The University of Cincinnati Student Code of Conduct defines behavior expected of all University of Cincinnati students. The code helps assure protection for the rights of the entire campus community while promoting an academic environment conducive to learning. CCM students are expected to be familiar with and to observe the code. Copies are available in the college office, the library, and the Office of Student Affairs and online at www.uc.edu/sas. Violations of the Student Code of Conduct may lead to disciplinary procedures and sanctions up to and including dismissal.

COLLEGE POLICIES

Probation

Undergraduate

Students shall be placed on academic probation when their grade point average for any single quarter falls below 2.0, or when the cumulative grade point average, at the end of any given quarter, falls below 2.0. Students' nonacademic activities may be restricted and their course load reduced as a result of this action. Formal notice of this action will be given to the student and appropriate persons.

Students shall be placed on performance probation when a majority of the faculty in the major area, at a scheduled board examination, determine that the students' performance does not meet the minimum standards for which they are being examined.

Graduate

Graduate students in the college-conservatory will be placed on academic probation when:

1. Their grade point average for any quarter falls below 3.0;
2. Their major applied area average falls below the grade of B for any quarter;
3. When their performance does not meet the minimum standards following evaluation by a majority of their faculty in the major area at a scheduled applied board examination.

Students shall be placed on performance probation when a majority of the faculty in the major area, at a scheduled board examination, determine that the students' performance does not meet the minimum standards for which they are being examined.

Suspension and Dismissal

Undergraduate

The records of students on probation will be reviewed at the end of each quarter by the college's Performance Evaluation Board (probation committee). The following conditions will render students subject to suspension or dismissal:

1. Failure to achieve a 2.0 average for the quarter in which they are on probation.
2. Failure to achieve a 2.0 average for any three quarters of undergraduate work.
3. Failure to raise cumulative quality point average to 2.0.
4. The determination by the faculty that the students' grade point averages in any given quarter are so low that their continuation would be detrimental to their best interests and/or the university.
5. The determination by the faculty that students should be on performance probation at two successive board examinations.

Graduate

The records of students on probation will be reviewed each quarter by the director of graduate studies and representatives of the graduate faculty. The following conditions will render students subject to suspension or dismissal:

1. Failure to achieve a 3.0 grade point average during the quarter that students have been on academic or performance probation.
2. Failure to achieve a 3.0 grade point average for *any* three quarters of graduate work in either the performance area or cumulatively.
3. A negative recommendation from the combined faculty within the major area.

Appeal

The College-Conservatory of Music believes that students' rights of "due process" should be assured. Any student has the right to appeal any academic decision adversely affecting his or her status in the university. After such a decision, the student has two weeks in which to file a written appeal with the chair of the Appeals Committee.

The chair, a faculty member appointed by the associate dean for academic affairs, will review the basis for the student's appeal and, if appropriate, call a meeting of the Appeals Committee. The latter consists of two annual appointments from the faculty at large, as well as student representatives from the CCM Tribunal and the Graduate Student Association. The student bringing the appeal and the college itself are each asked to nominate an individual to sit on the Appeals Committee.

Because of the time consumed in the appeal process, a student's status will remain as indicated in the original decision until the Appeals Committee renders its decision and forwards it to the associate dean for academic affairs for appropriate action. A student dismissed or suspended is not eligible to re-enroll for the quarter in which the appeal is pending.

Students considering an appeal should contact the chair of the Appeals Committee immediately through the associate dean for academic affairs.

Music Stand Policy

Each music student is required to bring his/her own folding stand and be responsible for providing his/her own stand for any rehearsal. CCM will be responsible for providing black stands for all concerts, but we are not responsible for providing rehearsal stands.

Attendance Policies

Class attendance is the responsibility of the individual student. In applied music, ensembles and student teaching, regular attendance is required, and the instructor is free to penalize excessive absence. *No* unexcused absences will be permitted for private lessons. Students with a valid reason for nonattendance at a scheduled lesson are required to give the instructor 24-hour notice except in emergencies. If this notice is not given, students are not entitled to make-up lessons. It is the students' responsibility to meet with their private instructor at the beginning of each period of enrollment to arrange for lesson times. Unexcused absence from a final examination will result in an F for the course. If students have a valid excuse, it is their responsibility to notify the instructor *immediately*.

An instructor is under no obligation to provide a substitute or make-up examination for an unexcused absence from a regularly scheduled examination. Unexcused absence from such a regular examination may therefore result in an F for that examination.

In the case of personal, medical, or family emergencies, the student should contact the Office of the Associate Dean for Academic Affairs *immediately*.

Leaves of Absence

Students within the college occasionally receive opportunities for professional employment which necessitate their absence from school responsibilities for varying periods of time. A student, of course, always has the option to cancel the registration or to withdraw from school in order to accept professional employment.

A regular leave of absence of one full quarter, with a maximum of one calendar year, may also be granted. Requests must be submitted in writing to the Office of the Associate Dean for Academic Affairs. If approved, an application for readmission must be filed, and an audition or interview may be required. In those cases where employment is temporary and short-term, and the student wants to maintain status as a currently registered student, the student must obtain permission to accept such employment and be granted a short-term leave of absence. (Short term is defined as an extended period of time within a quarter and less than a full quarter in duration.) Forms are available through the Office of the Associate Dean for Academic Affairs.

UNDERGRADUATE PROGRAMS

Undergraduate Performer's Certificate in Violin, Viola, Cello and Double Bass

This certificate is designed only for very few, highly gifted students with exceptional professional promise, who do not easily fit into our existing undergraduate programs, due to outside engagements or competitions or a desire to achieve a certificate and not an undergraduate degree.

Minimum Requirements	Qtr. Hrs.
Applied Study in major instrument	72
Ensembles	12
Chamber Music	12
Electives	48*
	<hr/> 144

* Suggestions for electives: English as a Second Language, other languages, additional chamber music, performance management, electronic media recording, music history or music theory courses.

Additional Requirements

Students must perform at the annual performance evaluation boards according to departmental guidelines.

Four recitals (one per year), with one, possibly two recitals dedicated to chamber music as discussed with the major teacher and advisor.

GENERAL INFORMATION

Please note that the University of Cincinnati will be changing to a semester academic calendar at the beginning of the 2012–2013 school year. The degree programs described in this Bulletin will, therefore, change to their semester counterparts at that time. The CCM professional advising staff and CCM faculty advisors will provide additional assistance to students during this transition. For more information concerning the semester conversion process, please refer to the following UC website: www.uc.edu/conversion.html.

At the time this *Bulletin* is published, it may not reflect some subsequent revisions in the programs. Students should always check with their advisers for up-to-date changes which have been approved by the CCM Academic Council.

All undergraduate students must fulfill the general education requirements as established at this Web site: www.uc.edu/gened. These requirements are embedded in each of the curricula listed under each major.

All baccalaureate students must have a minimum grade point average of 2.0 in order to graduate. The minimum residency requirement for undergraduate students is three quarters with a minimum of 15 quarter credit hours each quarter. All students completing bachelor of music degree programs except those in music theory, music history or music education, shall present an acceptable senior recital in public to be graded by members of the faculty, as partial fulfillment of degree requirements.

ADMISSION TO THE COLLEGE

When to Apply

Admission to the College-Conservatory of Music is competitive. The admissions process begins after September 1 for entrance in the following fall quarter. Application deadline is December 1, except for the Musical Theatre program which is November 1.

Admission Materials

To view the current Application Handbook and additional admission materials, please go to <http://ccm.uc.edu/admissions/application.html>

First time applicants are required to submit an application fee, along with the application for admission. See Application Handbook for current fee.

Intra-university transfer applicants must file a CCM application and satisfy all freshman and transfer requirements as outlined below, and will complete a college change application.

Former students returning to CCM must submit the CCM application for readmission and the university application for admission. Music and dance applicants are required to re-audition after an absence of one year or more. In order to be considered for a place in the following year's class, applicants must follow the deadlines as indicated for new students.

Requirements for Admission

Applicants for entrance to a degree program must meet the following requirements.

Freshmen

1. Graduation from an accredited high school, generally in the top one-third of the graduating class. An official high school transcript must be submitted.
2. Sixteen units are required including:*

College Prep English	4 units
College Prep Mathematics	3 units
Science	2 units

Social Studies	2 units
Foreign Language	2 units
Fine Arts	1 unit
Additional college preparatory subjects	2 units
3 units of music ensembles or courses are highly recommended, including one unit of theory.	

3. Music, drama or dance audition to determine satisfactory potential for these programs. An interview for composition, music history, music theory, theater design and production applicants is required. An audition and an interview are required of music education applicants.
4. Recommendation, using the recommendation form or professional letters. (if required)
5. Scores from either the Scholastic Aptitude Test (SAT) of the College Entrance Examination Board, or from the American College Testing Program (ACT).

* Students deficient in no more than two of these areas may still be admitted but will be expected to complete these requirements at UC, preferably during the first year.

Transfers

1. Must satisfy freshman requirements noted above.
2. Should have a minimum of a 2.5 GPA (on a 4.0 scale) if from a four-year institution, or a 2.8 GPA (on a 4.0 scale) if from a two-year institution. Selection will be made generally from those with a 3.0 or better grade point average.
3. Must submit complete official transcripts of all college work.

International Students

In addition to the requirements mentioned earlier, international students must also adhere to the following instructions.

1. Apply BEFORE December 1 for the following fall enrollment date.
2. All international students are required to submit school transcripts that show subjects studied and grades for each of the four years of study prior to high school graduation. Because of differing school systems, if only three years were completed in a high school and the fourth year in a middle school, transcripts of subjects and grades for all four years are required. The transcripts must be translated into English and be officially certified with a seal that it is an accurate and true translation. If these instructions are not followed, the transcript will be returned to the student. In addition, students are also required to provide a high school diploma, leaving certificate, etc.
3. Forward proof of English proficiency through the Test of English as a Foreign Language (TOEFL). The University of Cincinnati has strict requirements in this area and a minimum score of 66 (internet-based), 515 (paper test) or 187 (computer-based test) on the TOEFL is essential. TOEFL applications can be obtained from TOEFL, Box 877, Princeton NJ 08540. Proof of English Proficiency can also be provided by a 5.5 minimum score on the IELTS test. If you submit a PTE (Pearson) score for this requirement, please contact the CCM Admissions Office for details.

4. Submit a taped audition by following the procedures stated in "Requirements for a Taped Audition."
5. After you are accepted, send official verification of available funding (at least \$37,848 subject to change), directly to the Office of International Services, University of Cincinnati, PO Box 210627 Cincinnati, Ohio 45221-0627. This must indicate the amount of money which the student will have to spend while attending the University of Cincinnati, and must be from a bank official.

NOTE: Because there are no foreign student loans, international students must make every attempt to obtain financial assistance from their own governments to support studies in the United States. Official notification of all funding (from private or government sources) must be forwarded to this university's Office of International Services.

After all information has been received and acceptance has been made by the College-Conservatory of Music, the I-20 form will be issued *only* by the Office of International Services. CCM does not issue these forms. All questions regarding the I-20 must be addressed to the Office of International Services (international.students@uc.edu).

Special Audition/Interview Requirements

Please refer to the CCM Application Handbook for all current audition and interview requirements. Go online to www.ccm.uc.edu, click on "Apply Now" or contact CCM Admissions at ccmadmis@uc.edu to receive a printed copy.

Transfer Credits

In the case of transfer students from member schools of the National Association of Schools of Dance, National Association of Schools of Music, the National Association of Schools of Theater, or other properly accredited institutions, credits previously earned with a grade of C or better in liberal arts courses paralleling those in the college-conservatory curriculum generally will be accepted. Transcript evaluation takes place after acceptance and prior to registration, usually during the summer preceding initial matriculation.

Acceptance of transfer credit in those major music courses specifically required for the respective degree programs will be determined by an appropriate audition or examination.

GENERAL PROGRAM REQUIREMENTS FOR UNDERGRADUATE PERFORMANCE MAJORS

Performance Evaluation

Initial Diagnostic Board

In addition to the admission requirements listed previously, each new and transfer student pursuing a program that requires a primary performance medium must appear before the appropriate Performance Evaluation Board during the opening days of the academic year.

This diagnostic board permits the faculty to review the students' performance proficiency at the beginning of their period of study at the college-conservatory. At the board, students should perform the same works as performed at their original admission audition. If they choose new material, it should be at least the same level of technical difficulty as the original repertoire.

Examination in Performance Study (Subsequent Board Appearances)

All undergraduate performance degrees conferred by the College-Conservatory of Music signify the development of a level of performance competency. To demonstrate the level of development, the faculty requires evidence of growth and accomplishment in performance. Periodic examinations for all major, concentration and secondary performance students before members of the appropriate faculty provide regular evaluation of the student's progress. Such auditions are required before a student can be considered to have progressed from one level to a higher level. Placement of students initially is accomplished at the beginning of the academic year (see Initial Diagnostic Boards).

Normally all undergraduate music, drama and Musical Theatre majors are heard twice each year at board appearances. Voice concentration students are generally heard twice a year while other concentration and secondary students are heard at least once annually.

Recital Policies

All music performance areas require a senior recital, to be performed in public and evaluated by a faculty committee. Some areas may have a junior recital requirement. Two failed recitals within a degree program constitute grounds for dismissal from that program. Program faculty have the option of granting the student another opportunity if they deem appropriate. A student is allowed to cancel a degree-required recital up to three weeks before the scheduled recital date, or by the end

of the first full week of the fall and winter quarters, whichever comes later. After the three-week deadline, only extenuating circumstances (e.g. illness; injury; sudden unavailability of a collaborative artist) are legitimate cause for cancellation. Once the deadline has passed, the student is responsible for performing the recital. The studio teacher may not intervene, unless it is to demonstrate extenuating circumstances. If a recital is cancelled after the three-week deadline, and extenuating circumstances cannot be demonstrated, the recital is considered a failed recital. The final decision in such matters rests with the division head.

Students Who Have Left Full-Time Status:

Board and Recital Policy

Bachelor of music students must satisfactorily complete degree-required recitals and boards within one calendar year after leaving full-time status.

Any extension beyond these limits is by departmental permission only. Any degree recital given by a student after leaving full-time status must be under the supervision of a CCM faculty member. The student should enroll for applied lessons during the quarter leading up to the recital, or should work with the supervising faculty member on a private basis.

Recital Attendance Policy

Philosophically, the music faculty of the College-Conservatory of Music supports the concept that attending concerts is an essential ingredient of a professional musician's training. Therefore, it is expected that students will attend recitals at CCM as part of their overall study at this institution. Each faculty member who teaches applied music has implemented a policy that reflects this attitude and has established guidelines for the number of recitals required and the effect on the applied music grade.

Secondary Piano Requirements

Secondary Piano is a requirement of the core curriculum for music majors. Students must enroll in Secondary Piano in their freshman and sophomore years without interruption until all required examinations have been passed. The course of study is consecutive. Students may not enter in the winter or spring quarters. Likewise, students must successfully complete each quarter of Secondary Piano.

Students will be given a placement examination during their first week of fall quarter during class time. If you have had one to two years of piano, register for Freshman Elementary Piano. If you have had three to five years of piano, register for Freshman Intermediate Piano. If you have over six years of piano, register for Freshman Honors Piano. If you are a transfer student, set up an audition with the coordinator of secondary piano.

Jazz Studies Major Requirements

Freshman jazz studies majors must enroll in Secondary Piano and complete the freshman minimum requirements (see previous description). They then must enroll (usually in the sophomore year) in Jazz Keyboard Skills and pass the following requirements:

1. Performance of all forms of seventh chords with extensions (9,11,13) in all keys.
2. Performance of idiomatic jazz piano voicings in six formats in tempo through common harmonic progressions around the cycle of fifths.
3. Application of above voicings to assigned tunes utilizing appropriate rhythmic comping patterns.
4. Sight reading—application of above voicings to various progressions and compositions.
5. Harmonization—creation of idiomatic chord progressions and creative harmonic substitutions to accompany a given melody.
6. Performance of a prepared piano arrangement of a tune in the standard jazz repertoire.

Ensemble Requirements

Ensemble participation is required of most music students of the college, and requirements vary with the particular degree or major. All ensembles carry one hour credit; in case of an overload (excess of 18 hours) ensembles may be taken for zero credit. Students may audition for any of the ensembles in CCM, and will be assigned to an ensemble by the faculty. The assignment will be based upon the musical abilities of the student and the musical needs of the college ensembles.

Concert Dress Code

All students must have the required attire for concert performance (e.g., choral, orchestra, band).

- Men:** black tuxedo, white shirt, black bow tie, black socks, black shoes
- Women:** long, plain black dress with sleeves, black shoes

Jazz Studies majors wear jacket and tie for big band concerts and are only required to have a tuxedo if participating in one of the non-jazz ensembles listed below.

Basic *undergraduate* ensemble requirements may be satisfied by participation in any ensemble listed below:

Instrumental Ensembles:

- Philharmonia Orchestra (16ENSM579)
- Concert Orchestra (16ENSM575)
- Wind Symphony (16ENSM582)
- Wind Ensemble (16ENSM581)
- Brass Choir (16ENSM571)
- Jazz Lab Band (16ENSM572)
- Jazz Ensemble (16ENSM573)
- Classical Guitar Ensemble (16GTAR670)

- Percussion Ensemble (16PERC670)
- Double Bass Ensemble (16DBBS670)
- Chamber Music Ensemble (16COAC673)
- Chamber Winds (16ENSM585)

Vocal Ensembles:

- Chamber Choir (16ENSM671)
- Chorale (16ENSM673)
- Chamber Singers (16ENSM672)

1. In addition to the minimum ensemble requirements for all undergraduate music degrees, students with majors or concentrations in strings, winds, brass or percussion instruments must meet the following requirements:
 - a. All BM students with a major or concentration in strings must participate in orchestra during each quarter in residence (nine quarters for BA students), as assigned.
 - b. All BM students with a major or concentration in wind, brass or percussion instruments must be in one of the following ensembles during each quarter in residence (nine quarters for BA students), as assigned:
 - Philharmonia Orchestra
 - Concert Orchestra
 - Wind Symphony
 - Wind Ensemble
 - Jazz Lab Band
 - Jazz Ensemble
 - c. Some BM programs require a second ensemble during each quarter of residence. Please refer to the specific major requirements.
 - d. All BM students with a major in jazz studies, see note under jazz studies curriculum.
2. All BM students with a major in music education must participate in a major ensemble as assigned during each quarter in residence (with the exception of the student teaching quarter). In addition, all wind, brass, string and percussion concentrations must perform for two quarters in a choral ensemble as assigned. (For a list of major instrumental ensembles, refer to 1b. above.)
3. The following ensembles are available to CCM students for elective credit only:
 - University of Cincinnati Men’s Chorus
 - University of Cincinnati Women’s Chorus
 - CCM Horn Ensembles
 - CCM Trumpet Ensembles
 - CCM Trombone Choir

Exceptions:

- a. Ensemble credit will be given to any student participating as an accompanist.
- b. A maximum of three hours of ensemble credit will be granted to undergraduate music education students for participation in either men’s or women’s chorus at the discretion of the Music Education Division.

GRADUATION REQUIREMENTS

Each candidate for a degree must apply online at www.uc.edu/commencement. If a student fails to make this application, the university will not be responsible for the student’s graduation. A minimum of one year in residence as a full-time student is required of all students wishing to apply for any degree awarded by the College-Conservatory of Music.

BACHELOR OF MUSIC PROGRAMS

All students admitted to bachelor of music degree programs (except for Jazz Studies majors) follow a basic core curriculum during their freshman year. The core curriculum enables the faculty to evaluate the potential of each student for a career in music. During the spring quarter of the first year of study, all students will be reviewed to determine eligibility for continuance in the declared major.

Special requirements: All required music courses must be completed with a grade of C- or better.

Core Curriculum

Freshman Year	Qtr. Hrs.
Theory I (16MTHC111, 2, 3)	6
Musicianship I (16MTHC115, 6, 7)	6
Music History and Literature I (16HILT111, 2, 3)	6
Major Performance Study	9
Secondary Piano Study* (16PIAN120)	3
Ensemble	3
Introduction to Conducting (16COND171)	1
Freshman English (15ENGL101, 2)	6
Academic Elective(s)	9
	49

* Class and/or private piano study determined by a secondary piano audition during orientation weeks.

During the sophomore, junior and senior years, all bachelor of music students must complete the following courses:

Upperclass Years	Qtr. Hrs.
Theory II (16MTHC211, 2, 3)	6
Musicianship II (16MTHC215, 6, 7)	6
Theory III(16MTHC311, 12)	6
Music History and Literature II (16HILT211, 2, 3)	6
Intermediate Composition (15ENGL289)	3
	27

Voice Curriculum

Core Requirements	Qtr. Hrs.
Core Curriculum, Freshman Year	49
Core Curriculum, Upperclass Years	27
Additional Requirements	
Voice Major Performance Study	36
Secondary Piano Study (16PIAN220)	3
Vocal Repertoire (16VOIC331, 2, 3)	6
Introduction to Opera (16VOIC431, 2, 3)	8
Oratorio (16VOIC541, 2, 3)	6
CCM Italian (16VOIC575, 6, 7)	9
Elementary German (15GERM111, 2, 3)	9
Elementary French (15FREN111, 2, 3)	9
Language Orientation (16VOIC101, 2, 3)	6
Vocal Pedagogy (16VOIC531, 2)	4
Music Electives	9
Ensembles (16ENSMxxx)	6
Academic Electives	9
Electives (any area)	2
	198

Further requirements:

- Each student is required to successfully complete 12 credit hours per quarter to be considered a full-time student. *Every voice major is expected to be a full-time student.*
- Anyone who does not successfully complete 12 hours in two consecutive quarters is subject to dismissal from the program by the voice faculty. Successful completion of a course is defined as having earned a grade of C- or above in a required class.
- If a "Withdrawal" from a class takes a student below the required 12 hours for two consecutive quarters, the student is subject to dismissal from the program.
- A class is taken as "Audit" does not count toward the 12 credits required to remain at full-time status.
- If by the end of the sophomore year a voice major has not successfully completed the required freshman courses, he or she is subject to dismissal from the program.

Piano Curriculum

Freshman Year	Qtr. Hrs.
Core Curriculum	49
Piano majors receive 12 credits for applied music during their freshman year and do not study secondary instruments.	
Upperclass Years	
Core Curriculum	27
Additional Requirements	
Piano Major Performance Study	36
Piano Repertoire (16PIAN331, 2, 3)	6
Accompanying/Chamber Music I (16PIAN221, 2, 3)	3
Accompanying/Chamber Music II (16PIAN321, 2, 3)	3
Introduction to Piano Pedagogy (16PIAN431, 2, 3)	6
Music Electives	14

Ensemble (16ENSMxxx)	3
Chamber Music (16COAC673 or 674)	6
Academic Electives	27
Electives (any area)	9
Introduction to the Organ (16ORGN570)	1
Piano Technology for Pianists (16PIAN621)	2
	192

Further requirements: In addition to the senior recital, the undergraduate piano major must perform a public junior recital.

Harpsichord Curriculum

Freshman Year	Qtr. Hrs.
Core Curriculum	49
Secondary Applied Study for harpsichord majors may be in any applied area.	
Upperclass Years	
Core Curriculum	27
Additional Requirements	
Harpsichord Major Performance Study	36
Keyboard Skills (16PIAN211, 2, 3)	3
Sixteenth-Century Counterpoint (16MTHC501, 2)	6
Eighteenth-Century Counterpoint (16MTHC505, 6)	6
Orchestration (16MTHC351, 2)	4
Figured Bass Playing and Improvisation (16MTHC515, 6, 7)	6
Secondary Performance Study	3
Music Electives	8
Ensemble	6
Academic Electives	36
Electives (any area)	9
	199

Organ Curriculum

Freshman Year	Qtr. Hrs.
Core Curriculum	49
Secondary Applied Study for organ majors may be piano or harpsichord.	
Upperclass Years	
Core Curriculum	27
Additional Requirements	
Organ Major Performance Study	36
Liturgical Organ Playing (16ORGN521, 2, 3)	6
Choral Conducting (16COND521, 2, 3)	9
Organ Repertoire (16ORGN531, 2, 3)	6
Organ Repertoire (16ORGN541, 2, 3)	6
Keyboard Harmony for Organists (16ORGN511, 2, 3)	6
Organ Pedagogy (16ORGN535, 6, 7)	6
Secondary Piano or Harpsichord Study	3
Ensemble	6
Academic Electives	27

Music Electives	9
Electives (any area)	6
	<hr/> 202

Strings Curriculum

	Qtr. Hrs.
Freshman Year	
Core Curriculum	49
Second Ensemble	3
Upperclass Years	
Core Curriculum	27
Additional Requirements	
Major Performance Study	36
Secondary Piano Study (16PIAN220)	3
Orchestration (16MTHC351, 2)	4
Orchestra	9
Second Ensemble*	9
String Pedagogy**	6
String Repertoire (not required for harp)	6
Harp Seminar (for harp majors only)	12
Orchestra Repertoire (not required for harp)	3
Music Electives	
8, 11†, 14***	
Academic Electives	27
Electives (any area)	5
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* To include six credit string quartet requirement.

** Not required for double bass or harp.

*** For double bass only.

† For harp only

Woodwinds, Brass, and Percussion Curriculum

	Qtr. Hrs.
Freshman Year	
Core Curriculum	49
Upperclass Years	
Core Curriculum	27
Additional Requirements	
Major Performance Study	36
Secondary Piano Study (16PIAN220)	3
Orchestration (16MTHC351, 2)	4
Music Electives	17
Major Ensemble	9
Instrumental Ensemble	6–12*
Academic Electives	36
Electives (any area)	9–15**
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* Percussion majors take Percussion Ensemble for 12 hrs.

** Woodwinds & brass take 15 hrs.

Jazz Studies Curriculum

Required Courses	Qtr. Hrs.
Major Applied Study (16XXX100)	9
Major Applied Study (16XXX200)	12
Major Applied Study (16XXX300)	12
Major Applied Study (16XXX400)	12
Secondary Piano Study (16PIAN120)	3*
Jazz Keyboard Skills (16JZST511, 2, 3)	3*
Theory I (16MTHC111, 2, 3)	6
Musicianship I (16MTHC115, 6, 7)	6
Theory II (16MTHC221, 2, 3)	6
Musicianship II (16MTHC215, 6, 7)	6
Music History and Literature (16HILT, 111, 2, 3; 211, 2, 3)	12
Jazz Improvisation (16JZST501, 2, 3)	6
Jazz Theory I (16JZST514)	2
Jazz Theory II (16JZST515)	2
Jazz Arranging for Small Ensemble (16JZST516)	2
Jazz Composition/Arranging for Large Ensemble I,II (16JZST521, 2)	6
Electronic Music, Recording and Technology Electives	6
The Business of Music (16JZST551)	3
Jazz History (16HILT544, 5, 6)	6
Ensembles (16ENSMXXX) <i>with</i>	
Jazz Combos (16JZST525, 6)	24
Freshman English (15ENGL101, 2)	6
Intermediate Composition (15ENGL289)	3
Introduction to Conducting (16COND171)	1
Academic Electives	27
Music Electives	18*
Electives (any area)	3
	<hr/> 202

* Jazz piano majors do not take Secondary Piano Study or Jazz Keyboard Skills but take six additional hours of music electives instead.

Further Requirements:

1. Continuation in the program is subject to annual review by the department faculty. A lack of progress toward fulfilling course requirements or board requirements will result in dismissal from the program.
2. Students are assigned by the faculty to performing groups (large ensembles and/or combos) each quarter depending on the abilities of the student, the needs of the performing groups, and the amount of rehearsal and performance time involved in each group.

[INSERT - Commercial Music Production Curriculum]

Classical Guitar Curriculum

Freshman Year	Qtr. Hrs.
Core Curriculum	49
Classical guitar majors receive 12 credits each year for performance study and do not study secondary instruments during their freshman year. Classical Guitar Ensemble required.	

Upperclass Years	Qtr. Hrs.
Core Curriculum	27
Additional Requirements	
Guitar Major Performance Study	36
Secondary Piano Study (16PIAN120,220)	6
Classical Guitar Ensemble (16GTAR670)	9
Choral Ensemble	3
Classical Guitar Chamber Music (16GTAR550)	3
Managing a Professional Career (16INTR610)	2
Rhythm and Eurythmics (16MTHC650)	2
Introduction to Alexander Technique	2
Classical Guitar Repertoire (16GTAR531, 2, 3)	6
Classical Guitar Pedagogy (16GTAR551, 2, 3)	6
Music Electives	6
Academic Electives	33
Electives (any area)	9
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Further Requirements: In addition to the senior recital, the undergraduate classical guitar major must present a public junior recital. Consult the Classical Guitar Handbook for specific information on the chamber music requirement.

Theory, Composition, Music History Curriculum

Majors in theory, composition, and music history are subject to the following stipulations:

1. The student must maintain a *B* average in all courses in his/her major.
2. The student must maintain an overall grade point average of 2.5 after the freshman year.
3. Continuation in the program is subject to the above criteria as well as annual review of each student by the divisional faculty. A lack of progress toward fulfilling the requirements of a degree or a lack of demonstrated potential will warrant dismissal from a particular degree program.

Theory

Freshman Year	Qtr. Hrs.
Core Curriculum	43
Theory majors are not required to take Major Performance Study. However, a Secondary Performance Study is required in the freshman year.	

Upperclass Years

Core Curriculum	27
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Additional Requirements

	Qtr.Hrs.
16th-Century Counterpoint (16MTHC501,2) OR 18th-Century Counterpoint (16MTHC505,6)	6
Orchestration (16MTHC351,2)	4
Senior Research (16MTHC431,2,3)	6

Score Reading (16MTHC521,2,3)	3
Post-1890 Analysis (16MTHC611,2,3)	9
Physics of Sound and Music (Acoustics) (15PHYS133)	3
Secondary Piano Study (16PIANxxx)	9
Composition Concentration (16MTHCxxx)	6
Music History and Literature Electives (16HILTxxx)	9
Ensemble (16ENSMXXX)	6
Foreign Language	27
Academic Electives	18
Electives (any area) (see note below)	24
	<hr/> 200

Note: Up to six credits of free electives may be taken in Secondary Performance Study.

Composition

Freshman Year	Qtr. Hrs.
Core Curriculum	49
Composition Major Study is considered synonymous with Major Performance Study.	

Upperclass Years

Core Curriculum	27
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Additional Requirements

	Qtr. Hrs
Composition Major Study	36
Orchestration (16MTHC351, 2)	4
16th-Century Counterpoint (16MTHC501, 2) OR 18th-Century Counterpoint (16MTHC505, 6)	6
Introduction to Electronic Music (16MTH571, 2, 3)	9
Score Reading (16MTHC521, 2, 3)	3
Post-1890 Analysis (16MTHC611, 2, 3)	9
Choral or Instrumental Conducting (16CONDxxx)	9
Secondary Piano Study (16PIANxxx)	9
Ensemble (16ENSMxxx)	6
Academic Electives	27
Electives (any area)	12
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Music History

Freshman Year	Qtr. Hrs.
Core Curriculum	42

Music history majors are not required to take Introduction to Conducting, or a performance music major. However, four years of performance secondary are taken in lieu of the applied major. If piano is the performance secondary, the student will not take Secondary Piano Study and the six credits (three from the core curriculum and three from additional requirements) allotted for that study are then to be taken as electives (any area). It is recommended that 27 of the academic elective credits to be taken in the fields of history, literature, and art history.

Upperclass Years

Core Curriculum	Qtr. Hrs.
Core Curriculum	27

Additional Requirements

Secondary Performance Study (three years)	9
Secondary Piano Study (16PIANxxx)	3
16th-Century Counterpoint (16MTHC501, 2) OR 18th-Century Counterpoint (16MTHC505, 6)	6
Senior Research (16HILT480, 1, 2)	6
Music History Electives (16HILTxxx)	24
History, Theory, or Composition Electives	6
Theory or Composition Electives (16MTHCxxx)	6
Ensemble (16ENSMxxx)	6
Foreign Language	27
Academic Electives	27
Electives (any area)	12
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Music Education Curriculum

During the freshman and sophomore years all music education majors take a common curriculum. Prior to the beginning of the junior year each music education major will select an area of specialization and take specific courses relating to that specialization (choral/general music or instrumental music) during the junior and senior years.

Students must participate in a *major* ensemble as assigned (according to performance concentration) during each quarter in residence. In addition, all woodwind, brass, string and percussion concentrations must perform for two quarters in a choral ensemble as assigned.

A minimum of 11 terms of applied study are required with at least two of these terms at the 400 level. Freshmen register as major; subsequent registrations are as concentrations.

Music education majors must pass the secondary piano examination which must be taken by the end of the sophomore year. (Refer to the secondary piano requirements section.)

A student who is approved by the faculty of the College-Conservatory of Music for the major in performance may complete the requirements in both the areas of music education and performance study. This program is a composite of both programs of study, and will require the equivalent of one additional year of study.

The music education faculty expects music education students to exhibit those characteristics appropriate for effective teaching throughout the program and to make satisfactory progress toward the degree. Other specific retention criteria are as follows:

1. Be in good standing, free from academic, disciplinary or musical probation;
2. Maintain the following quality point averages:
 - a. All required courses must be completed with a grade of C or better;
 - b. Minimum cumulative GPA for graduation is 3.00.

The continuous evaluation of student progress throughout the program is made possible by the quarterly audit and advising system in the Music Education Division. In addition, the progress of all students is reviewed at the completion of the sophomore year by the entire music education faculty in order to determine admission to upper division status. Failure to pass this sophomore music teaching board will result in dismissal from the program.

During the year in which they will be completing their student teaching, music education majors are required to participate at the opening of school at one of the cooperating Greater Cincinnati area elementary or secondary schools. In this September Experience, the student is given an invaluable opportunity for observation and participation in a typical public school situation. Students will participate at the beginning of their senior year unless otherwise approved by the music education faculty.

Student teaching, under the guidance of a cooperating teacher and a university supervisor, is the climax of this program. To be eligible for a student teaching assignment, students must meet the following requirements:

1. Satisfy the retention criteria listed above;
2. Have removed all unsatisfactory grades from their records (*I, U, F, N*, etc.);
3. Have successfully passed the secondary piano music education examination;
4. Have completed all required course work in the professional education and musicianship areas.

A student will not be recommended for graduation who has, in the opinion of the music education faculty, failed to demonstrate acceptable characteristics and competencies. Upon successful completion of the music education program, students are eligible for K–12 music licensure in Ohio and many other states.

State Required Testing

All music education students with ACT composite scores below 22 or SAT math and verbal total scores below 1000 must complete and pass — according to current Ohio licensure standards — Praxis I. Students should register to take this test as early as possible after entering CCM. Music education students transferring into CCM must sit for Praxis I at the first opportunity. Passing scores from the Praxis I must be on file in the Music Education Division and CCM college offices prior to admission to upper division status.

All music education students must complete and pass — according to current Ohio licensure standards — Praxis II during or before the academic year in which they student teach. (It is recommended that students complete approximately three fourths of their course work before taking the exam.) Praxis II scores as currently required by the Ohio Department of Education must be on file before a student will be permitted to

student teach and recommended for graduation and an Ohio teaching license.

The music education program consists of core courses in three areas; general education, professional education, and musicianship studies. Additional courses are defined according to the teaching specialization which the student elects at the conclusion of the sophomore year. The program is carefully sequenced, course selection for each quarter must be made in consultation with the student's assigned faculty adviser.

Core Courses

General Education	Qtr. Hrs.
Freshman English (15ENGL101, 2)	6
Intermediate Composition (15ENGL289)	3
Electives:	
Science	6
Mathematics	6
Social Science	6
Humanities	6
Additional credits in any of the above areas	9
Professional Education	Qtr. Hrs.
Introduction to Music Education (16MUED241)	2
Introduction to Music Teaching (16MUED242)	2
Voice Class I (16MUED243)	2
String Class I (16MUED245)	2
Brass Class (16MUED272)	2
Woodwind Class (16MUED273)	2
Percussion Class (16MUED274)	2
Elementary General Music Methods (16MUED341)	4
Secondary General Music Methods (16MUED373)	4
Human Development (18EDST302)	3
Human Learning (18EDST275)	3
Schooling and Teaching in America (18EDST201)	3
Challenged Learners in Society (18SPED600)	3
Student Teaching (16MUED451, 2)	12
Music Student Teaching Seminar (16MUED450)	1
Musicianship Studies	
Applied Study	25
Ensemble	11–13
Secondary Piano (16PIAN120, 1, 2; 220, 1, 2)	6
Theory (16MTHC111, 2, 3; 211, 2, 3)	18
Musicianship (16MTHC115, 6, 7; 215, 6, 7)	6
Music History & Literature (16HILT111, 2, 3; 211, 2, 3)	12
Theory III (16MTHC311, 12)	6
Introduction to Conducting (16COND171)	1

Special Requirements

Choral/General Track	Qtr. Hrs.
Choral Literature & Arranging (16MUED351)	2
Choral Methods (16MUED372)	4
Choral Conducting (16COND521, 2, 3)	9
Elementary General Music Methods II (16MUED342)	4

Music and the Humanities (16MUED575)	3
Electives, any area	5
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Instrumental Track	Qtr. Hrs.
Orchestration (16MTHC351, 2)	4
String Class II (16MUED246)	2
Instrumental Teaching Lab (16MUED271)	3
Instrumental Methods (16MUED371)	4
Instrumental Conducting (16COND511, 2, 3)	9
Electives, any area	5
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Jazz Specialization

Students may add a specialization in jazz studies to their BM in music education by electing the following additional courses.

Minimum Requirements	Qtr. Hrs.
Jazz Improvisation (16JZST501, 2, 3)	6
Jazz Keyboard Skills (16JZST511, 12, 13)	3
Jazz History (16HILT544, 5)	4
Jazz Theory I (16JZST514)	2
Jazz Theory II (16JZST515)	2
Jazz Arranging for Small Ensemble (16JZST516)	2
Jazz Ensemble* (two years)	6

* In addition to existing ensemble requirements.

Students electing this specialization may eliminate Orchestration (16MTHC351, 2—4 cr.). They will take Theory III (16MTHC341, 2) in the summer or in the senior year.

Total credits required for the degree with a specialization in jazz are 226 quarter credit hours.

BACHELOR OF ARTS PROGRAM

The degree of bachelor of arts with a major in music combines the breadth of a traditional liberal arts curriculum with a focus on both the academic and applied aspects of music. Students are reviewed by both music history and the applied performance area faculty to determine admission to this program. BA applicants should demonstrate a strong academic record (a minimum unweighted GPA of 3.0 and ACT of 24 or SAT of 1140 is recommended) and submit a 500-word personal essay. The required letter of recommendation should focus on academics, not performance. Applicants audition on one instrument only and should have at least secondary level facility in their applied performance area. Applicants must consult with the CCM Admissions Office to decide whether they are interested in the Performance Track or the Academic Track prior to applying. During this consultation, students will receive informa-

tion about concentration (Performance Track) or secondary (Academic Track) audition requirements for the specific instrument.

Bachelor of Arts-Music Majors (Academic Track and Performance Track) are subject to the following stipulations:

1. The student must maintain a *B* average in all courses in his/her major.
2. The student must maintain an overall grade point average of 2.5 after the freshman year.
3. Continuation in the program is subject to the above criteria as well as annual review of each student by the divisional faculty. A lack of progress toward fulfilling the requirements of a degree or a lack of demonstrated potential will warrant dismissal from a particular degree program.

BA Music (Academic Track)

Minimum Requirements	Qtr. Hrs.
Music Performance Secondary	12
Theory I (16MTHC111, 2, 3)	6
Musicianship I (16MTHC115, 6, 7)	6
Theory II (16MTHC211, 2, 3)	6
Musicianship II (16MTHC215, 6, 7)	6
Theory III (16MTHC311, 12)	6
Music History and Literature I (16HILT111, 2, 3)	6
Music History and Literature II (16HILT211, 2, 3)	6
Secondary Piano Study (16PIAN120, 220)	6
Senior Research (16HILT480)	6
Ensembles	9*
Music Electives**	24
Freshman English (15ENGL101, 2)	6
Intermediate Composition (15ENGL289)	3
Foreign Language	15 or 18
History	6
Humanities	3
Literature	3
Mathematics	6
Natural Science	9
Social Sciences	9
Social & Ethical Issues	3
Electives Any Area	36-39
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* As assigned. (12 hrs. for classical guitar)

** Music Electives: 12 hours from HILT or MTHC except Early Music Lab, World Music Lab, Composition Lessons, Composition Practicum, Rhythm and Eurhythmics. Independent Study and Directed Readings must be with the musicology or theory faculty. Plus 12 hours selected from a list of allowable music electives available from the program advisor.

Note: Foreign language credits must be one 15-credit sequence or two nine-credit sequences. A list of applicable academic electives is available from the BA program adviser. If piano is the performance concentration or secondary, the student will not take Secondary Piano Study and the six credits allotted for that study are then to be taken as electives (any area).

BA Music (Performance Track)

Minimum Requirements	Qtr. Hrs.
Music Performance Concentration	24
Theory I (16MTHC111, 2, 3)	6
Musicianship I (16MTHC115, 6, 7)	6
Theory II (16MTHC211, 2, 3)	6
Musicianship II (16MTHC215, 6, 7)	6
Theory III (16MTHC311, 12)	6
Music History and Literature I (16HILT111, 2, 3)	6
Music History and Literature II (16HILT211, 2, 3)	6
Secondary Piano Study (16PIAN120, 220)	6
Senior Research (16HILT480)	6
Ensembles	9*
Music Electives**	12
Freshman English (15ENGL101, 2)	6
Intermediate Composition (15ENGL289)	3
Foreign Language	15 or 18
History	6
Humanities	3
Literature	3
Mathematics	6
Natural Science	9
Social Sciences	9
Social & Ethical Issues	3
Electives Any Area	36-39
	201

* As assigned. (12 hrs. for classical guitar)

** Music Electives: 12 hours from HILT or MTHC except Early Music Lab, World Music Lab, Composition Lessons, Composition Practicum, Rhythm and Eurhythmics. Independent Study and Directed Readings must be with the musicology or theory faculty.

Note: Foreign language credits must be one 15-credit sequence or two nine-credit sequences. A list of applicable academic electives is available from the BA program adviser. If piano is the performance concentration or secondary, the student will not take Secondary Piano Study and the six credits allotted for that study are then to be taken as electives (any area).

BACHELOR OF FINE ARTS PROGRAMS

Dance Curriculum (Ballet Emphasis)

The bachelor of fine arts degree in dance is designed for the developing dance professional seeking technical training and artistic stimulation through a rigorous academic and studio curriculum emphasizing classical ballet. Dance majors are required to pass scheduled board and class examinations in ballet technique each year to continue in the program. Further, all dance core curriculum classes must be completed with a grade of C or better.

Dance

Minimum Requirements	Qtr. Hrs.
Ballet Technique (16DNCE100, 200, 300, 400)	48
Modern Dance Technique (16DNCE110, 210, 310, 410)	12
Dance History (16DNCE251)	3
Somatic Studies for Dance (16DNCE131, 2, 3)	6
Partnering (16DNCE221, 2, 3)	3
Ballet History (16DNCE351)	3
Choreography (16DNCE371, 2, 3; 471, 2, 3)	15
Character (16DNCE241)	1
Dance Ensemble (16DNCE650)*	4
Dance Electives (to be selected from:)	9
Dance Conditioning (16DNCE130)	
Techniques of Ballet Instruction (16DNCE531, 2, 3)	
Repertoire (16DNCE440)	
Special Topics in Dance (16DNCE630)	
Pas de Deux (16DNCE321)	
Dance Style (16DNCE403)	

* Two of the four credits must be earned during the senior year.

Dance Related

Minimum Requirements	Qtr. Hrs.
Music (not applied ensemble courses)	9
To include 2 hr. Eurythmics and 4 hrs. Rudiments of Music	
Technical Theater Production	9
Makeup (3)	
Lighting (3)	
Costuming (3)	
Acting	3
Anatomy/Physiology or Anatomy for Dancers	3
Dance Injuries/Prevention or Kinesiology	3

General Academics

Freshman English	6
Intermediate Composition	3
Art Electives (distributed as follows)	9
6 hrs. in Art History with at least 3 hrs. covering any period from Renaissance to 20th-century art	
3 hrs. in an applied visual arts course to be selected from:	
Basic Drawing (23FAM241)	

Foundation Studies—Color, Form, Space (23FDST101, 2, 3)
 Foundation Studies—Design Drawing (23FDST121, 2, 3)
 Other design or applied art course, such as Photography

Minimum Requirements	Qtr. Hrs.
Literature Electives	9
At least 3 hrs. to include 20th-century writers	
French	3
History of European Civilization	3
Social and Behavioral Science Electives	6
Selected from two of the following areas:	
Anthropology	
Ethnology	
Philosophy	
Psychology	
Sociology	
Women's Studies	
Electives	9
To include a 3 hr. nutrition course and 6 hrs. selected from any general area	
Any area other than dance	18
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Note: Throughout their program of study, all dancers are expected to maintain their ideal physique as prescribed by the dance faculty.

Dramatic Performance Curriculum

The bachelor of fine arts degree in dramatic performance is a professional training program intended to prepare the performer for a career in the professional theater. Continuation in the program is based on satisfactory completion of course work and successful appearance at performance boards. Specific criteria regarding board requirements content can be obtained from the drama department. All required courses must be completed with a grade of C- or better.

Performance Aspects

Minimum Requirements	Qtr. Hrs.
Acting I (16DRPF111, 2, 3)	9
Acting II (16DRPF114, 5, 6)	9
Acting III (16DRPF311, 2, 3)	9
Acting IV (16DRPF411, 2)	6
Theater Movement I (16DRPF531, 2, 3)	3
Theater Movement II (16DRPF541, 2, 3)	3
Theater Movement III (16DRPF544, 5, 6)	3
Theater Movement IV (16DRPF547, 8)	2
Voice Production I (16DRPF101, 2, 3)	6
Voice Production II (16DRPF201, 2, 3)	6
Voice Production III (16DRPF301, 2, 3)	6
Voice Production IV (16DRPF401, 2)	4
Drama Workshop (16DRPF434, 5, 6) or	
Rehearsal and Performance for the Dramatic Actor (16DRPF420)	15

Audition Techniques for the Dramatic

Actor (16DRPF500)	3
Acting for the Camera (16DRPF513)	3
Business Skills for the Actor	3
First Year Performer Project (16DRPF175)	3
Senior Showcase (16DRPF475)	3

Production Aspects

Minimum Requirements	Qtr. Hrs.
Introduction to Stagecraft (16THPR150)*	3
Introduction to Costuming (16THPR100)	3
Introduction to Lighting (16THPR120)	3
Introduction to Makeup (16THPR110)	3

Critical Aspects

Fundamentals of Directing (16DRTG501)	3
Script Analysis (16DRTG311, 2)	6
The Artist in Society (16DRTG210)	3
History of the Theater (16DRTG231, 2, 3)	9
Dramatic Literature Electives**	15

Required Academics

Freshman English (15ENGL101, 2)	6
Intermediate Composition (15ENGL289)	3
History (as approved by faculty)	9
Psychology	3
Academic Electives	6
Electives (any area)	9
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* Must be taken freshman year.

** Choose six hours from: Shakespeare, Nature of Comedy, Contemporary British Drama, Modern American Drama, and Theories of Drama.

Electronic Media Curriculum

The bachelor of fine arts degree is intended to prepare students for a spectrum of career choices in the field of electronic media as well as in the larger communications sector. These include employment in radio, television, commercial, industrial and multimedia production, advertising, and corporate communications.

The Electronic Media Division's curriculum objectives are accomplished through course work in the College-Conservatory of Music, McMicken College of Arts and Sciences, College of Business, and the College of Design, Art, Architecture, and Planning. This is achieved by course credits in:

Minimum Requirements	Qtr. Hrs.
Electronic Media Core	34
Electronic Media Electives	39
Liberal Arts Core	48–54*
Liberal Arts Electives	23–29*
Business Electives	14
Fine & Performing Arts Core	9

Fine & Performing Arts Electives	9
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* See requirements for further details

- All electronic media courses **must** be completed with a grade of C or better.
- Advanced Standing: Advanced standing for transfer students from within and outside the university is established on an individual basis, and is subject to review and approval by the college-conservatory.
- Minor & Certificate Programs: Students and advisors should be aware of the option to create a minor or a certificate program. Necessary modifications to the curriculum requirements for participation will be considered on an individual basis.

Electronic Media Core†	Qtr. Hrs.
Intro to Electronic Media Division (16EMED100)	1
History of Electronic Media (16EMED105)	3
(Must be completed with a grade of C or better before taking any other e-media core class)	
Digital Core I,II (16EMED109, 110)	6
Sight, Sound & Motion (16EMED115)	3
E-Media Research and Resources (16EMED200)	3
Intro to E-Media Writing (16EMED220) or	3
News Writing (16EMED221)	3

Before advancing to 300 and 400 level courses, students must have successfully completed the 100 and 200 level core courses (100, 105, 109/110, 115, 200 and 220 or 221).

Minimum Requirements	Qtr. Hrs.
Electronic Media Law (16EMED480)	3
Ethics of Mass Media (16EMED485)	3
Internship (16EMED495)	6
Capstone Experience (16EMED499)	3
	37

Minimum Requirements	Qtr. Hrs.
Electronic Media Electives	
<i>Applied Courses** (4 courses for a total of 12 credits)</i>	
UCast/TV51 (16EMED101)	1–3
Broadcast/Radio (16EMED102)	1–3
Digital Audio Production (16EMED240)	3
Studio TV Production (16EMED250)	3
Digital Sight, Sound & Motion (16EMED251)	3
Writing for the Web (16EMED322)	3
Commercial Audio Production (16EMED340)	3
Documentary (16EMED352)	3
Narrative Video Production (16EMED353)	3
Postproduction I (16EMED354)	3
Producing for Single-Camera Prodn. (16EMED355)	3
Uptown—CCM/TV (16EMED357)	3
Multitrack Music Production I (16EMED360)	3
Multitrack Music Production II (16EMED361)	3

Sound for Picture (16EMED370)	3
Postproduction II (16EMED372)	3
New Media Studio I (16EMED380)	3
New Media Studio II (16EMED381)	3
New Media Studio III (16EMED382)	3
Internship (16EMED495)	1-6
Senior Project (16EMED498)	3
Special Topics in E-Media (16EMED630)	3

*Theory Courses** (4 courses for a total of 9 credits)*

BearCast/Radio (16EMED102)	1-3
Survey of Film (16EMED175)	3
E-Media Performance (16EMED225)	3
Survey of Electronic Journalism (16EMED230)	3
Survey of Electronic Mass Media Tech. (16EMED310)	3
Survey of E-Media Advertising (16EMED330)	3
Producing (16EMED351)	3
E-Media Programming (16EMED400)	3
E-Media Sales (16EMED440)	3
BearCast Management (16EMED470)	3
UCast/TV51 Management (16EMED471)	3
Global E-Media Communications (16EMED475)	3
E-Media Criticism (16EMED476)	3
Directed Research (16EMED550)	1-3
Independent Study (16EMED560)	1-3
Special Topics in E-Media (16EMED630)	3

** At least 12 credit hours in applied courses and 12 credit hours in theory courses must be completed along with an additional 15 hours in either applied or theory courses for a total of 39 hours.

Minimum Requirements	Qtr. Hrs.
Electronic Media Core:	34
Electronic Media Electives	39
	<hr/>
	73

Minimum Requirements	Qtr. Hrs.
Liberal Arts Core	
Freshman English (15ENGL101, 2)	6
Intermediate Composition	3
Literature (not journalism or writing) (15ENGB or 15ENGC)	9
Effective Public Speaking (15COMM171)	3
One full-year sequence of a modern foreign language	9-15
History (15HISTXXX)	3
Philosophy (15PHILXXX)	3
Political Science (15POLXXX)	3
Sociology/Psychology (15SOCXXX / 15PSYCXXX)	3
Economics (16ECON101, 2)	6
Liberal Arts Core	48-54

Liberal Arts Electives	Qtr. Hrs.
Complete additional two courses (6 credits) in any one of the following subject areas for an additional six (6) credits.	
History (15HISTXXX)	6
Philosophy (15PHILXXX)	6

Political Science (15POLXXX)	6
Sociology/Psychology (15SOCXXX / 15PSYCXXX)	6
	<hr/>
	6

and

An additional 17-23 credits out of the College of Arts & Sciences and/or the College of Business. These credits must be taken after consultation with and recommendation of the adviser in order to strengthen the student's area of specialization or his/her pursuit of a certificate or a minor program.

Minimum Requirements	Qtr. Hrs.
	6
	<hr/>
	17-23
	<hr/>
	23-29
Liberal Arts Core:	48-54
Liberal Arts Electives	23-29
	<hr/>
	Minimum of 77

Business Electives: 14 credits, such as:

Business: Foundation Courses	
Intro to Business (31BA171)	3
Financial Accounting (22ACCT261)	4
Legal Environment of Business (22BLAW271)	3
Principles of Information Systems (22IS270)	4

The Electronic Media Division recommends the above business courses, which will lead to a minor in business, if supplemented with additional business classes, which will also count toward the liberal arts electives (see above).

	or	
Any combination of business courses offered in the College of Arts & Sciences and/or the College of Business as approved by the electronic media advisor.		<hr/>
		14

Fine and Performing Arts Core	Qtr. Hrs.
Music Appreciation (16FAM201)	3
Art History (23ARTH111)	3
History of Theatre (16DRTG231)	3
	<hr/>
	9

Fine and Performing Arts Electives

At least **three** courses from the official class schedule of CCM for a total of **9** credit hours. Below is a list of suggested classes taken previously by e-media majors.

Costume Appreciation (16THPR100)	3
Intro to Stage Lighting (16THPR120)	3
Intro to Stagecraft (16THPR150)	3
Intro to Stage Design (16THPR160)	3

Script Analysis (16THPR311, 2) (must be taken as a whole sequence)	6
Fundamentals of Directing (16DRTG501)	3
Dance History (16DNCE251)	3
Sound for the Theatre (16EMED360;16THPR 271, 2)	3
History of Jazz and Popular Music (16FAM501, 2 or 3)	3
Intro to Electronic Music (16MTHC572 or 3)	3
	9

Fine & Performing Arts Core:	9
Fine & Performing Arts Electives	9
	18

Grand Total for a BFA in Electronic Media	182
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Musical Theatre Curriculum

Minimum Requirements	Qtr. Hrs.
Voice Performance Study (16VOIC140, 240, 340, 440)	22
Musical Theatre Vocal Coaching (16MUST140, 240, 340)	7
Basic Theory (16MTHC101, 2, 3)	9
Sight Singing (16MTHC105, 6, 7)	3
Ensembles	3
Acting I (16DRPF111, 2, 3)	9
Acting II (16DRPF114, 5, 6)	9
Acting III (16DRPF311, 2)	6
Acting IV (16DRPF411, 2)	6
Acting for the Camera (16DRPF513)	3
Audition Techniques (16MUST300)	3
Advanced Audition Techniques (16MUST301)	3
Voice and Speech (16DRPF221, 2)	6
Freshman & Senior Showcase (16DRAF175, 475)	6
Introduction to Stagecraft (16THPR150)	3
Introduction to Makeup I (16THPR110)	3
Costume Appreciation (16THPR100)	3
Dramatic Literature Electives	9
Musical Theatre History and Literature (16MUST310, 11)	6
Musical Theatre Dance*	(18)
Musical Theatre Rehearsal & Performance (16MUST660)**	(15)
Freshman English (15ENGL101,2,3)	6
Intermediate Composition (15ENGL289)	3
European Civilization (15HIST113, 14, 15) or other approved history course	9
Psychology	9
Academic Electives (may be taken any quarter)	(9)
Area Electives (may be taken any quarter)	(6)
	194

All required classes must be completed with a grade of C- or better.

* Musical Theatre majors will be required to take a minimum of **18 hours** of dance suited to the skill level and training of the individual student. This will be determined by the resident choreographer for the program through a series of

diagnostic examinations for incoming students. Students will be placed in dance classes that will most effectively strengthen their dance abilities or eliminate weaknesses in their previous training. Each student will take a variety of dance classes including ballet, modern, jazz, tap, "partnering" (through the dance division) and choreography.
** Five quarters or more as assigned by audition.

Theater Design & Production

Continuation in this program is based on a quarterly review of satisfactory progress in course work and production assignments. In addition to your University grade point average (GPA), your quarterly GPA for all of your CCM/TDP undergraduate curriculum courses must be at least 3.0 or higher. Students earning less than a 3.0 GPA in these courses will be subject to review, possible program probation, or dismissal. Additionally, annual portfolio reviews will take place within each production area. Failure to show progress in professional aptitude may result in program probation or dismissal.

Advancement to the second year and each succeeding year in theater design and production is by permission of TD&P faculty review board, which meets annually to evaluate student performance and progress. A student's merit is determined by class, lab, production work, and professional attitude and potential.

A C- is the minimum acceptable grade for core theater design and production courses (16THPR). If the student earns a D+ or less, the course must be repeated until an acceptable grade of C- or better is earned.

	Qtr. Hrs.
Required Production Courses	24
Technical Production I (16THPR 211, 2, 3) ¹	9
Tech. Prod. Lab & Crew (16THPR 551, 2, 3) ¹	6
¹ Costumes & Wigs/Makeup students ONLY take "Intro" courses. Credit hours to be made up as Advisor Approved Electives:	
Intro to Stage Craft (16THPR150) with	3
Intro Stage Craft Lab & Crew (16THPR151)	2
Asst. Stage Management (16THPR240)	3
Drafting for Theater I (16THPR218, 219 ²)	4
² All: Another course may be substituted for 16THPR219 with permission of advisor.	
Stage Properties Lab and Crew (16THPR550)	1-3

	Qtr. Hrs.
Required Related Courses	48-51
Freshman English (15ENGL101, 2)	6
Intermediate Composition (15ENGL289)	3
World History (15HIST130, 1, 2) or	9
European History (15HIST113, 4, 5)	9
Survey of Theatrical Design (16THPR160)	3
The Artist in Society (16DRTG210)	3
Script Analysis ³ (16DRTG311, 2)	6

³ Costume Students Only: Another course may be substituted for 16DRTG312 (refer to Advisor Approved electives).

Fundamentals of Directing (16DRTG501)	3
History of Theater (16DRTG231, 2, 3)	9
History of Art ⁴ (23ARTH111, 2, 3) or	9
Intro to Arts Appreciation (16FAM221, 2) ⁵	6

⁴ Stage Management Students Only: A full year of Italian, French, or German may be substituted the History of Art.

⁵ Taking Intro to Arts Appreciation in place of History of Art raises the required Academic Elective credits from 9 to 12.

One Quarter of study in 3 production areas:	Qtr. Hrs.
	9–13
Intro to Costuming (16THPR100)	3
Intro to Stage Lighting (16THPR120)	3
Intro to Makeup (16THPR110)	3
Intro to Thr. Sound Tech (16THPR130) with	3
Thr Snd Tech Lab and Crew (16THPR222)	2
Intro to Stage Design (16THPR580) with	3
Stage Design Lab & Crew (16THPR508)	2

Full-year of study in 2 of the remaining areas:	Qtr. Hrs.
	26–30
Select any 9 credits from these costume courses (with permission of instructor only):	
Fund. Costume Design (16THPR101)	3
Character Figure Drawing (16THPR102)	3
Costume Rendering (16THPR103)	3
Intro Cost. Construction (16THPR201)	3
Costume Construction (16THPR202)	3
Cost. Shop Management (16THPR203)	3
Hist. of Cost. & Pattern (16THPR254, 5, 6)	9
Pattern Drafting I (16THPR301)	3
Draping I (16THPR302)	3
Tailoring I (16THPR303)	3
Costume Design I (16THPR461, 2, 3)	9
Millinery (16THPR487)	3
Fabric Modification (16THPR488)	3
Masks / Jewelry (16THPR489) with	3
Costume Lab & Crew (16THPR544, 5, 6)	6
OR	
Stage Lighting I (16THPR207, 8, 9) with	9
Lighting Lab & Crew (16THPR518, 19, 20)	6
OR	
Makeup I (16THPR204, 5, 6) with	9
Makeup Lab & Crew (16THPR561, 2, 3)	6
OR	
Theater Sound Tech (16THPR221)	3
Digital Audio Systems (16THPR271)	3
Intro to Sound Design (16THPR272)	3
with Thr Snd Tech Lab & Crew ⁶ (16THPR222)	2

⁶ Only one quarter sound lab required unless emphasis is in Sound. L&C can be taken concurrently or during a later quarter

Sound Majors only must also take:

Digital Audio L&C (16THPR511)	2
Intro to Sound Design L&C (16THPR501)	2

OR

Rend. for Stage Des. (16THPR214, 5, 6)	9
with Stage Design Lab & Crew (16THPR508, 9, 10)	6

Two years of advanced study are required for completion of the degree. Admission to advanced courses is by permission of instructor only.

Select two years of advanced study. Qtr. Hrs. 18

Advanced courses may be pursued in one or two different areas. Entrance and advancement to these courses is by permission of instructor only.

*Practicum or Lab/Crew, where applicable, is required as a co-requisite. Practicum or Lab/Crew hours accrued count toward "Advisor Approved Theater Related Courses," not "Advanced Study" credit.

Choose 18 cr. hr. from any of the following costume classes:

Pattern Drafting II (16THPR404)	3
Draping II (16THPR405)	3
Tailoring II (16THPR406)	3
Costume Design II (16THPR464, 5, 6)	9
Costume Design III (16THPR474, 5, 6)	9
OR	
Stage Lighting II* (16THPR314, 5, 6)	9
Theater Lighting Technology I (16THPR521) and	3
Moving Light Programming I (16THPR522) and	3
Moving Light Programming II (16THPR523) or	3
Stage Lighting III (16THPR317, 8, 9)	9
OR	
Makeup II* (16THPR307, 8, 9)	9
Makeup III* (16THPR411, 2, 3)	9
OR	
Sound Design I (16THPR364, 5, 6)	9
Sound Design II (16THPR468) or	
Sound Design Practicum (16THPR339)	9
OR	
Stage Design I* (16THPR341, 2, 3)	9
Stage Design II* (16THPR444, 5, 6)	9
OR	
Stage Management I* (16THPR241, 2, 3)	9
Stage Management II* (16THPR324, 5, 6) or	
Stage Management III* (16THPR427, 8, 9)	9
OR	
Technical Production II*(16THPR331, 2, 3)	9
Technical Production III* (16THPR434, 5, 6)	9

ELECTIVES Qtr. Hrs. 48–58*

Advisor Approved Theater Related Courses	12*
* Costume students need 25 and Wigs/Makeup students need 22 Qtr. Hrs.	
Dramatic Literature Electives	9
Academic Electives	9–12
- Need one course of either NS (natural science) or SS (social science)	

Free Electives 18

Total 180

GRADUATE PROGRAMS GENERAL INFORMATION

Please note that the University of Cincinnati will be changing to a semester academic calendar at the beginning of the 2012–2013 school year. The degree programs described in this Bulletin will, therefore, change to their semester counterparts at that time. The CCM professional advising staff and CCM faculty advisors will provide additional assistance to students during this transition. For more information concerning the semester conversion process, please refer to the following UC website: www.uc.edu/conversion.html.

The graduate programs in the College–Conservatory of Music operate as one of the units in the University of Cincinnati’s Division of Graduate Studies. The following degree programs are offered in the college-conservatory:

- Master of Music
- Master of Arts in Arts Administration
- Master of Fine Arts
- Artist Diploma
- Doctor of Philosophy in Music
- Doctor of Musical Arts
- Doctor of Music Education

Admission to these degree programs is vested in the college, and all correspondence regarding admission should be directed to the Assistant Dean for Admissions, College–Conservatory of Music, University of Cincinnati, PO Box 210003, Cincinnati OH 45221-0003 or email ccmadmis@uc.edu.

It is recommended that students consider a minimum of two academic years for the completion of any master’s program, and two to three years for doctoral studies.

Other graduate general information appears throughout this Bulletin and in the Bulletin for the Graduate School. For information on graduate fees, contact the college office or the Graduate School.

ADMISSION AND FINANCIAL ASSISTANCE INFORMATION

Admission to Graduate Study

Admission to any of the graduate programs requires the bachelor’s degree, or its equivalent, in an appropriate field. For unconditional admission, the applicant must have a quality point average of 3.0 (based on a 4.0 scale) or higher from a fully accredited institution of higher learning. Applicants showing

unusual ability in performance, whose previous record falls short of this standard, or whose study was at an institution not accredited by a regional agency or the National Association of Schools of Music, or the National Association of Schools of Theater may be admitted conditionally or with the status of academic probation.

Please refer to the Admissions Handbook for admission procedures and materials. Apply online at: www.grad.uc.edu/ccmapp. The same application serves as an application for an assistantship or scholarship. The application deadline is December 1 for all programs. Applicants in all PhD and DMA Programs as well as MM Programs in Composition, Musicology, Music Theory, Music Education and Arts Administration are required to take the **Graduate Record Examination** (GRE General) and must supply the College–Conservatory of Music Admissions Office with complete transcripts of their previous undergraduate and graduate study. International students living outside the U.S. may defer the GRE requirement but will be required to take the test during their first enrolled quarter. Failure to meet this requirement will result in your not being permitted to continue to the following quarter.

The Graduate Admissions and Scholarship Committee requires a personal audition/interview for all degree programs in which professional competence in performance is to be demonstrated. (A personal audition/interview is also required for acceptance into the cognate field.) If it is clear that coming to Cincinnati or a regional audition location would impose an unreasonable hardship on the applicant, the applicant may request that a recording be substituted. Residents within a 500-mile radius will be expected to audition in person in Cincinnati or a regional location. **Note:** Applicants for the artist diploma and DMA programs *may not* submit recordings.

An application cannot be processed until all of the above materials are on file. Applications for scholarships and assistantships will not be considered until the applicant’s admission has been approved. File all of the materials required for admission with:

Assistant Dean for Admissions and Student Services
College–Conservatory of Music
University of Cincinnati
PO Box 210003
Cincinnati OH 45221-0003

International Students

In addition to the requirements mentioned earlier, international students must also adhere to the following instructions.

1. Apply BEFORE December 1 for the following fall enrollment date.
2. Forward proof of English proficiency through the Test of English as a Foreign Language (TOEFL). The University of Cincinnati has strict requirements (see table below). TOEFL applications can be obtained from TOEFL, Box 6151, Princeton, NJ 08541-6151. (Phone: 609-951-1100) or

(Fax: 609-771-7681). Not required for Artist Diploma (AD) students (except AD Opera Directing).

Minimum TOEFL Scores	Internet	Computer	Paper
Undergraduates (except Voice)	66	187	515
Undergraduates (Voice)	79	213	550
Master's (Strings, TDP)	68	190	520
Master's (Voice)	79	213	550
Master's (Composition, Theory, History)	83	220	560
Master's (all others and AD Opera Directory)	75	203	537
Doctoral (except Voice, Composition, Theory, Musicology)	90	233	577
Doctoral (Voice, Composition, Theory, Musicology, Master's Arts Administration)	100	250	600

Proof of English Proficiency can also be provided by a 6.5 minimum score on the IELTS test. If you submit a PTE (Pearson) score for this requirement, please contact the CCM Admissions Office for details.

3. Submit a taped audition by following the procedures stated in "Requirements for a Taped Audition."
4. Forward OFFICIAL TRANSLATED COPIES of your TRANSCRIPTS (records of academic work which you have taken while in college). If the College-Conservatory of Music receives transcripts which are not translated into English, they will be returned by our office to you.
5. Have the three recommendation forms completed by persons who know of your skills and strengths, and have them sent to you or sent directly to us. The recommendation forms must be completed in English.
6. After you are accepted, send official verification of available funding (minimum of \$37,731) directly to the Office of International Services, University of Cincinnati, PO Box 210627, Cincinnati, Ohio 45221-0627. This must indicate the amount of money which the student will have to spend while attending the University of Cincinnati, and must be from a bank official. (Fax: 513-556-0128).

Note: Because there are no foreign student loans, international students must make every attempt to obtain financial assistance from their own governments to support studies in the United States. Official notification of all funding (from private or government sources) should be forwarded to this university's Office of International Student Services.

After all information has been received and acceptance has been made by the College-Conservatory of Music, the I-20 form will be issued *only* by the Office of International Services. CCM does not issue these forms. All questions regarding the I-20 must be addressed to the Office of International Services (513-556-2879).

Special Audition/Interview Requirements

Please refer to the CCM Application Handbook for all current audition and interview requirements. Visit www.ccm.uc.edu and

click on "Apply Now," or contact CCM Admissions at ccmadmis@uc.edu to receive a printed copy.

GENERAL PROGRAM REQUIREMENTS FOR GRADUATE PERFORMANCE MAJORS

Graduate Diagnostic Examinations in Music

Diagnostic examinations in music history and theory will be given prior to the beginning of the quarter when a student first enrolls in a graduate music program. Piano proficiencies are given during orientation week of the student's first fall quarter. The results of these examinations will help to determine the specific program of study. If a student is deficient in certain areas, additional course work may be required. See further information below regarding these examinations.

Test: Music History

Taken by all entering MM and doctoral students (except MM jazz studies).

Divided into three periods corresponding to content of Music History Review (16HILT601, 2, 3). Consists of short answer questions. Recommended preparation: a thorough review of Grout's "A History of Western Music".

If test results are unsatisfactory, the student will be required to take one or more of the music history review courses without degree credit. The student will not be allowed to enroll in advanced courses until the appropriate deficiencies have been made up.

Test: Bibliography

Taken by all entering doctoral students (except MM jazz studies) who have already taken a graduate level research and writing course.

Students who have completed the College-Conservatory of Music course Graduate Research and Writing within the last seven years (16HILT821) are exempt from this examination.

Examination includes questions on all types of music reference and resource materials, including periodicals, complete works, etc., as well as an essay question to demonstrate proper writing styles. Recommended preparation: a study of standard reference materials such as may be found in Duckles, "Music Reference and Research Materials" (3rd ed.; Free Press), followed by a visit to a comprehensive music library to inspect these ma-

terials. If the test results are unsatisfactory, the student will be required to enroll in Graduate Research and Writing (16HILT821) for degree credit.

Test: Theory and Analysis

Taken by all entering MM, AD and doctoral students (except MM jazz studies AD Opera and AD Voice; refer to MM jazz studies curriculum for jazz diagnostic requirements).

The examination consists of multiple-choice questions that cover tonal theory: harmony, part writing, voice leading and analysis. Recommended preparation: a thorough review of *Harmony in Context*, Roig-Francolí (adopted by CCM) or some other comprehensive, college-level harmony text.

Test: Piano Proficiency

The Graduate Piano Proficiency Examination is given during orientation week of fall quarter. A committee assesses the piano skills of **incoming** graduate students. Using this assessment, students either place out of piano courses or are placed in the correct piano course for their degree program.

The following degree programs are required to take the piano proficiency:

- MM-voice
- MM-theory, history, conducting, composition
- DMA-voice
- DMA-conducting, composition
- PhD-theory, musicology

Piano proficiency requirements for individual degrees are listed in the CCM Graduate Handbook and at www.uc.edu/ccm/keyboard/proficiencyrequirements.html.

If students do not wish to attempt the Graduate Piano Proficiency Examination, they may bypass it, and instead must register for the appropriate piano course required for their degree program.

Students who receive a bachelor's degree at CCM and continuing on to graduate school **in the same program** are exempt from the proficiency. See Dr. Conda for the exemption form.

Please remember:

1. The examination is given during orientation week upon entering the graduate program, according to the orientation week schedule
2. The test is only given once to each student
3. The committee's decision is final
4. No make up examinations are scheduled
5. Students must complete the piano requirements during their first year of graduate school.

Graduate Piano Proficiency Courses

These courses are offered to graduate students who did not take the graduate proficiency examination or who did not pass the examination. Course placements can be found at www.uc.edu/ccm/keyboard/pianoproficiency.html.

Students must take the three quarter sequence in order (fall/winter/spring). The grade of "B" is required to pass each course.

For more information, contact Dr. Conda at michelle.conda@uc.edu.

Initial Diagnostic Audition in Performance

Each new graduate student with a major or cognate in applied music must appear before the Performance Evaluation Board during the opening days of the academic year.

The diagnostic audition enables the applied faculty to review the student's musical and technical proficiency at the beginning of the period of graduate study. For the diagnostic audition the student should bring two prepared compositions of contrasting style. For string majors, one of the compositions is to be the first movement of a concerto.

Recital Policies

All keyboard performance areas require recitals to be performed in public and evaluated by a faculty committee. Two failed recitals within a degree program constitute grounds for dismissal from that program. Program faculty have the option of granting the student another opportunity if they deem appropriate. A student is allowed to cancel a degree-required recital up to three weeks before the scheduled recital date, or by the end of the first full week of the fall and winter quarters, whichever comes later. After the three-week deadline, only extenuating circumstances (e.g. illness; injury; sudden unavailability of a collaborative artist) are legitimate cause for cancellation. Once the deadline has passed, the student is responsible for performing the recital. The studio teacher may not intervene, unless it is to demonstrate extenuating circumstances. If a recital is cancelled after the three-week deadline, and extenuating circumstances cannot be demonstrated, the recital is considered a failed recital. The final decision in such matters rests with the division head.

Required Recital Attendance Policy

Philosophically, the music faculty of the College-Conservatory of Music supports the concept that attending concerts is an essential ingredient of a professional musician's training. Therefore, it is expected that students will attend recitals at CCM as part of their overall study at this institution. Each faculty member who teaches applied music in the Performance Studies

Division has implemented a policy that reflects this attitude and has established guidelines for the number of recitals required and the effect on the applied music grade.

Ensemble Requirements

Ensemble participation is required for most students at the college, and requirements vary with the particular degree or major. All ensembles carry one hour credit; in case of an overload (excess of 18 hours), ensembles may be taken for zero credit. Students may audition for any of the ensembles in the College-Conservatory of Music, and will be assigned to a CCM ensemble by the faculty. The assignment will be based upon the musical abilities of the student and the musical needs of the college's ensembles.

Concert Dress Code

All students must have the required attire for concert performance (e.g., choral, orchestra, band).

Men: black tuxedo, white shirt, black bow tie, black socks, black shoes

Women: long, plain black dress with sleeves, black shoes

Basic *graduate* ensemble requirements may be satisfied by participation in any ensemble listed below:

Instrumental Ensembles:

Philharmonia Orchestra (16ENSM579)
 Concert Orchestra (16ENSM575)
 Wind Symphony (16ENSM582)
 Wind Ensemble (16ENSM581)
 Jazz Lab Band (16ENSM572)
 Jazz Ensemble (16ENSM573)
 Classical Guitar Ensemble (16GTAR670)
 Percussion Ensemble (16PERC670)
 Brass Choir (16ENSM571)
 Double Bass Ensemble (16DBBS670)
 Chamber Music Ensemble (16COAC673)
 Chamber Winds (16ENSM585)

Vocal Ensembles:

Chamber Choir (16ENSM671)
 Chorale (16ENSM673)
 Chamber Singers (16ENSM672)

1. All students in the MM programs in music education and in areas of performance study other than strings, winds, brass and percussion must participate in ensembles as assigned for a minimum of three quarters.
2. All students enrolled for the master of music and artist diploma in performance study, major in strings, winds, brass or percussion, and those enrolled for the degree of MM in choral, orchestral or wind conducting, must participate in ensembles as assigned for a minimum of six quarters.

- a. Students majoring in string instruments must participate in an orchestra for six quarters.
 - b. Students majoring in winds, brass or percussion instruments, or in instrumental conducting may fulfill ensemble requirements by participating in any of the following ensembles:
 - Philharmonia Orchestra
 - Concert Orchestra
 - Wind Symphony
 - Wind Ensemble
 - Jazz Lab Band or Jazz Ensemble
 - c. Students majoring in choral conducting may fulfill ensemble requirements by participating in any approved choral ensemble, as assigned.
3. For MM students with a major in jazz studies, see "Further Requirements" under jazz studies curriculum.
 4. Ensemble requirements for doctoral students in any program are left to the discretion of the particular division involved.

GENERAL INFORMATION FOR MASTERS STUDENTS

Transfer of Credits

Students who have completed graduate courses at another institution can request an evaluation for the transfer of these credits into a CCM degree program. The evaluation of such credits is performed by the divisional faculty who have the instructional responsibility for the particular course(s) in question. Once the evaluation has been completed, a recommendation will be submitted to the director of graduate studies for final approval. No more than 12 quarter hours can be transferred, and only courses with at least a grade of *B* will be considered.

Residence Requirements

At least one year in residence is required of all candidates for the master's degree programs (with the exception of the MFA programs, which require either a two- or three-year residency). A year in residence is defined as being enrolled as a full-time student taking a minimum of 12 graduate credit hours during each of the three quarters, within a span of five consecutive quarters, including the summer quarter.

Time Limitation

A candidate for the master's degree must complete the work in five years from the time of initial enrollment. This time limit is also applicable to transfer credits.

Students Who Have Left Full-Time Status: Board and Recital Policy

Master of music students must satisfactorily complete degree-required recitals and boards within one calendar year after leaving full-time status.

Any extension beyond these limits is by departmental permission only. Any degree recital given by a student after leaving full-time status must be under the supervision of a CCM faculty member. The student should enroll for applied lessons during the quarter leading up to the recital, or should work with the supervising faculty member on a private basis.

MASTER OF MUSIC PROGRAMS

At the time this Bulletin is published, it may not reflect some subsequent revisions in the programs. Students should always check with their advisers for up-to-date changes which have been approved by the CCM Academic Council.

Comprehensive Review

As established by The Graduate School, each master's degree candidate shall be subjected to an individual evaluation process at the end of his/her program. This evaluation process is defined as satisfactory demonstration of mastery of subject matter in which the graduate student is seeking the master's degree. This demonstration shall be an individualized evaluation of each master's candidate that is monitored and documented by at least two faculty members.

The specific nature of the final evaluation for the various master's degree programs within CCM has been established by the CCM graduate faculty and the CCM Academic Council. A description of the final evaluation for the various programs can be found in the CCM Graduate Student Handbook (www.ccm.uc.edu/students/gradhandbook.aspx). The final evaluation must be judged as "passing" by two-thirds of the committee for the requirement to be fulfilled.

Performance Majors

Brass
Percussion
Strings
Woodwinds

Core Curriculum	Qtr. Hrs.
Applied Study	16
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801,2,3)	9

Graduate History and Style (16HILT801,2,3)	9
Ensemble (see note below)	3
Electives	11
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Note: All MM woodwind and brass majors are required to participate in a major ensemble each quarter of residence. In addition, students in these programs are encouraged to participate in a variety of ensemble activities, including smaller conducted ensembles and chamber music ensembles.

Further Requirements for Brass, Percussion, Strings, and Woodwinds:

1. Perform a diagnostic board upon entering the program and one additional board appearance (orchestral excerpts except strings).
2. Perform a public recital, approved and graded by CCM faculty.
3. Perform a second public recital OR a second board appearance (solo repertoire). Double bass is required to do a second board appearance.
4. Successful completion of an oral examination before a committee from the graduate faculty.

Performance Majors

Harpichord
Organ

Core Curriculum	Qtr. Hrs.
Applied Study	16
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Ensemble	3
Electives (Primarily in the fields of music history or literature)	11
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Further Requirements for Harpichord and Organ:

1. Three appearances before the appropriate performance study department with a grade of "Satisfactory." (Questions regarding board appearances should be addressed to the Performance Studies Division head or Keyboard Studies Division head.)
2. Preparation of two complete recital programs (to be approved and graded by the graduate faculty); one to be performed in public.
3. Successful completion of an oral examination before a committee from the graduate faculty.
4. For organ only — Organ Repertoire (16ORGN531, 2, 3 or 16ORGN541, 2, 3 or any combination of six quarter hours in this two-year course.
5. For organ only — organ majors are required to have a church position and to enroll in Practicum (16ORGN895)

during each year of study. A maximum of three credits will be counted as electives.

Piano Curriculum

Required Courses	Qtr. Hrs.
Applied Study (16PIAN800)	16
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Ensembles (16ENSMxxx)	3
Music History and Literature or Theory	3
Free Electives (graduate level courses only, determined by student/adviser consultation)	7
Performance Accomplishments	
One Solo Recital (50-60 min.)	2
One Chamber Music Recital	2
	<hr/>
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Further Requirement:

Perform a diagnostic board upon entering the program and two additional board appearances before the piano faculty.

Voice Curriculum

Required Courses	Qtr. Hrs.
Applied Lessons (16VOIC800)	16
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Graduate Italian Diction (16VOIC631)	1
Graduate German Diction (16VOIC632)	1
Graduate French Diction (16VOIC633)	1
Survey of Song Literature (16HILT621, 2, 3, 5, 6, 7) (any three quarters)	6
Choral Ensemble	3
Opera Workshop (16OPRA673)	9
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Further Requirements:

1. Perform a diagnostic board upon entering the program and two additional boards, one in the spring quarter of each year of the program, before the voice faculty.
2. Performance of one complete public recital (to be approved and graded by the faculty).
3. Successful completion of an oral examination before a committee from the graduate faculty.
4. The completion of at least one year of study (minimum of nine quarter credits) in each of the following languages: French, German, Italian, or evidence of equivalent study in each language. Voice students who have not completed such study, and who are otherwise acceptable to the program, may be admitted for study in this degree program with the specific provision that the language prerequisite be completed prior to graduation.
5. Oratorio (16VOIC541, 2, 3) will be required of all students unless previously taken as part of an undergraduate curriculum.

6. Basic Opera Workshop is required for any first year master's students in voice who wish to take part in any opera activities.

Jazz Studies Curriculum

Required Courses	Qtr. Hrs.
Applied Study	16
Graduate Research and Writing (16HILT821)	3
Advanced Jazz Improvisation (16JZST504, 5, 6)	9
Jazz Styles and Analysis (16JZST801, 2, 3)	9
Seminar in Jazz Pedagogy (16JZST804, 5, 6)	6
Composing and Arranging Electives selected from the following:	6
Jazz Composing/Arranging for Large Ensemble I (16JZST521)	
Jazz Composing/Arranging for Large Ensemble II (16JZST522)	
Advanced Jazz Composing/Arranging (16JZST523)	
Independent Study in Jazz Composition (16JZST560)	
Composition Elective (16MTHC530)	
Music History or Music Theory Electives	6
Suggested electives include: Music of Africa, Music of the African Diaspora, Music of Latin America, World Music I, World Music II, World Music Lab I, World Music Lab II, World Music Lab III, American Music I, American Music II, Music of the 20th Century, Analysis of 20th Century Music, 16th Century Counterpoint, 18th Century Counterpoint.	
Electronic Music, Recording, Technology, and Business of Music Electives	6
Jazz Ensemble/Jazz Lab Band/Jazz Combos	6
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Further Requirements:

1. Each entering student must take the following jazz diagnostic examinations. For jazz studies majors, these diagnostics replace the music history, theory and analysis, and piano diagnostic examinations.
 - a. Diagnostic examination in jazz history. If test results are unsatisfactory, the student will be required to take one or more quarters of Jazz History (16JZST544,5,6) without degree credit.
 - b. Diagnostic examination in jazz theory and arranging. If test results are unsatisfactory, the student will be required to take one or more of the following: Jazz Theory I (16JZST514), Jazz Theory II (16JZST515), Jazz Arranging for Small Ensemble (16JZST516), without degree credit.
 - c. Diagnostic examination in functional jazz piano. If test results are unsatisfactory, the student will be required to take one or more quarters of Jazz Keyboard Skills (16JZST511,2,3) without degree credit.
2. Students are assigned by the faculty to at least two or three performing groups (big bands and/or combos) each quarter depending on the abilities of the student, the needs of the performing groups and the amount of rehearsal and performance commitment involved in each group. This ensemble requirement during residency is an additional requirement beyond the minimum of six credits which are required for graduation.

- Each student must perform a performance diagnostic board upon entering the program. The student must then complete two additional board appearances before members of the jazz faculty with a grade of "Satisfactory."
- Each student must perform one complete public recital program with a passing grade awarded by members of the jazz faculty. The program repertoire must be approved by the faculty prior to the recital.
- Each student must successfully complete a one-hour oral examination before three members of the jazz faculty. Primary emphasis will be given to jazz history, jazz theory, jazz pedagogy and the history and literature of the student's instrument.
- Students specializing in lead trumpet will be admitted with a somewhat reduced requirement for jazz improvisation skills. Their board requirements, recital program, private applied study, and improvisation class work will be adjusted for this emphasis.

Woodwinds Curriculum (Multiple Instruments)

The purpose of the major is to allow outstanding woodwind performers to study three to four instruments while pursuing a master's program, and to enable them to perform with a high level of musicianship and artistry on those instruments. The program includes major study on one woodwind instrument from the following (flute, oboe, clarinet, saxophone or bassoon) together with graduate secondary level study on at least three of the remaining four instruments.

Minimum Requirements	Qtr. Hrs.
Applied Study on Major Instrument	16
Three Secondary Instruments (three credits each)	9
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Ensembles (16ENSMxxx)	12
Electives	11
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Further Requirements:

- Participation in two ensembles during each quarter of residency.
- Three appearances before the appropriate performance study department boards with a grade of "Satisfactory" (including the initial diagnostic appearance).
- Preparation of two complete recital programs (to be approved and graded by the graduate faculty), one emphasizing solo and chamber performance on the secondary instruments. To complete the program, the performance level on the secondary instruments should be comparable to that of an undergraduate major who has completed the major requirements for the BM degree. The performance level on the major instrument must be equal to the level normally expected of master's students completing a major on that instrument.

- Successful completion of an oral examination before a committee from the graduate faculty.

Classical Guitar Curriculum

Required Courses	Qtr. Hrs.
Major Instrument (16GTAR800)	16
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Ensemble (16GTAR670)	3
Seminar in Classical Guitar Repertoire (16GTAR824, 5, 6)	6
Performance Practicum (16GTAR821, 2, 3)	6
Required Production Courses	
Performance Accomplishments	
One Solo Recital (50-60 min.)	2
One Concerto/Chamber Recital	2
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Further Requirements:

- Completion of undergraduate courses in Classical Guitar Repertoire and Classical Guitar Pedagogy (if they were not a part of the student's undergraduate degree program).
- Three appearances before the classical guitar performance board with a grade of "Satisfactory" (including the initial diagnostic appearance).
- Preparation of two complete recital programs (to be approved and graded by the graduate faculty).
- Successful completion of an oral examination before a committee from the graduate faculty.

Composition Curriculum

Required Courses	Qtr. Hrs.
Composition Major Study (16MTHC800)	12
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Symposium in Composition (16MTHC885)	0
Introduction to Electronic Music (16MTHC571, 2, 3)	9
Electives in Theory and Composition (see note below)	9
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Note: All electives to be selected from a division-recommended list.

Further Requirements:

- Completion of a variety of original works approved by the candidate's composition teacher, followed by presentation of a recital featuring these compositions.
- Submission of a major composition for orchestra or other large medium, in lieu of a thesis.
- Successful completion of a written examination in music history and literature and in music theory.

Candidates completing this program and continuing with the doctoral degree in composition will receive three hours of graduate credit toward the DMA.

Music History Curriculum

Required Courses	Qtr. Hrs.
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
Seminar in Musicology (16HILT982)	4
Music History Electives (16HILTxxx)	26
• Up to 9 hrs. of appropriate MTHC electives may substitute for HILT electives	
• Up to 6 hrs. of Early Music and/or World Music Labs may count toward the 26 hours of HILT electives	
Musicology Colloquium (16HILT860)	6
Thesis (16HILT890)	9
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Further Requirements:

1. Completion of the language proficiency requirements in German and French. (See doctoral program language requirements.)
2. Successful completion of an examination in music history and literature and music theory.

A master of music in music history student desiring to continue work at CCM toward a PhD degree in music, musicology emphasis, may, in lieu of writing a thesis, submit 1-2 research paper(s) and be interviewed by the musicology faculty. One longer paper (ca. 25–50 pages) or two shorter papers (ca. 15–20 pages each) in the field of music history must be submitted. One or both may have been written independently. Papers must adequately demonstrate the student's ability to write in a clear, straightforward, scholarly manner; to consult, cite and document sources properly; and to present a topic in a logical, organized and well-reasoned fashion.

If admitted to the doctoral program through this process, the student will not receive a MM degree but will proceed directly to doctoral work. The student's progress will be evaluated periodically; if progress is not acceptable, doctoral work will be terminated and a master's thesis will be required in order to receive a MM degree. If the students' progress is acceptable, work will continue toward the PhD. A minimum of 146 graduate quarter hours will be required. (See Doctor of Philosophy in Music-Musicology.)

Theory Curriculum

Required Courses	Qtr. Hrs.
Pedagogy of Theory (16MTHC701, 2)	6
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate Research and Writing (16MTHC821)	3
Set Theory I (16MTHC816)	3

Schenkerian Analysis I (16MTHC818)	3
Theory Colloquium (16MTHC870)	6
Readings in Theory (16MTHC880)	6
Graduate History and Style (16HILT801, 2, 3)	9
Theory Electives	9
16th Century Counterpoint (16MTHC501, 2)	6
	<hr/> 60

Note: Courses listed under composition may not be used to satisfy theory elective requirements. The following elective courses are from the approved list: 16MTHC501, 2, 3; 505, 6, 7; -560; -605, 6, 7; -620; -630; -701, and any nonrequired theory course numbered above -800.

Further Requirements:

1. Completion of the proficiency requirements in German or another language approved by the division.
2. Submission of an acceptable portfolio of at least three professional level research papers.
3. Successful completion of an oral examination before a committee from the graduate faculty.

Candidates completing this program and continuing with the doctoral degree in music theory will receive 19 hours of graduate credit toward the PhD.

(For graduate students continuing from the MM to the PhD, there may be a "no-thesis" possibility, in which the thesis requirement is effectively waived. In *exceptional* cases, by mutual agreement of the theory faculty and the student, a MM candidate may be admitted to the PhD program after completion of all master's requirements except the thesis.)

Music Education Curriculum

Prerequisites

Prerequisites for this degree are a baccalaureate degree in music education, or an equivalent degree, completed at an accredited college or university, a master's degree and a strong musical/academic background as reflected by transcripts, GRE scores, and letters of reference and a "best piece" writing sample (with specific attention to teaching effectiveness). To be admitted to the program, an applicant must have a minimum three years of successful teaching experience in music at the elementary or secondary level. Evidence of the candidate's musicianship is also required.

The program is designed according to three "strands:" *music education core*, *music studies*, and *specialization/elective studies*.

Strand I: Music Education	Qtr. Hrs. (20–21)
Introduction to Research in Music Education	3
History and Philosophy of Music Education	3
Urban Music Education	3
Technology for Music Teaching	3

Contemporary Topics I	2
• The Educational Landscape	
• Learning Theory and Music Education	
Contemporary Topics II	2
• Curriculum Design	
• Assessment and Accountability	
Graduate Colloquium	1–2*
Masters Project in Music Education	3

* Participation required all quarters in residence.

Strand II: Music Studies	15+
Studies in this area will be determined on a case-by-case basis using initial diagnostic information and in consideration of each student's musical/pedagogical needs and aspirations.	
Graduate Theory and Analysis	6
Tonal Harmony: Form, Design and Process Music History and Theory Electives Ensembles	

Strand III: Specialization/Electives **15+**
A slate of courses/experiences has been created to use as a basis for crafting specialization course work based on advisement with a designated faculty member in each of the following areas:

- arts administration
- choral conducting
- early childhood education
- educational administration
- jazz studies
- Orff-Schulwerk
- performance
- related arts
- urban music education
- wind studies

(Other areas of specialization may be created based on student interests and available university resources.)

Total credit hours: 50–51+

Each student must complete a credit-bearing project as a culminating scholarly "capstone" to the degree. After completion and approval of this project and at the conclusion of course work, candidates will be examined by the music education faculty and a professor from the specialization area if outside the field of music education. The format and extent of the exam will be determined by the music education faculty.

The program may be completed in one academic year plus summers or over the course of two academic years. Due to the compressed time frame, those electing to complete the program in one academic year only will generally be eligible for financial aid in the form of tuition scholarship only. Graduate assistantships carrying responsibility for teaching and administrative assignments will normally be awarded only to those who elect to complete the program over two years.

Choral Conducting Curriculum

Required Courses	Qtr. Hrs.
Choral Conducting (16COND821, 2, 3)	9
Seminar in Conducting (16COND981, 2, 3)	9
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Survey of Choral Literature (16HILT631, 2, 3, 4, 5, 6)	12
Seminar in Choral Literature (16HILT981)	3
Ensemble (participation required during each quarter of residence)	6
Graduate History and Styles (16HILT801, 2, 3)	9
Music Elective selected from history and theory courses	3
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Further Requirements:

1. Three conducting performances.
2. Three quarters of applied voice study.

Candidates completing this program and continuing with the doctoral degree in choral conducting will receive 12 hours of graduate credit toward the DMA.

Orchestral Conducting Curriculum

Required Courses	Qtr. Hrs.
Applied Study Conducting (16COND800-Sec. 001)	9
Instrumental Conducting (16COND811, 2, 3, 4, 5, 6)	18
Seminar in Conducting (16COND981, 2, 3-Sec. 003)	9
Ensembles (16ENSMxxx)	6
Graduate History and Styles (16HILT801, 2, 3)	9
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate Research and Writing (16HILT821)	3
Symphonic Literature (16HILT515, 6)	6
Score Reading (16MTHC521, 2, 3)	3
Electives*	9
Conducting Performance** (16COND960)	6
	<hr/> 87

* Elective courses:

Nine credit hours selected to complement the above requirements. These may include History of Opera or other special history topics, Schenkerian Analysis, Analysis of 20th-Century Music, Aural Training, Advanced Orchestration, Introduction to Arts Administration or other such courses as agreed upon with the major advisor.

** Further Requirements:

A minimum of six conducting performances must be successfully completed with either the Philharmonia Orchestra, the Concert Orchestra, the Concert Orchestra Chamber Orchestra (COCO), the contemporary ensemble (INTY) or Opera Studio; other groups by permission of the major advisor.

*** Oral Examination:

Degree candidates must successfully complete an oral examination before a committee from the graduate faculty as selected by the orchestra conducting faculty.

Wind Conducting Curriculum

Required Courses	Qtr. Hrs.
Applied Conducting Study (16COND800-Sec.002)	18
Seminar in Conducting (16COND981-Sec.002)	12
Conducting Performance (16COND960-Sec.003)	6
Survey of Wind Literature (16HILT643, 4, 5-Sec.001)	6
Survey of Wind Chamber Music (16HILT647, 8, 9-Sec.1)	6
Instrumental Ensembles (16ENSMxxx)	6
Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9
	75

Oral Examination:

Degree candidates must successfully complete an oral examination before a committee from the graduate faculty as selected by the wind conducting faculty.

Collaborative Piano Curriculum

Major Area	Qtr. Hrs.
Piano Concentration	8
Seminar in Collaborative Piano	6
Accompanying Major Concerti (16PIAN841)	2
Survey of Sonatas - Piano and Strings (16PIAN842)	2
Survey of Sonatas - Piano and Winds (16PIAN843)	2

Core Requirements

Graduate Research and Writing (16HILT821)	3
Graduate Theory and Analysis (16MTHC801, 2, 3)	9
Graduate History and Style (16HILT801, 2, 3)	9

Cognate Studies

	Qtr. Hrs.
Survey of Song Literature (any three of 16HILT621, 2, 3, 5, 6, 7)	6
<i>or</i>	
Seminar in Opera Coaching (2 hrs per term)	
Survey of Chamber Music Literature (16HILT525, 6)	6
<i>or</i>	
Chamber Music Literature with Piano (3 hrs)	

Music Electives

5
General Studies in music history and literature, theory (such as Figured Bass Accompaniment), harpsichord, organ or related areas as needed.

Required Recitals

Four Recitals (16PIAN870)	4
Recital Coaching (16PIAN890)	4
	60

General Requirements:

1. Competency in Italian, French and German is required of all students. Competency may be interpreted as having completed with a *B* average one year of collegiate study in a language, or the successful completion of a proficiency test in a specific language.
2. In fulfilling the recital requirements, at least one recital should be planned and prepared by the collaborative piano student so as to incorporate two or more performance media within a single recital. (A solo piano piece could also be included.) The remaining recitals may be those in which the collaborative piano major assists another student in the presentation of that student's degree recital. (A total of four recitals will be required.)
3. Each major is required to play a performance board before the full collaborative piano faculty in the spring quarter of the student's first year.
4. Successful completion of a 30-minute oral examination before a committee of departmental faculty.

MASTER OF FINE ARTS PROGRAMS

Directing Curriculum

Core Curriculum	Qtr. Hrs.
Approaches to Production	3
Research Methods for Directors	1
Directing I	2
Directing I Lab	1
Directing II	2
Directing II Lab	1
Directing III	2
Directing III Lab	1
Directing IV	2
Directing IV Lab	1
Directing V	2
Directing V Lab	1
Directing VI	2
Directing VI Lab	1
Graduate Acting I	9
Movement III (Stage Combat)	2
Introduction to Lighting	3
Introduction to Arts Administration	3
Voice IV	6
Electronic Media Elective	3
Costume Design I	4
Career Planning Seminar	1
Advanced Directing Practicum	3
Total Core Curriculum	56

Core Specialization
Drama

Movement II	3
Assistant Director Practicum	3
Directing Project I	3
Directing Project II	3
Thesis Production	3
Thesis Tutorial	3
Professional Directing Internship	12
Independent Study	0-21
	<hr/> 30-51

or

Musical Theatre

Assistant Director Practicum	3
Directing Project I	3
Directing Project II	3
Thesis Production	3
Thesis Tutorial	3
Professional Directing Internship	12
Independent Study	0-21
	<hr/> 27-48

or

Opera

Seminar in Opera Stage Directing	9
Assistant Director Practicum	3
Directing Project I	3
Directing Project II	3
Thesis Production	3
Thesis Tutorial	3
Professional Directing Internship	12
Independent Study	0-21
	<hr/> 36-57

Academic Studies

Introduction to Dramaturgy	3
History and Theory of Directing	6
Aesthetics	3
Advanced Script Analysis	3
Musical Theatre History and Literature or History of Opera	6
	<hr/> 21

Electives

9
Recommended free electives: art history, languages, music history and literature, multicultural studies, arts administration, dramatic literature, classical civilization, electronic media.

Total Degree Requirements

113-143

Further Requirements:

A minimum of seven quarters in residence is required, over the three-year sequence. Written requirements include one thesis production proposal and one thesis paper. Supported production requirements include two studio productions and one thesis production. Nonsupported production requirements include one diagnostic production, one lab production outside the area of specialization and lab projects as part of Directing I-VI. Assistant directing assignments

will include one CCM main-stage production and two professional internships outside of CCM. (Internships may be completed during the summer, or during the second year, providing they do not interfere with the core sequence.)

Theater Design and Production Curriculum

This major offers concentrations in makeup, technical production, stage design, sound design, stage management, stage lighting, and stage costume. The curriculum for each is reflected in the following.

Costume Design

Awarding the degree is dependent upon successful completion of the final design/technology (thesis) project. For costume majors, this project will include a major design or technology effort, with associated research/support paper, and an oral presentation and defense of the project before a selected faculty committee.

Major Area (69 required minimum from below)	Qtr. Hrs.
History of Costume & Pattern (16-THPR-754, 5, 6)	12
Pattern Drafting I, II & III (16-THPR-801, 804, 884)	12
Draping I, II & III (16-THPR-802, 805, 883)	12
Tailoring I, II & III (16-THPR-803, 806, 885)	12
Costume Construction (16-THPR-864, 5, 6)	12
Advanced Construction (16-THPR-702)	4
Adv. Costume Construction (16-THPR-886)	12
Costume Shop Management (16-THPR-703)	12
Millinery (16-THPR-887)	4
Fabric Modification (16-THPR-888)	4
Masks (16-THPR-889)	4
Advanced Crafts (16-THPR-882)	12
Costume Design I (16-THPR-861, 862, 863)	12
Costume Design II (16-THPR-864, 865, 866)	12
Costume Design III (16-THPR-867, 868, 869)	12
Costume Design IV (16-THPR-891, 892, 893)	12
Adv. Character Figure Draw (16-THPR-781)	8
Adv. Costume Rendering (16-THPR-782)	8
Special Topics (16-THPR-660)	1-4
Workshop Practicum (16-THPR-500)	1-6

Major Area Required (12)

Costume Lab & Crew (16-THPR-544, 545, 546)	6
*Design Research Project (16-THPR-810)	6

Required Related (3)

Approaches to Production (16-DRTG-870)	3
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Supporting & Other Electives (6)

Aesthetics (16-DRTG-800)	3
Theater History (16-DRTG-831, 2, 3)	9
Artist in Society (16-DRTG-710)	3
Script Analysis (16-DRTG-811, 812, 813)	9
History of Opera (16-HILT-511, 512, 513)	9

Musical Theater Hist. & Lit. (16-MUST-810, 811)	6
Others	-

Total credits: 90 (2 year program) 129 (3 year program)

Note: Awarding of the degree is dependent upon the successful completion of the final design/research project. For costume majors, this project will include a major design effort, with associated research paper, and an oral presentation and defense of the design before a selected faculty committee.

Makeup Design

Major Area	Qtr. Hrs.
Makeup IV (16THPR851, 2, 3)	12
Makeup V (16THPR877, 8, 9)	12
Makeup Lab and Crew (16THPR561, 2, 3)	6
	<hr/> 30

Required Discipline-Related Courses

Advanced Life Drawing (23FAA624, 5)	8
Sculpting Courses (23FAM661, 2, 3)	9
Independent Study (16THPR560)	3
Approaches to Production (16DRTG870)	3
Aesthetics (16DRTG800)	3
Theater History (16DRTG831, 2, 3)	9
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Electives (18 hours required)

	Qtr. Hrs.
Costume Tech I (16THPR701, 2, 3)	4-12
Introduction to Stage Lighting (16THPR720)	3
Introductory Life Drawing (23FAM321, 2)	9
History of Art (23ARTH111, 2, 3)	8-12
Fashion Drawing (23FASH211, 2)	6
Costume Design I (16THPR861, 2, 3)	4-12
Script Analysis (16DRTG811, 2)	6
Artist in Society (16DRTG710)	3
Other approved DAAP courses (23-XXX-XXX)	1-6
Design/Research Project (16THPR820)	6
	<hr/> 90

Note: Awarding of the degree is dependent upon the successful completion of the final design/research project. For makeup majors, this project will include the makeup design for a major production, with an associated research paper and sketches, as well as an oral presentation and defense of the design before a selected faculty committee.

Sound Design

Major Area	Qtr. Hrs.
Sound Design I (16THPR764, 5, 6)	9
Sound Design II (16THPR768)	9
Graduate Sound Seminar I (16THPR854, 5, 6)	9
Graduate Sound Seminar II (16THPR857, 8, 9)	9
Sound Production Practicum (16THPR773)	6
	<hr/> 42

Required Discipline Related Courses

Aesthetics (16THPR800)	3
Script Analysis (16DRTGR811, 2)	6
Advanced Script Analysis (16DRTG813)	3
Approaches to Production (16DRTG870)	3
	<hr/> 15

Two courses from the following options:

Costume Design I (16THPR461)	3
OR Intro to Stage Design (16THPR580)	3
OR Intro to Stage Lighting (16THPR720)	3
OR Lighting II (design focus) (16THPR814)	3
OR Costume Appreciation (16THPR700)	3
OR Intro to Makeup (16THPR710)	3
	<hr/> 6

Approved Electives

Courses from this list are suggested to complete the candidate's course of study or to fulfill deficiencies in the candidate's training or experience.

	Qtr. Hrs.
Fundamentals of Directing (16DRTG501)	3
Drafting for the Theater I (16THPR718, 9)	4
Independent Study (16THPR560)	3
Arts Admin. For Non-majors (16AADM660)	3
The Artist in Society (16DRTG710)	3
History of Theater (16DRTG831, 2, 3)	9
Theater Sound Technology (16THPR721)	3
Digital Audio Systems (16THPR771)	3
History of Jazz and Pop (16HILT501)	3
Musical Theatre History & Lit (16MUST810, 1)	6
Directing III (16DRTG803)	2
Introduction to Dramaturgy (16DRPF551)	3
Sound Reinforcement & Recording (16JZST541)	3
Jazz History (16HILT544)	3
Intro to CAD for Theater (32MET065)	3

Courses in physics, engineering, computer science, electronics, music, computer music or Musical Theatre (require advisor approval)

Design/Research Project (16THPR874)	6
	<hr/> 90

Stage Design

Major Area	Qtr. Hrs.
Stage Design I (16THPR841, 2, 3)	9
Stage Design II (16THPR844, 5, 6)	9
Stage Design Lab and Crew (16THPR871, 2, 3) (two hours each quarter in residence)	12
Stage Properties (16THPR550)	3
	<hr/> 33

Required Discipline-Related Courses

Costume Appreciation (16THPR700)	3
Introduction to Stage Lighting (16THPR720)	3
Script Analysis (16DRTG811, 2)	6

Advanced Script Analysis (16DRTG813)	3
Aesthetics (16DRTG800)	3
Approaches to Production (16DRTG870)	3
	<hr/> 21

Electives (30 hours required)

Rendering for Stage Designers* (16THPR714, 5, 6)	9
Scene Painting Electives (16THPR770, 880)	4
History of Art Electives	6
Drafting I (16THPR718, 9)	8
Drafting II (16THPR847, 8)	
Drafting III (16THPR851, 2)	
Approved DAAP Electives	6–9
Electives (<i>any area</i>)	6
Academic Electives	3
Design/Research Project (16THPR881)	6
	<hr/> 90

* Students who do not exhibit a proficiency in rendering, through their initial portfolio interview or through the completion of the rendering diagnostic home project, will be required to take this course.

Note: Awarding of the degree is dependent upon the successful completion of the final design/research project. For stage design majors, this project will include the research, design, and execution of all necessary paperwork (see course description) for an actual or theoretical design assignment. The project will be accompanied by a written argument of the conceptualization/approach and will be presented and defended orally by the candidate before a selected faculty committee.

Stage Lighting

Major Area	Qtr. Hrs.
Introduction to Stage Lighting (16THPR720)	3
Stage Lighting II (16THPR814, 5, 6)	9
Stage Lighting III (16THPR821, 2, 3)	18
Stage Lighting IV (16THPR851)	6
Lighting Lab and Crew (16THPR518, 19, 20)	6
	<hr/> 42

Production Sequence

Technical Production I (16THPR711, 2, 3)	9
<i>or</i>	
Technical Production II (16THPR831, 2, 3) <i>with</i>	9
Technical Production Lab & Crew (16THPR817, 8, 9)	9
<i>or</i>	
Rendering for Stage Designers (16THPR714, 5, 6)	9
<i>or</i>	
Stage Design I (16THPR841, 2, 3) <i>with</i>	9
Stage Design Lab & Crew (16THPR871, 2, 3)	6
<i>or</i>	
Stage Management I (16THPR741) <i>with</i>	3
Stage Management II (16THPR824, 5, 6)	12
<i>or</i>	
Sound Design (16THPR764, 5, 6) <i>with</i>	9

Theater Sound Technology Lab & Crew (16THPR722, 3, 4)	6
	<hr/> 15

Required Discipline-Related Courses

Approaches to Production (16DRTG870)	3
Script Analysis (16DRTG811, 2)	6
Advanced Script Analysis (16DRTG813)	3
Independent Study (16DRPF560)	6
Aesthetics (16DRTG800)	3
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Electives (six hours required)

The Artist in Society (16DRTG710)	3
Dramatic Literature Electives	
Drafting I (16THPR718, 9)	4
Drafting II (16THPR847, 8)	4
Drafting III (16THPR851, 2)	4
Art History	
Computer Science Electives	
Engineering Electives	
Costume Appreciation (16THPR700)	3
Stage Lighting Projection (16THPR730)	3
Sound Reinforcement Techniques (16THPR760)	3
Introduction to Makeup (16THPR710)	3
Design/Research Project (16THPR830)	6
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Note: Awarding of the degree is dependent upon the successful completion of the final design/research project. For stage lighting majors, this project will include the lighting design for a major theatrical production, with documented research and all associated paperwork, as well as an oral presentation and defense of the design concept and execution before a selected faculty committee.

Stage Management

Major Area	Qtr. Hrs.
Stage Management II (16THPR824, 5, 6)	12
Stage Management III (16THPR827, 8, 9)	12
	<hr/> 24

Production Electives (18 hours required)

Introduction to Stagecraft (16THPR750)	3
Introduction to Lighting (16THPR720)	3
Introduction to Makeup (16THPR710)	3
Costume Appreciation (16THPR700)	3
Introductory Stage Design I (16THPR580) (Fall qtr.)	3
Co-req.: Stage Design Lab & Crew (16THPR871)	2
Stage Properties (16THPR550)	1–3
Sound for the Theater (16THPR761)	3
Drafting I (16THPR718)	2

Required Discipline-Related Courses

Fundamentals of Directing (16DRTG501)	3
Script Analysis (16DRTG811, 2)	6
Advanced Script Analysis (16DRTG813)	3

Arts Administration for non-majors (16AADM660)	3
Aesthetics (16DRTG800)	3
Approaches to Production (16DRTG870)	3
Discipline-Specific Electives (see Note)	12
Free Electives (12 hours required)	12
Design/Research Project (16THPR840)	6
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	90

Note: Electives are selected from division-recommended list. For a stage management major, these would include psychology; languages (specifically Italian, French and German for the opera stage manager); applied music (any course which improves the student's ability to read music — for opera and Musical Theatre stage managers); dramatic literature electives; history of opera; history of jazz and popular music.

Awarding of the degree is dependent upon the successful completion of the final production/research project. For stage management majors, this project will include an assignment as stage manager to a large scale opera, Musical Theatre, or drama production, along with all associated paperwork, a production journal, and a final production book. The work will culminate with an oral presentation and defense of the organizational and administrative techniques used in the production before a selected faculty committee.

Technical Production

Major Area	Qtr. Hrs.
Technical Production II (16THPR831, 2, 3)	9
Technical Production III (16THPR834, 5, 6)	9
Technical Production Lab & Crew (16THPR817, 8, 9)	9
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Production Sequence (18 hours required)

Rendering for Stage Design (16THPR714, 5, 6) or Stage Design I (16THPR841, 2, 3)	9
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Required Production Courses

or Stage Lighting I (16THPR707, 8, 9) or Stage Lighting II (16THPR814, 5, 6)	
and	
Stage Design Lab & Crew (16THPR508,9,10) or Stage Lighting Lab & Crew (16THPR518, 19, 20)	6
and	
Rendering for Theater (16THPR714) or Introduction to Stage Lighting (16THPR720)	3

Required Discipline-Related Courses

Aesthetics (16DRTG800)	3
Approaches to Production (16DRTG870)	3
Sound for the Theater (16THPR761)	3
Drafting for the Theater II (16THPR847, 8)	4
Script Analysis (16THPR811, 2)	6
Advanced Script Analysis (16THPR813)	3
Independent Study (16THPR560)	9
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Electives (eight hours required)

Arts Administration (for nonmajors) (16AADM660)	3
Costume Appreciation (16THPR700)	3
Stage Design Lab & Crew (16THPR871, 2, 3)	6
The Artist in Society (16DRTG710)	3
Approved courses in math, engineering, computer sciences, industrial arts, or Musical Theatre	
Design/Research Project (16THPR860)	6
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Note: Awarding of the degree is dependent upon the successful completion of the final design/research project. For technical production majors, this project will include the technical direction of a major production, with associated portfolio material, and an oral presentation and defense of the methods and techniques used in the production.

MASTER OF ARTS PROGRAMS

Arts Administration

This comprehensive graduate program — leading to the master of arts degree — was established to fill the growing need for qualified administrators in arts organizations. It is designed to prepare students for careers in performing and visual arts management. Students admitted to the program take course work through various colleges of the university including the College of Business, McMicken College of Arts and Sciences, and the College of Design, Architecture, Art, and Planning as well as the College-Conservatory of Music. Under normal circumstances, two years are required to complete the master of arts in arts administration degree. It is also possible to earn the combined MBA/MA degree in eight quarters through a cooperative arrangement with the College of Business. Additional credits in graduate business courses are required to complete the MBA degree. An essential feature of both programs is an internship in one or more professional situations.

Core Requirements

	Qtr Hrs.
Introduction to Arts Administration (16AADM771)	3
Funding and Grants (16AADM781)	3
Performing Arts Production Management(16AADM798)	3
Financial and Strategic Management (16AADM801)	3
Organizational Structure and Staffing (16AADM802)	3
Public Policy and the Arts (16AADM803)	3
Marketing the Arts (16AADM788)	3
Internet Marketing and PR for the Arts (16AADM813)	3
Arts and Education (16AADM812)	3
Arts discipline electives	3
Independent Study (16AADM860/560)	5-9
Research Project (16AADM880)	3
Internship (16AADM840)	6-21
Current Issues Forum (16AADM870)	0-5

Financial Accounting (22ACCT711)	2
Financial Tools (22FIN713)	2
Managerial Accounting (22ACCT713)	2
Stats & Decision Models for Mgrs. (22QA711)	4
Leadership and Organizations (22MGMT714)	4
Corporate Resp. & Bus. Ethics (22MGMT715)	2
Business Law (22BLAW711)	2
Business Elective	2
Managerial Economics (15ECON711)	4
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ARTIST DIPLOMAS

Special Admission Requirements

Artist Diploma in Harpsichord

Audition should include repertoire similar to that of the MM/DMA audition, but must be of more than 30 minutes duration. Personal appearance in Cincinnati is required.

Artist Diploma in Opera—Vocal Track

Cincinnati audition and interview required. At least five arias should be prepared with special emphasis placed on style, interpretation and languages. Applicants should have college level proficiency in French, German and Italian. Program is extremely competitive, with no more than 12 (usually post-master's) students enrolling in any given year.

Artist Diploma in Opera—Coaching Track

Cincinnati audition and interview required. Applicant should already have earned the master of music degree with college level proficiency in French, German and Italian. Prepared material from at least three major works of the standard repertoire must be played for the opera staff and coaching faculty, with the candidate prepared to give cues and respond to a conductor. Coaching of students and sight reading also will be required. The program is extremely competitive with no more than three students enrolled in any given year.

Artist Diploma in Piano

A personal audition in Cincinnati is required. Repertoire is similar to that of the MM/DMA; admission is extremely competitive and is for the student who seeks a performance career.

Artist Diploma in Strings

Repertoire requirements are similar to that of the MM/DMA. The expected level of performance accomplishment must exceed that of MM or DMA students, since the artist diploma program is limited to those select students who seek a solo performance career.

The audition selections should include the following styles: baroque, classical, romantic, contemporary. (One of these works should be a major concerto.)

Artist Diploma—Chamber Music Track

This program is open only to serious pre-existing chamber music ensembles in the final stages of preparing for an active performing career. Each individual in an ensemble must apply separately and meet the requirements for admission; however, the audition and acceptance into the program will be as a group, not as individuals. Progress through the curriculum is dependent on the group remaining together; such activities as chamber music major study (regular coachings), annual board examinations, and the four required recitals will all involve the ensemble playing together. For the audition, which under normal circumstances must be in Cincinnati, the group should prepare one hour or more of music of varying styles, showing best its musical, interpretive and technical abilities.

Students Who Have Left Full-Time Status: Recital Policy

Artist diploma students must fulfill at least two of the recital requirements during residence. The other two must be performed within two calendar years after leaving full-time status.

Any extension beyond these limits is by departmental permission only. Any degree recital given by a student after leaving full-time status must be under the supervision of a CCM faculty member. The students should enroll for applied lessons during the quarter leading up to the recital, or should work with the supervising faculty member on a private basis.

Opera Performance

The objective of this two-year program is to train highly talented young singers for a career in opera performance. Structured as a modular program, it should be completed in a two-year time span. Most students admitted to this program have already completed the master of music degree. It is possible upon the completion of the diploma program, or at any point within the program, to elect those modular units that would lead directly to the master of music or doctor of musical arts degree, whichever degree program is appropriate to the student's level.

Opera — Vocal Track

Voice & Coaching (38 cr. hrs.)

	Qtr. Hrs.
Applied Study (16-VOICE-850, 950)	24
Opera Coaching for Singers (16-OPRA-850)	12
* Independent Study: for Dramatic Coaching for Singers (16-OPRA-560)	2
(2 cr. per Qtr.)	

Acting (Max 27 cr. hrs.)

* Characterization (16-OPRA-780) (3 cr. per Qtr.)	18
Graduate Acting (16-DRPF-801, 802, 803) (3 cr. per Qtr.)	9

* For students accepted into study in Acting III (by permission), in lieu of a second year of Characterization, register for Special Topics: Opera Acting III (16-OPRA-660).

Performance Training (Min 12 cr. hrs.)

Opera Studio (Coaching and Production) (16-OPRA-675)	3*
Opera Theater (Coaching) (16-OPRA-677)	2*
Opera Theater (Production) (16-OPRA-678)	2*
Special Topics: Combat for Opera Singers (16-OPRA-660)	1CR/ 1 Qtr.

* A minimum of 12 CR required of Opera Studio & Opera Theater Courses.

Performance:

A minimum of four major roles must be prepared and performed. Those roles, which are not performed as part of either Opera Theater (16-OPRA-677, 16-OPRA-678) or Opera Studio (16-OPERA-675) must be presented in excerpt form before members of the Opera Faculty in tandem with a written dramaturgical presentation and score preparation. Of the four required roles, a maximum of two may be performed outside CCM in full production. Students must then provide documentation of their performance. The performance role must be coached by a member of the CCM Opera Faculty.

Language Training (22-28 cr. hrs.)

Special Topics: Italian Libretto (16-OPRA-630) (2 cr. per Qtr.)	4
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* Students must take one year of Italian (3 cr. per Quarter for 9 Qtr. hrs.) and one year of either French (3 cr. per Quarter for 9 Qtr. hrs.), or German. (5 cr. per Quarter for 15 Qtr. hrs.) To be determined by the Opera Faculty.

Professional Development (2-8 cr. hrs.)

Professional Development (16-OPRA-750) (Course is taken each quarter a student is in residence for either 0 credit or 1 credit, depending upon student load in a particular quarter.)	
Managing a Professional Performance Career (16-INTR-610) (2 cr. per Qtr.)	2 (2 cr. per Qtr.)
Total Credits	101-113

Remedial Requirements

* Students will be evaluated by the Opera Faculty and, when necessary, they will be asked to take the following Graduate Diction courses:

Graduate Italian Diction and Recitative (16-VOICE-631)
Graduate French and German Diction (16-VOICE-632, 3)

* There is No TOEFL requirement for admission.

Important Note Concerning Time To Degree

Students who are required to take additional language or diction classes may find that it takes longer than six quarters to complete this program.

Opera — Coaching Track

Studio Training (36 cr. hrs.)	Qtr. Hrs.
Applied Study (16-OPRA-900)	4
Seminar in Opera Coaching (16-OPRA-820)	2

Performance Training (36 cr. hrs.)

* Assigned by Opera Faculty Committee. Minimum is 3 credits per Quarter.

Opera Studio (Coaching and Production) (16-OPRA-675)	3*
Opera Theater (Coaching) (16-OPRA-677)	2-3*
Opera Theater (Production) (16-OPRA-678)	2-3*

* A minimum of four projects must be completed under the approval of the candidate's program committee. An adjudicating committee would be drawn from the opera, conducting and accompanying faculties. These projects would include:

1. The playing of a final dress rehearsal for a main stage production, demonstrating complete mastery of a work.
2. The musical preparation and performance, either as conductor or accompanist, of an Opera Studio one-act opera or major scene preparation.
3. The preparation and performance of an artist diploma role presentation as an accompanist or conductor, either for jury or public performance.
4. An outside/professional presentation, which was prepared under the supervision of CCM faculty and documented by the student.

Professional Development (2 cr. hrs.)

Managing a Professional Performance Career (16-INTR-610)	2
Total Credits	74-92

Additional Requirements

- Depending on the student's background and previous study, 18 hours are selected from the following: Piano, Graduate Diction, Conducting, Voice, Opera Performance Preparation, Opera History, Special Topics: Opera Libretto, Song Literature, Seminar in Accompanying, Vocal Recital Coaching.
- Those students who are admitted without the prerequisite completion of at least one year of study in each of the following languages - French, German, and Italian ---or evidence of equivalent study in each language, must complete this requirement in order to graduate.

- There will be no TOEFL Requirement for admission.

Opera — Stage Directing Track

Studio Mentorship (33 cr. hrs.)

	Qtr. Hrs.
Applied Study: Opera Stage Direction (16-OPRA-885)	24
Seminar in Opera Directing (16-OPRA-781)	9

Actor Training (6-9 cr. hrs.)

* Opera Characterization (16-OPRA-780)	9
* For students accepted into study in Acting III (by permission), in lieu of Characterization, register for Special Topics: Opera Acting III (16-OPRA-660).	

Directing and Assistant Directing (Min. 9 cr. hrs.)

Opera Studio (16-OPRA-675)	2-3*
Opera Theater Production (16-OPRA-678)	2*

- * Students must direct either one studio opera (16-OPRA-675) or one main stage opera production (16-OPRA-678) in order to graduate. Students must Direct One Opera Workshop Scenes Program. When a Student Assistant directs on an Opera Theater Production they sign up for 16-OPRA-678.

Production

A Minimum of four projects must be completed under the approval of the candidate's program committee. An adjudicating committee would be drawn from the opera and drama faculty. These projects would include:

1. Working as assistant stage director on two main stage productions (4CR)
2. Presentation of one, or, the equivalent of one, one-hour scene program.
3. The preparation and direction of a Role Presentation working with Artist Diploma students.
4. An outside engagement as stage director, which must be documented and presented to the program committee.
5. The preparation and direction of either one studio or main stage production, which culminates in a final thesis presentation to their program committee. (4CR)

Professional Development (5 cr. hrs.)

Managing a Professional Performance Career (16-INTR-610)	2
Arts Administration for non-majors (16-AADMN-660)	3

Special Topics (6 cr. hrs.)

Special Topics: Italian Libretto (16-OPRA-630)	4
Special Topics: Stage Combat for Opera (16-OPRA-660)	2

Theory (6 cr. hrs.)

Aesthetics (16-DRTG-800)	3
Script Analysis (16-DRTG-811)	3
Total Hours	65-68

Additional Requirements

- The completion of at least one year of study in each of the following languages: French, German, Italian, or evidence of equivalent study in each language. Students will be expected to translate and understand texts and libretti in the above languages. Students who have not completed such study but who are otherwise acceptable to the program may be admitted for study in this program with the specific provision that the language prerequisite be completed prior to graduation.
- Students must demonstrate musical literacy, as determined by the Opera Department Faculty.
- Students will demonstrate proficiency in Italian, French and German Diction. Any deficiency in these must be made up prior to graduation by taking Graduate Diction and Recitative in Italian (16-VOIC-631), and Graduate Diction in French (16-VOIC-633) and German (16-VOIC-632).
- International applicants will be required to take the TOEFL exam in order to apply for the AD Directing Program.

Piano

Curriculum	Qtr. Hrs.
Major Applied Study (16PIAN850, 950)	36

Other Requirements

Chamber Music (three quarters)	3-6
Master Class in Piano Performance (three quarters)	6
Advisor-Approved Electives (from CCM graduate music courses)	16-19

Performance Accomplishments

Four public recitals, approved and graded by the faculty 8

Total Credits	69-75
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Further Requirements

A diagnostic board upon entering the program and two additional boards.

Harpsichord Curriculum

Module I: (minimum of 36 cr. hrs.)	Qtr. Hrs.
Applied Study (HSC850, 950)	36

Module II: Harpsichord Support Area (36 cr. hrs.)

Literature of major instrument, performance practices, and related courses to be selected from:

Figured Bass Playing and Improvisation (16MTHC515, 6, 7)	6
Interpretation and Performance of Baroque Music (16HILT531, 2, 3)	9
Early Keyboard (16PIAN921, 2, 3)	9
Additional seminars as determined by adviser	12

Module III: (9 cr. hrs.)

Graduate Theory and Analysis (16MTHC801, 2, 3)	9
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Module IV: Harpsichord Performance Accomplishments:*(Eight cr. hrs. minimum. Four performances required.)*

(One) Concerto Recital (16HSC960)	2
(One) Chamber/Accompanying Recital	2
(Two) Solo Recitals, each recital to be 50 minutes long (16HSC970)	4
Total Modules I-IV Piano	80
Total Modules I-IV Harpsichord	89

Module V: Remedial Areas

(As determined by the Evaluation Committee.)

Instrumental Music Performance for Strings, Woodwinds, Brass and Percussion Curriculum

(Double Bass, Harp, Viola, Violin, Violoncello, Bassoon, Clarinet, Flute, French Horn, Oboe, Percussion, Trombone, Trumpet, Tuba)

The objective of this two-year program is to provide specialized training for performers post-Bachelors or post-Masters. The structure of this degree program is to provide ample practice time to prepare for recitals, chamber music, competitions and auditions and should be completed in two years of full-time study. It is also possible that these credits would lead directly to the master of music or doctor of musical arts degree, whichever program is appropriate to the student's level.

Curriculum	Qtr. Hrs.
Applied Study (6 crs. per qtr., 6 qtrs.)	36
Performance Accomplishments (16xxx855)	8
Two solo recitals, two chamber recitals, 2 credits each (viola, double bass, tuba substitute an orchestral excerpt board for one recital)	
Major ensemble (1 cr. each qtr.)	6
Chamber Music */ Secondary ensemble	12
Music electives (any CCM graduate music course)	10
Total	72

* The above curriculum assumes 2 credits of chamber music per quarter.

Instrumental Music Performance — Chamber Music Track

Module I: Applied Study **Qtr. Hrs.**

Chamber Music Major Study (coaching) (16COAC850, 950)	24
Major Instrument Applied Study (16XXX910)	12

Module II: Support Area

Music History and Literature courses (16HILTXXX)	12
Managing the Professional Performance Career (16INTR610)	2
Other supporting classroom and/or laboratory courses in history, literature, theory, performance practice, ensembles, applied study, pedagogy, arts administration, or related subjects, as determined by the student and adviser	16

Module III: Analysis and Performance

Graduate Theory and Analysis (16MTHC801, 2, 3)	9
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Module IV: Performances

Four Chamber Music Recitals (50-60 min. ea.) (16COAC860)	8
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GENERAL INFORMATION FOR DOCTORAL PROGRAMS

The College-Conservatory of Music, in cooperation with the Division of Graduate Studies and Research of the University of Cincinnati, offers graduate programs in music leading to the degrees of doctor of musical arts, doctor of music education, and doctor of philosophy in music. The DMA is a professional degree, confined mainly to the fields of performance, performance practices and composition (although a solid core of courses in musicology, theory, etc., is an invariable part of each candidate's program). The DME is a degree emphasizing studies related to the music teaching-learning process applied to instructional settings. The PhD program follows closely the traditional academic guidelines for this scholarly, research-oriented degree.

Residence Requirement

At least one year of full-time study is required for doctoral degrees. The College-Conservatory of Music recommends, however, that a candidate plan to spend two full academic years (or the equivalent in a year and summer terms) in residence. A year of residence is defined as being enrolled as a full-time student, taking a minimum of 12 graduate quarter credit hours, during each of three quarters within a span of five consecutive quarters, including the summer quarter.

Students Who Have Left Full-Time Status: Recital Policy

Doctor of musical arts students must fulfill at least one of the recital requirements during residence. The other two must be performed within two calendar years after leaving full-time status.

Any extension beyond these limits is by departmental permission only. Any degree recital given by a student after leaving full-time status must be under the supervision of a CCM faculty member. The students should enroll for applied lessons during the quarter leading up to the recital, or should work with the supervising faculty member on a private basis.

Time Limitation

The college-conservatory believes that a graduate program of study should be completed without undue delay, except where circumstances beyond the student's control prohibit the completion of the work in the normal time. Beginning with the initial enrollment, a student has five years to achieve candidacy. (A student becomes a candidate for the degree after successful completion of the comprehensive examinations.) At that point, the candidate has four additional calendar years in which to complete the remaining degree requirements.

Language Requirement

Proficiency will be shown by passing one of the national examinations given by the Educational Testing Service. Courses are offered in several of the language departments through the auspices of the Division of Graduate Studies and Research to help the candidate prepare for this examination. The foreign language requirement in French may be satisfied by successfully completing the French reading course or an examination administered by the University of Cincinnati French department. The foreign language requirement in German may be satisfied by successfully completing the German reading course at the University of Cincinnati. Substitution for French or German can be permitted with the approval of the CCM graduate faculty:

PhD	Two languages, normally French and German
DMA	One language, normally French or German
DME	No language required

Graduate Theory

Doctoral students may include Graduate Theory and Analysis as a component part of their degree programs, included under the performance preparation category and under the studies in music category for the DME program. Graduate Theory and Analysis may not be included as a part of a theory cognate.

Cognate Field

All doctoral programs have a requirement for a cognate field; in some cases, these are called "secondary field" or "related area." Whatever the designation, this portion of the doctoral program is an opportunity for the student to individualize the doctoral program according to personal interests and career aspirations. Before selecting a cognate field, the student should discuss various options with the assigned major adviser. Subsequently, the student must meet with a selected faculty member in the cognate field to discuss expected requirements and to design a specific package of courses and requirements for the chosen cognate field. This package then becomes an official portion of the student's doctoral program, and the student will be responsible for answering appropriate questions on the oral comprehensive examination.

Doctoral Examinations

Qualifying examinations, administered by the history and theory faculty, will be given three times a year (early in each quarter), and may be taken with the approval of the adviser when the student is ready, normally after one year in residence or its equivalent. The written exam in history/literature will be a three-hour score and listening identification of work/composer style, as well as essays on topics in music. There will also be a three-hour written exam in theory and analysis.

The major area examinations are administered by the major area faculty and are in two parts. The first part is a written examination and cannot be taken earlier than one quarter following the successful passing of the qualifying examinations. The second part is an oral examination which is taken upon successful completion of the written exam. The committee structure for the oral exam can be found in the Graduate Handbook.

The major area examinations are given in all three quarters of the academic year. After the successful completion of these examinations, the CCM director of graduate studies will certify to the university dean for graduate studies and research that the student has been admitted to candidacy for the doctoral degree. After attaining candidacy, the student will have four years to complete the remaining requirements in the program of study.

DOCTOR OF MUSICAL ARTS

The doctor of musical arts curriculum is designed for the performing musician who has already achieved a high level of proficiency and artistry in the field of specialization, but who at the same time reveals a capacity for further artistic and technical development and a potential for musical scholarship. Specialization is offered in the following fields of applied music:

Bassoon	Organ
Clarinet	Percussion
Composition	Piano
Conducting	Saxophone
Double Bass	Trombone
Euphonium	Trumpet
Flute	Tuba
French Horn	Viola
Harp	Violin
Harpsichord	Violoncello
Oboe	Voice

Purpose and Objectives

The DMA curricula have been formulated to promote the development of students toward the following goals: to be superior performing musicians and teachers equipped with the tools of musical scholarship and armed with a broad, comprehensive knowledge of music literature, music history and performance practices. Students in musical composition are expected to be articulate about their own music and the music of others; well grounded in the history, literature and theory of music; and skilled in the use of analytic and critical tools. Students should also have superior creative ability.

Prerequisite. Prerequisite for this degree is the master of music in the appropriate field of specialization or its demonstrated equivalent.

Curriculum

Literature and Performance Practice of Applied Music*

Area	Qtr. Hrs.
Performance—applied music study	16–24
Performance Preparation—literature of major instrument, performance practices, related courses	18–24
Historical Perspective—general studies in the history and literature of music	18
Cognate Field—studies in one of the following fields: music theory, composition, choral or instrumental conducting, music education, jazz studies. Voice majors with sufficient linguistic ability and preparation, upon approval of adviser or committee as appropriate, may elect a cognate field in some specific phase of literature in the original language, or may elect a study of comparative literature, again with recourse to the original languages insofar as possible	15–18

Performance Accomplishments—recitals and lecture recitals	6–9
Document	3–6
	90

* Piano, Composition and Conducting listed separately below.

Note for organ only: Organ majors are required to have a church position and to enroll in Practicum (16ORGN895) during each year of study. Credits will be counted under Performance Preparation.

Note about performances: Two public recital programs, approved and evaluated by the graduate faculty. One lecture/recital, approved by the thesis committee and evaluated by the graduate faculty.

Piano Curriculum

Admission to the doctor of musical arts in piano presupposes the level required for completion of the master's degree in piano. The audition should display aptitude and professional ability in reflecting pianistic and artistic maturity of various styles.

Area	Qtr. Hrs.
Performance—applied music study	24
Performance Preparation—literature of major instruments, performance practices, related courses	27
Historical Perspective—general studies in the history and literature of music	12-18
Cognate Field—study in a related musical field	12-18
Performance Accomplishments—recitals and lecture recitals	
1. Two full solo recitals (60 min.)	4
2. A chamber music recital	2
3. A "specialty" recital of such as all Bach, Beethoven, Chopin, etc., presented in lecture/recital form, supported by a document of 12–18 pages	3
4. Document	3
	90

Composition Curriculum

Area	Qtr. Hrs.
Composition—composition study	24
Introductory or Advanced Electronic Music	9*
Composition Courses	6
Post-1890 Analysis (16MTHC611, 2, 3)	9*
Historical Perspective—general studies in the history and literature of music	9
Cognate Field—studies in an area approved by composition faculty and director of graduate studies	15
Composition Accomplishment—dissertation in the form of major composition(s) as determined by adviser and committee	12

Symposium in Composition—continuous attendance	0–1
Recital of original compositions	0
	90

* Students who have already had comparable courses will take instead up to 18 units of composition electives, such as orchestration, counterpoint, private applied music study, or ensemble.

Conducting, Choral Curriculum

Major Area	Qtr. Hrs.
Choral Conducting	18
Orchestral Conducting	9
Performance Preparation — choral and orchestral literature, ensemble performance, score reading, theory	18–24
Historical Perspectives — general studies in the history and literature of music	
Cognate Field — studies in one of the following areas: applied music, arts administration, composition, music education, orchestral or wind conducting, theory, other areas with approval	12–18
Conducting Assignments	
Conducting Accomplishments	3–6
Lecture Recital	3
Document	3
	90

Further Requirements: Three quarters of applied voice study.

Conducting, Orchestral Curriculum

Area	Qtr. Hrs.
Major Area—orchestral conducting	18
Performance Preparation—orchestral, choral, operatic literature, ensemble performance, performance practice related courses	18–24
Historical Perspectives—courses need to assure proper overall background of student in music history, theory and other areas as appropriate, based upon student needs	15–18
Cognate Field—studies in one of the following fields: applied music (concentration level), music theory, music history, music education, or other approved area	15–18
Conducting Accomplishments	
Lecture Recital	3
Conducted Performances	6–9
Document	3–6
	90

Conducting, Wind Curriculum

Area	Qtr. Hrs.
Major Area—wind conducting	18
Performance Preparation—wind literature, ensemble performance, performance practices, related courses	18–24

Historical Perspective Electives—courses needed to assure proper overall background of student in music history, theory and other areas as appropriate, based upon student needs	15–18
Cognate Field—studies in one of the following fields: applied music (concentration level), music theory, music history, music education, or other approved area	15–18
Conducting Accomplishments	
Lecture Recital	3
Conducting Recitals	6–9
Document	3–6
	90

DOCTOR OF PHILOSOPHY IN MUSIC

Music Theory Emphasis

Applicants must submit a theoretical paper demonstrating scholarship and research abilities. To be considered for a teaching assistantship, a personal interview in Cincinnati is required.

Purpose and Objectives

The PhD program in music (theory emphasis) is designed to provide a comprehensive course of study in the theory, literature and philosophy of music and related subject areas. The candidate is expected to acquire competence within the broad range of theory, breadth as demonstrated by the completion of a significant program of study in a secondary field, and the requisite skills in musicianship and language arts. Determination of each student's specific responsibilities and opportunities will be made by the principal adviser, cognate adviser and director of graduate studies.

Prerequisites. Prerequisites for the PhD in music (theory emphasis) are master of arts in music, master of music or music theory, or their demonstrated equivalents.

Curriculum

Each student's program of study is developed in consultation with the major adviser. Diagnostic entrance examinations help to determine course requirements; deficiency courses without degree credit are often recommended to remedy any areas of weakness. An applicant must exhibit verbally in an interview and via a paper or papers a secure command of pertinent theory and analytical methodologies, be moderately familiar with music theoretical literature, and demonstrate adequate musicianship skill. Reading knowledge of German is expected, with another language to be acquired as dissertation plans develop.

The minimum credit-hour total for the degree is 90 quarter hours beyond the master's degree. A candidate should expect to spend at least two years in full-time study; three are recommended. The outline of courses for the degree is as follows:

	Qtr. Hrs.
Theory, Music History/Literature	60
Secondary Field (cognate)	15–27
Dissertation	15–24
	90

Theory Course Requirements

The 60 credits in theory and music history/literature are determined in part by previous course work at CCM or elsewhere. Courses in tonal theory, post-tonal theory, aesthetics, theory pedagogy, counterpoint, rhythm and meter, seminars, and a readings/colloquium sequence comprise the bulk of the requirement. Three-hour qualifying examinations in theory/analysis and history/literature are taken by all doctoral students near the end of course work, followed by a two-day comprehensive examination in theory/analysis and a subsequent two-hour oral examination that includes the cognate subject.

Secondary Field (cognate)

The PhD program of study requires completion of an approved cognate area in the university outside the field of theory. Possible cognate study areas in the university may include history, art history, psychology and philosophy. Possible cognate study areas within the College-Conservatory of Music may include applied music, including conducting (subject to a successful audition before the faculty of that study area), composition, computer science and musicology.

Dissertation

The candidate is required to produce a dissertation that gives evidence of high scholarly attainment and power of independent, original research. The number of credits allowed varies with the individual student. After having passed the required qualifying examinations and the comprehensive and oral examinations, the candidate will submit a formal proposal for the dissertation to the CCM Graduate Thesis and Research Committee for approval.

Once the committee has approved the proposal, the director of graduate studies will appoint an advisory committee for the project. When the project is completed, the PhD candidate will appear before a committee of graduate faculty members and other interested persons for a public oral defense of the dissertation, according to university guidelines. This examination shall be two hours long. For further requirements concerning the dissertation, its format, its publication, and its defense, see the CCM Graduate Handbook or contact the CCM director of graduate studies.

DOCTOR OF PHILOSOPHY IN MUSIC

Musicology Emphasis

Purpose and Objectives

The PhD program in music (musicology emphasis) is designed to provide a broad and comprehensive course of study in the history, theory, literature and philosophy of music and related subject areas. The candidate is expected to acquire competence within the broad range of musicology, breadth as demonstrated by the completion of a significant program of study in a secondary field, and the requisite skills in basic musicianship, language arts, etc., needed to accomplish these aims.

Prerequisites

The prerequisite for the PhD in music (musicology emphasis) is a master's degree in musicology, music history or music theory. Prospective students who have master's degrees in other areas of music or closely related disciplines should apply for the MM in music history and should normally expect to complete that degree. However, after a year of course work and on the recommendation of the faculty, students who have achieved an appropriate music history background may apply to the PhD program without completing the master's in music history.

Curriculum

Each student's program of study is developed in consultation with the academic adviser. Diagnostic entrance examinations help to determine course requirements in music history, music theory, and piano; remedial courses without degree credit may be required or recommended to remedy any areas of weakness. A candidate is expected to have a basic command of the important trends, events and styles in the history of music when entering the program. In addition, the candidate must demonstrate the ability to work skillfully with the materials of music (analytic and writing skills). Candidates are expected to enter with a reading knowledge of either French or German, and to acquire reading knowledge of the second language within the first year of doctoral study.

The minimum credit-hour total for the degree is 90 quarter hours beyond the master's degree. A candidate should expect to spend at least two years in full-time study; three are recommended. The outline of courses for the degree is as follows:

Area	Qtr. Hrs.
Music History Electives	48
Music Theory Electives	6
Musicology Colloquium	6
Cognate	15–27
Dissertation	15–24

- Seminar in musicology is normally required each quarter of residency.
- Musicology colloquium is required each quarter for the first two years of residency.
- Graduate research and writing does not count toward the music history electives.
- Graduate Theory and Analysis does not count toward the music theory electives.

Musicology Course Requirements

In order to achieve a greater level of focus within the field of musicology, students will choose a total of five study areas from the following lists, no more than four from List A and no more than two from List B. One of the five areas may be fulfilled by course work (three quarters minimum), in consultation with the adviser. The other four areas will be the focus of the major area (comprehensive) examinations that are taken after the student has passed the doctoral qualifying examinations.

List A

Middle Ages
Renaissance
Baroque
Classic
Romantic
Modern

List B

American Music
History of Theory
Music and Gender
World Music

Secondary Field (cognate)

The PhD program of study requires completion of an approved cognate area in the university outside the field of musicology. Possible cognate study areas in the university may include history, art history, psychology and philosophy. Possible cognate study areas within the College-Conservatory of Music may include applied music or conducting (subject to a successful audition before the faculty of that study area), composition and music theory.

Dissertation

The candidate is required to present a dissertation that displays evidence of high scholarly attainment and power of independent research. The number of credits allowed varies with the individual student. A formal proposal for the dissertation will be submitted to the CCM Graduate Thesis and Research Committee for approval. Once this approval has been obtained, the director of graduate studies will appoint an advisory committee for the project. Upon completion of the project, the PhD candidate will appear before a committee of graduate faculty members for a public oral defense covering the dissertation, according to university guidelines. This appearance, which shall be for a duration of two hours, is in addition to the regular major area (comprehensive) examination for candidacy. For further specific requirements concerning the dissertation, see the CCM Graduate Handbook.

FACULTY BY AREA OF INSTRUCTION

Arts Administration

Jean P. Hamilton, *Assistant Professor of Arts Administration*. BM, U. of Michigan; MM, CCM; Diploma, National Centre for Orchestral Studies, U. of London. Additional studies at Virginia Commonwealth U. and American U. Former faculty at Shenandoah U. Conservatory. Selected as an orchestra management fellow with the American Symphony Orchestra League. Served as Manager and Artistic Administrator with the Richmond Symphony Orchestra, Orchestra Manager with the Baltimore Symphony Orchestra, General Manager with the Milwaukee Symphony Orchestra, General Manager with the National Symphony Orchestra, and Executive Director of the Maryland Symphony Orchestra. Performed as hornist with Iceland Symphony Orchestra. Faculty, CCM since 2008.

Alan Yaffe, *Professor of Arts Administration; Interim Head, Division of Opera, Musical Theatre, Drama and Arts Administration*. BA, Washington U.; MA, The American U.; Ph.D., U of Illinois. Professional background in management and marketing of cultural organizations. Served as director of marketing for the Pittsburgh Symphony; managing director, Shakespeare & Company; and director of marketing and planning, Coconut Grove Playhouse. Consultant to professional arts organizations in the areas of management, fundraising, marketing, arts education and strategic planning. Recipient of Fulbright U.S. Scholars award and lecturer/consultant in Germany, Poland, the Czech Republic, Norway, Chile, China and Argentina. Faculty, CCM since 1990.

Brass

Timothy Anderson, *Assistant Professor of Trombone*. BM, U. of South Carolina; MM, New England Conservatory; AD, U. of Cincinnati CCM. Adjunct professor, U. of Dayton (1996–2006); adjunct professor of Trombone, Cedarville U. (1999–2002). Principal trombone, Dayton Philharmonic Orchestra. Formerly principal trombone, Richmond Symphony Orchestra (1999–2003) Recent orchestral performances include Richmond Symphony Orchestra, Cleveland Opera Orchestra, Cleveland Ballet Orchestra and West Virginia Symphony. Chamber music ensembles include Carillon Brass, ProMusica Chamber Orchestra, Westwind Brass, Cincinnati Chamber Orchestra, Columbus Symphony Brass Quintet, Columbus Symphony Low Brass Ensemble, Queen City Brass and Cincinnati Brassworks. Featured soloist with Dayton Philharmonic Orchestra, University of Dayton Wind Ensemble and Dayton Philharmonic Pops. Has recorded with Cincinnati Pops Orchestra, ProMusica Chamber Orchestra, Dayton Philharmonic Orchestra, Columbus Symphony Orchestra and ProMusica Brass Trio. Faculty, CCM since 2006.

Duane Dugger, *Adjunct Assistant Professor of Horn*. Studies at U. of Southern California and San Diego State U. Horn studies with George Cable, James Decker, Robert Routch, Wendal Hoss, Jerry Folsom, Roland Pandolfi and Doug Hill. Assistant principal horn, Cincinnati Symphony Orchestra, since 1991. Other professional experience includes assistant principal horn for Grant Park Symphony and principal horn for Memphis Symphony Orchestra, Pacific Chamber Orchestra, San Diego Chamber Orchestra, Opera Orchestra and Symphony. Solo appearances with Memphis Symphony Chamber Orchestra and San Diego State Symphony Orchestra. Faculty, CCM since 1998.

Philip Collins, *Adjunct Instructor in Trumpet*. BM, Eastman School of Music. Graduate studies, Cleveland Institute of Music. Studied with Sydney Mear, Daniel Patrylak, Bernard Adelstein, Mel Broiles, William Vacchiano, Armando Ghitalla and Arnold Jacobs. Principal trumpet, Cincinnati Symphony and Pops Orchestras since 1975. Frequent soloist with the CSO, Cincinnati Chamber Orchestra and on various recital series. Former member of the Cleveland Orchestra, the Rochester Philharmonic, and the National Arts Centre Orchestra. Toured North and South America as a member of Eastman Brass Quintet; recorded with Eastman Wind Ensemble; published trumpet studies book, "In the Singing Style," and has made arrangements of sacred music for trumpet ensembles. Faculty, CCM since 2002.

Randy C. Gardner, *Professor of Horn; Chair, Winds and Percussion Department*. BM, with Distinction, Pi Kappa Lambda, graduate studies, Indiana U. Attended Valparaiso U. Horn teachers include Philip Farkas, Christopher Leuba, Ethel Merker, and William Adam; music history study with Hans Tischler. Second hornist of The Philadelphia Orchestra under the batons of music directors Wolfgang Sawallisch, Riccardo Muti, and Eugene Ormandy (1975–97). Second hornist of the Miami Philharmonic (1974–75). Extensive experience as chamber musician and soloist. Author of International Opus publication, "Mastering the Horn's Low Register". Composer of "WHY?!" for unaccompanied horn, published by Thompson Edition. Performer and co-producer for Summit Records CD "Shared Reflections: The Legacy of Philip Farkas". Performer on Dee Plus, a CD of brass chamber music with M. Dee Stewart. Faculty, Temple U. Esther Boyer College of Music (1979, 1986–96), New School of Music (1977–1986), New York State Summer School of the Arts (1988–present), Luzerne (NY) Music Center (1985–present). Part-time faculty affiliations: Indiana U., Philadelphia College of Bible and The College of New Jersey. Performer and clinician, 1995 International Brassfest and featured artist and frequent contributor at International Horn Society Symposia. Numerous master class and regional horn workshop appearances, national and international. Consultant and contributor for "Philip Farkas: Legacy of a Master" (Northfield, IL: The Instrumentalist Publishing Co., 1990). Published in *The Horn Call*. Advisory council member of the International Horn Society (1999–2006). Board of Advisors member of International Horn Competition of America (2003–present), Active clinician, orchestra and chamber musician, and soloist. Faculty, CCM since 1996.

Peter Landgren, *Dean and Thomas James Kelly Professor of Music*. BM, University of Cincinnati College-Conservatory of Music; Studied horn with Michael Hatfield, Milan Yancich, and Dale Clevenger; While a CCM student, he won the concerto competition three times, served as principal horn of the Cincinnati Ballet Orchestra, third horn of the Cincinnati Opera Orchestra (1978), performed and recorded with the Cincinnati Symphony Orchestra and won the third horn position with the Baltimore Symphony Orchestra prior to finishing his undergraduate degree; Formerly third horn of the Baltimore Symphony Orchestra (1978-1981) and associate principal horn (1981-2007), artist faculty member of the Peabody Institute of The Johns Hopkins University (1981-2007), the University of Maryland (1995-2000) and the National Orchestral Institute (1994-2003); Performed with Summit Brass, the Melos Ensemble, and the Chamber Music Society of Lincoln Center, and as principal horn with the Cincinnati, Houston and Columbus Symphony Orchestras; Solo recordings include *A Golden Horn*, a collection of works from the Romantic Period with pianist Ann Schein, *A Celebration of Song*, with Naumberg Competition finalist, soprano Hyunah Yu, and *Mozart Distilled*, a recording with the Atlantic String Quartet of the four Horn Concerti and Concert Rondo of Mozart in an arrangement for horn and string quartet; He can also be heard on some thirty recordings with the Houston, Cincinnati, and Baltimore Symphony Orchestras; Awards include the Peabody Conservatory of Music of The Johns Hopkins University Distinguished Teaching Award (2003,1991), the Maryland Arts Council Individual Artist Award (1996) and the Mayor's Certificate and Award of Merit, City of Baltimore (1994). Formerly Interim Director of the Peabody Institute of The Johns Hopkins University (2005-2006) and Conservatory Director of Baldwin-Wallace College (2007-2011). Faculty, CCM since 2011.

Peter K. Norton, *Adjunct Instructor in Trombone*. BM, U. of Cincinnati. Studied with Tony Chipurn. Bass trombone, Cincinnati Symphony Orchestra (1990–present). Principal trombone, Orchestre Symphonique de Montreal (1987–90). Bass trombone, Cincinnati Symphony Orchestra (1985–90). Principal trombone, Dayton Philharmonic (1981–85). Trombone, Queen City Brass Quintet (1979–present). Teaching experience includes Xavier U., Central State U. and U. of Dayton. Euphonium and trombone soloist with Cincinnati Symphony and Simon Winds. Faculty, CCM since 2002.

Timothy J. Northcut, *Professor of Tuba and Euphonium*. BS in music education, Tennessee Technological U.; MM, The Catholic U. of America; DMA in progress, Arizona State U. Teachers include James Garrett, R. Winston Morris, Harvey Phillips, David Fedderly, Warren Deck, and Daniel Perantoni. Coordinator of the brass chamber music program and music director of the famed CCM Brass Choir, performing at the 1995 International Brassfest (Bloomington, Indiana), the 53rd Annual Midwest Clinic: An International Band and Orchestra Conference (Chicago) and the 2002 Ohio Music Education Association Professional Conference (Cincinnati). Performed and recorded with the Cincinnati Pops Orchestra for the Telarc label.

Awarded CCM's Ernest N. Glover Outstanding Teacher Award and the U. of Cincinnati Mrs. A. B. (Dolly) Cohen Award for Excellence in University Teaching. Recognized as one of Ohio's top 100 educators in Ohio Magazine's Excellence in Education Awards. Served as the executive director of the Rafael Mendez Brass Institute. Performs as principal tuba with the Dayton (Ohio) Philharmonic Orchestra, and with the Cincinnati Ballet Orchestra. Member of Symphonia, America's large professional tuba-euphonium ensemble. Serves as an artist-educational advisor for Custom Music Company (Detroit) and an executive committee member and journal advisor for the International Tuba Euphonium Association. Has served as a member of the United States Army Field Band (Washington, DC). Released a compact disc recording of works for solo tuba, "Tennessee Tech Pride". Faculty, CCM since 1994.

Alan H. Siebert, *Professor of Trumpet*. BM, State University of New York, Fredonia; MM, University of Michigan; DMA studies at Arizona State University. Former member, San Diego Symphony Orchestra and principal trumpet in both San Diego Opera and San Diego Chamber Orchestras. Teachers include, David Hickman, Charles Schlueter, John Ware, Clifford Lillya and William Dederer. Performances and recordings with Summit Brass. Faculty, Keystone Brass Institute and Rafael Mendez Brass Institute. Principal trumpet, The American Sinfonietta; European tours in 1999, 2000. Most recent solo recording is "Stargazer," released on Equilibrium. Two solo recordings with Hornpipes (trumpet/organ duo), on Integra and Rodgers. Recent solo Performances include the 2007 International Trumpet Guild Conference and an eight-state solo tour in 2007. Co-author, "Teaching Brass: A Resource Manual," published by McGraw-Hill, now in its 2nd edition. Faculty, University of Wisconsin-Superior 1980–1982), Arizona State University (1982–1983), San Diego State University (1984–1989), Michigan State University (1989–1990). Recordings with: Albany, Discovery, Integra, Klavier, New World, Pro Arte, Rodgers, Equilibrium and Summit Records. Ongoing Competitions Chair and Board of Directors, International Trumpet Guild. Current member, Carillon Brass, and the Dayton Philharmonic Orchestra. Touring with Westwind Brass during the 2004–06 concert seasons. Yamaha Performing Artist. Faculty, CCM, since 1990.

Classical Guitar

Clare Callahan, *Professor of Classical Guitar*. AA, BS, MM. Education: Epsom, England; Georgetown Visitation College, Washington, D.C.; U. of Dayton; Eastman School of Music; Indiana U.; U. of Cincinnati; The Ohio State U. (Fellow in Musicology). Director, humanities seminars for NJ State Dept. of Education and New York NET. Choral work broadcast over CBS Radio. Guitar performances for NET and NPR. Classical guitar study with Emile Bibobi (Wimbledon, England), Sophocles Papas (Washington, D.C., student and teaching assistant), Andres Segovia (Spain). Scholarship winner to Musica en Compostela, Santiago de Compostela, Spain. Author of "Jacques Gallot's Pieces de Luth". Recitalist in England and the United States on lute and guitar. Area Artist Series, Cincinnati

Symphony Orchestra. Adjudicator for national and international competitions. Guest lecturer and teacher. MENC, OMEA, GFA, ASTA, and Suzuki Clinician. Executive board of ASTA Guitar Division, 1975–79. Distinguished Service Award, ASTA Guitar Division, 1981. Member of Board of Directors, Guitar Foundation of America. Member, Solo Recitalists Panel, National Endowment for the Arts. Chairman, Classical Guitar Studies at CCM. Founder/Director, Summer Classical Guitar Workshop (1983-present) Winner, 2005 Ernest Glover Award for Outstanding Teaching. Faculty, CCM since 1972.

Collaborative Piano/Coaching

Kenneth Griffiths, *Professor of Accompanying; Director of Accompanying Activities*. BA, Dipl. Ed., U. of Melbourne (Australia); MM, U. of Tennessee. Piano studies in Australia and Europe (London and Munich); studied accompanying with Gerhard Hüsck (Munich, Indiana U.). Taught at Indiana U., U. of Tennessee. Numerous master classes throughout the U.S. and Australia. Accompanied professional recitals in Australia, Japan, England, Germany, Russia, and the United States for such artists as Kathleen Battle, Susan Dunn, John Garrison, Ben Matthews, Susanne Mentzer, Jessye Norman, Stanford Olsen, David Shifrin, Benita Valente, Sarah Walker, and Delores Ziegler. Has appeared as concert narrator in Schoenberg's "Ode to Napoleon" with the Arditti, LaSalle, and Vermeer Quartets; Peter Serkin and Stefan Litwin in Stony Brook, NY, Cincinnati, Chicago, Basel, the Ravinia and Salzburg Festivals, and is also featured on the Deutsche Grammophone recording of the same work with the LaSalle Quartet. Since 1992, faculty member of the Tanglewood Music Festival vocal/accompanying program where he teaches master classes and "Russian for Singers" class, and prepares recital and chamber music ensembles. In 1995, 2000 and 2004 he served on the jury of the International Robert Schumann Lieder Competition in Zwickau, Germany. In 2004 he also served on the jury of the International Lieder Duo competition "Brahms und die Wiener Moderne" in Stuttgart, sponsored by the International Hugo Wolf Society. Faculty, CCM since 1982.

Donna Hallen Loewy, *Field Service Professor of Accompanying and Accompanist-in-Residence*. BA, Harpur College, SUNY, Binghamton; MM, University of Cincinnati. Piano studies with Jean Casadesus and Jeanne Kirstein. Accompanying studies with Robert K. Evans and Ruth Riley. Chamber Music studies with the Guarneri, Lenox, and LaSalle Quartets, New York Woodwind Quintet. Prepared and accompanied many top prize winners of the National Federation of Music Clubs Artist Competition, NATS Artist Awards, D'Angelo Competition and the Montreal Concours International de Musique. Much in demand as a collaborative pianist and master class teacher, performing frequently throughout the United States. Official accompanist for the Metropolitan Opera Auditions, Southern Ohio region, and has held similar positions with the International Clarinet Conference, the Congress of Strings, the International Double Reed Society, the Yamaha Young Performing Artists Winners Recital, Tubamania in Sydney, Australia, and the International Tuba and Euphonium

Conference. Worked as an opera coach with the Israel Vocal Arts Institute in Tel Aviv, the Opera Theatre and Music Festival of Lucca, Italy, the International Institute of Vocal Arts in Chiari, Italy, Cincinnati Opera and Dayton Opera. Coached vocal chamber music for the Grandin Festival in Cincinnati yearly and was Chamber Music Coordinator for the Opera Theatre and Music Festival of Lucca, Italy. Awarded the Acuff Chair of Excellence at Austin Peay University, coaching singers and instrumentalists. In the summer of 2010, she was a faculty coach and pianist at SongFest at Pepperdine in Malibu, CA. With tenor Daniel Weeks, presented by the Marilyn Horne Foundation (MHF) in recitals and residencies at the Kosciuszko Foundation in New York, the Cleveland Art Song Festival, the Mozart Society of Carmel, California, and various venues in Louisiana, Florida, and Indiana. In 2005, baritone Andrew Garland and Ms. Loewy presented their first concert of Living American Composers for the Marilyn Horne Foundation in New York. Since then, they have performed at Carnegie Hall, the Phillips Collection and the Cosmos Club in Washington, DC, Art Song of Williamsburg, Fanfare in Louisiana, the Huntsville Chamber Music Society, Meng Concert Hall in Fullerton, CA, The Modern at Fort Worth, and the Cerritos Center in Cerritos, CA. This year, they will be performing in Montreal for the Andre Turp Society, St. Stephens College in Pennsylvania and other venues. Composers who have been featured include: Tom Cipullo, David Conte, Jake Heggie, Lee Hoiby, Steven Mark Kohn, Lori Laitman, Thomas Pasatieri, Stephen Paulus, and Jeffrey Wood. Mr. Garland and Ms. Loewy's recording of *On the Other Shore*, which includes all of the folk song settings of Steven Mark Kohn has garnered much praise. Voice consultant and co-author of the *Inner Game of Music Vocal Workbook*, written with Barry Green, author of the *Inner Game of Music*. CCM Faculty since 1976.

Sylvia Plyler, *See Opera*.

Sandra Rivers, *Professor of Collaborative Piano*. BS, MS, The Juilliard School. Awarded first prize as best accompanist in the International Tchaikovsky Violin Competition, Moscow, 1978. Piano studies with Sascha Gorodnitzki at Juilliard. Performed as soloist with Cincinnati Symphony, Louisville Symphony, Rochester Philharmonic, Dallas Symphony, Louisiana Philharmonic, Dayton Philharmonic, Cincinnati Chamber Orchestra and others as well as giving solo recitals throughout the United States. Appeared at the Mostly Mozart Festival, Tanglewood, the Schleswig-Holstein Festival, the Aspen Music Festival, Kennedy Center, and the Great Performer's Series at Lincoln Center. Appeared on the "Tonight" show with Johnny Carson and Jay Leno. Worked with Kathleen Battle, Itzhak Perlman, Joshua Bell, Gil Shaham, Sarah Chang, Nigel Kennedy, Kyung-Wha Chung, Elmar Oliveira, Cho-Liang Lin, Joseph Silverstein, Nadja Salerno-Sonnenberg and others. Has recorded on EMI/Angel, CBS Masterworks, RCA Victor Red Seal, Teldec, Pony Canyon, Musical Heritage and Zafiro. Given piano master classes and chamber music master classes throughout the United States and the Peoples Republic of China. Served as artistic director of the recital series, Rising Stars, at the Taft Museum, 1997–1999. Steinway artist. Artistic Coordinator of the

Steinway/CCM Recital Series at Steinway Hall in New York City. Faculty, CCM since 1982.

Patricia Wood, *Adjunct Instructor in Instrumental Accompanying*. BM, MM, DMA, The Ohio State U. Studies piano with Jeaneane Dowis, Sophia Rosoff, Leonard Shure, Richard Tetley-Kardos; harpsichord with Doris Ornstein and Gordon Wilson; vocal accompanying with Hans Peter Schilly, Norman Shetler (Summer Vocal Institute, Graz, Austria); chamber music with Claus Adam, Paul Kantor, Rita Sloan, Karen Tuttle (Aspen Music School). Performances in Alice Tully Hall, Merkin Hall, Music Barge, Paul Hall (New York City), Aspen Music Festival. Accompanist for master classes of Stephen Clapp, Dorothy DeLay, Yehuda Hanani, Kim Kaskashian, Paul Katz, Cho-Liang Lin, Kurt Sassmanshaus, Joseph Silverstein, Won-Bin Yim. Accompanist for Graz Midwest Orchestral Auditions, MTNA Wurlitzer Collegiate Artists Competition, ASTA state, regional and national auditions, William Byrd Competition, Kingsville International Young Performers competition, many others. Accompanied winners of National Federation of Music Clubs Artist Competition. Taught at The Ohio State U., Bergen College, Ohio Wesleyan U. Faculty, CCM, since 1995.

Composition

Michael Fiday, *Associate Professor of Composition*. BM, U. of Colorado. MA, PhD, U. of Pennsylvania. Studies with Richard Toensing and Louis Gonzales (U. of Colorado), George Crumb, Richard Wernick and Jay Reise (U. of Pennsylvania), and postdoctoral studies with Louis Andriessen at Koninklijk Conservatorium, Netherlands, under the auspices of a Fulbright Grant. Studies in violin with Harold Wippler at U. of Colorado. Music has been commissioned and performed extensively by a diverse range of performers such as Atlanta Symphony, American Composers Orchestra, Oakland East Bay Symphony, New York's Sequitur Ensemble, the Netherlands' Slagwerkgroep Den Haag, pianists James Tocco and Marc-Andre Hamelin, and violinists Carla Kihlstedt and Graeme Jennings. Recordings include electric guitarist Seth Josel's "The Stroke That Kills" on New World Records, which features his 'slapback' for electric guitar and delay unit, and "Same Rivers Different" on Innova, a disc devoted entirely to his own chamber music which Gramophone Magazine described as "nervously hypnotic" and "spellbinding." His '9 Haiku' for flute and piano, 'Three Winters' for soprano, flute and piano, and 'Five Monochromatic Dances' for flute quartet are published by DINSIC Publicacions Musicals in Barcelona, Spain. Awards include two Individual Excellence Awards from the Ohio Arts Council, a Composers Commissioning Project award from American Composers Forum, the Judges Commendation for Excellence from the Barlow Foundation, the Raymond Hubbell Prize from ASCAP, a Young Composers Foundation Grant from ASCAP and two Student Composers Awards from BMI. His *Hands On!* for percussion was chosen by the international jury of the International Society for Contemporary Music for inclusion on the 1996 World Music Days in Copenhagen, Denmark. Has been granted four residencies at The MacDowell Colony, two at Yaddo, as well

as residencies at Virginia Center for the Creative Arts, Headlands Center for the Arts and the Millay Colony. In 1994 he was guest composer at the Festival Callejon del Ruido in Guanajuato, Mexico. Assistant professor, College of Music, Temple U., 1997–98. Instructor, School of Music, West Chester U., 1994–97. Further information at: michaelfriday.com. Faculty, CCM, since 2002.

Mara Helmuth, *Professor of Composition*. BA, MM, U. of Illinois, DMA, Columbia U. Has taught electronic and computer music at New York U. and Texas A&M. Composed numerous acoustic, electro-acoustic and computer music works. Has done research involving granular synthesis, object-oriented and graphical programming, and created the composition applications Stochgran and Patchmix, as well as the Internet 2 application Soundmesh for improvisation between remote locations. Won third prize in 1990 NEWCOMP Computer Music Composition, and mentioned in 1998 International Electroacoustic Music Competition at Bourges. Director, CCM Center for Computer Music, the electronic music studios. Numerous performances in the United States, Canada, Europe and Asia. Collaborative compositions with Allen Otte, "Implements of Actuation" (EMF 123) and "Clotho: The Life of Camille Claudel" performed at CCM and Miami U. — one of the first Web-streamed performances of a contemporary monodrama. Other recordings include "Sound Collaborations," v.36 of the Consortium to Distribute Computer Music Series on Centaur Records, and on Open Space CD 16. Published in *Journal for New Music Research*, *Perspectives of New Music*, *Computer Music Journal*, and *Computer and Mathematics with Applications*, as well as *Audible Traces*, *Analytical Methods of Electroacoustic Music* and the *New Grove's Dictionary*. Produced electronic music concert series at Texas A&M U. and at CCM. Received grants from the Brazos Valley Arts Councils, Texas A&M's associate provost for computer, Tangeman Sacred Music Center and the UC University Research Council. Affiliated with International Computer Music Association, Society of Electroacoustic Music, the American Composers Forum, and the International Alliance of Women in Music. Coeditor of SEAMUS newsletter. Active on ICMA conference committees, Vice President for Conferences (2004–6), board of directors (1997–2001), newsletter coeditor/editor (1998–2001). Faculty, CCM since 1995.

Joel Hoffman, *Professor of Composition and Theory; Interim Head, Division of Composition, Musicology and Theory*. BM, U. of Wales, Great Britain; MM, DMA, Juilliard School of Music. Studied with Easley Blackwood, Alun Hoddinott, Vincent Persichetti, Milton Babbitt, and Elliott Carter. Honors include BMI award, Bearn Prize (Columbia U.), 20 ASCAP awards and two Juilliard prizes in composition, two fellowships from the National Endowment for the Arts, American Academy of Arts and Letters, two American Music Center grants, four Meet the Composer grants, and three fellowships from the Ohio Arts Council. Composer-in-residence at the Rockefeller Foundation (Italy), the Camargo Foundation (France), the Hindemith Foundation (Switzerland), the MacDowell Colony and Yaddo. Piano studies with Mollie Margolies, Martin Jones and Guido

Agosti. Piano soloist with Chicago Symphony, Belgian Radio Orchestra, Florida Orchestra, Costa Rica National Symphony, National Chamber Orchestra. Solo recitals in England, France and Italy. Works performed in Tully Hall, Symphony Space, Carnegie Recital Hall, New York; Orchestra Hall, Chicago; Kennedy Center, Washington; Philharmonie Berlin, London, Paris, Vienna, Venice, Florence, Rome, and other European cities. Festival performances at Ravinia, Portland, Or., Newport, R.I., Evian, France, Portogruaro, Italy and Korsholm, Finland. Notable performers include: Chicago Symphony Brass, Cleveland Quartet, Tanglewood Festival Orchestra, Cincinnati Symphony Orchestra, Buffalo Philharmonic, Columbus Symphony Orchestra, Colorado Philharmonic, Collegium Musicum of Geneva, Switzerland, Cincinnati Chamber Orchestra, Florida Orchestra, National Chamber Orchestra of Washington, DC, Nebraska Chamber Orchestra, Oklahoma Chamber Orchestra, Amarillo Symphony, BBC Orchestra of Wales, Juilliard 20th Century Ensemble, Lenore Quartet. Commissions from Tanglewood Festival, Fromm Foundation, American Harp Society, WGUCFM, Hancock Chamber Soloists, Florida Gulf Coast Chamber Players, Golub-Kaplan-Carr Trio. Recent commissions for the Shanghai Quartet, "String Quartet No. 2"; "Millenium Dances," Cincinnati Symphony Orchestra; and the National Chamber Orchestra, "Self Portrait With Mozart." "Duo for Viola and Piano" recorded by CRI Recordings; "Partenze" for solo violin recorded by Koch International Recordings. "Music for Two Oboes" recorded by Centaur Recordings. "Tum Balalayke," a CD of Jewish folk music arrangements recorded by EMA Records, Italy. CD of chamber works on Gasparo Records. 2nd CD of chamber works on Albany Records. CD of orchestral and chamber works on Albany Records. "Blue and Yellow" on VDM Records. Principal publishers: RAI Trade, Rome and Onibatan Music. Other publishers: E.C. Schirmer Music Corp., Boston. Lyra Music Co., New York; G. Schirmer. Adviser for new music, Buffalo Philharmonic (1990–92). Composer-in-residence, National Chamber Orchestra (1993–94). Complete list of published works and other information: joelhoffman.net. Faculty, CCM since 1978. (On leave, Fall 2011 and Spring 2012).

Douglas Knehans, *Norman Dinerstein Professor of Composition*. BAMus, ANU; MMus, C.U.N.Y.; MMA and DMA, Yale University. Latest commissions include the Tasmanian Symphony Orchestra (Australia), new double concerto *glow* (clarinet and violin), new viola work for Miles Hoffman, and new two piano work for The Pridonoff Duo; has previously fulfilled commissions for a wide variety of works from orchestral, to chamber music, opera, dance, choral, electronic and film. Commissioned to write specifically for Australian Broadcasting Corporation Radio and Television programs and music to the PBS documentary *Animal, Vegetable, Mineral*, which was nominated for an EMMY award. Recently a special guest of the *Premieres of the Season Festival* in Kiev, Ukraine where the National Symphony Orchestra of Ukraine gave the world premiere of orchestra work *ripple*, a work also recorded for worldwide CD release on ERM Media *Masterworks of the New Era* series, distributed by Naxos. Other recordings include *rive* performed by The Verdehr Trio on Crystal Records, piano virtuoso Michael Kieran Harvey recorded

Boyd panels for Move Records (Australia), and music for electronic cello is also featured on the CRI *Emergency Music* series now distributed by New World Records. Featured in three books on Australian music (*A Handbook of Australian Music*; *Directory of Australian Composers and Sound Ideas: Australian Composers Born Since 1950: A Guide to Their Music and Ideas*) as well as the *International Who's Who in Music and Musicians Directory* (U.K.). Previous fellow of the Victorian Council of the Arts, MacDowell Colony and Leighton Artist Colony (Banff), and has won awards from the American Music Centre and Meet the Composer. Other awards include the CUNY *Luigi Dallapiccola Composition Award* (1991) for outstanding achievement in music composition and Yale University where he won the *Woods Chandler Memorial Award* for best composition in a larger form. Guest of the *Czech-American Summer Music Institute* in Prague, Czech Republic; *New Music, New Faces Festival* in Krakow, Poland; the *Australian International Summer Orchestra Institute* in Hobart, Australia; the *Premieres of the Season Festival* in Kiev, Ukraine and the *Accent 09 Festival* in Cincinnati, USA. Composed music for the short film *A Song of Air*, commissioned by the Australian Film Institute and was screened at the prestigious *Un Certain Regard* section of the Cannes Film Festival and over a dozen others world wide. Previous taught as visiting professor of composition at the National University of Singapore (2006), the Krakow Academy of Music, Poland (2007), and was Director of the University of Tasmania Conservatorium of Music from 2000-2008. Creator and Artistic Director of the *Australian International Summer Orchestra Institute* from 2005-2008. Dean of the College-Conservatory of Music (CCM) between 2008-2010 in Cincinnati and currently the Thomas James Kelly Professor of Music at CCM. Faculty, CCM since 2008.

Miguel Roig-francoli, *See Theory*.

Conducting

Scott Belck, *See Jazz Studies*.

Clare Callahan, *See Classical Guitar*.

Mark Gibson, *Professor of Music; Director, Orchestral Activities*. BM, New England Conservatory of Music; MM, U. of Michigan. Artistic director, Opera Theatre and Music Festival of Lucca. Principal conductor, Alabama Symphony, visiting director of orchestral studies, Eastman School of Music. Previously music director, New York City Opera National Company, Ash Lawn-Highland Summer Festival, Opera de Mahon (Menorca). Recent guest appearances include "Don Giovanni" with Indiana U. Opera Theatre and concerts with Shenzhen Symphony, P.R. of China and commemorative 9/11 concert with the Queens Symphony, New York. Guest lecturer and master classes; Hochschule für Musik und Theater, Munich, Central Conservatory of Music, Beijing. Editor and co-author of "The Modern Conductor," 7th edition. Teacher of Xian Zhang, first winner of Maazel/Vilar conducting competition. Has conducted numerous opera companies and orchestras around the world including Minnesota Orchestra; St. Paul Chamber Orchestra;

Jacksonville Symphony; Rochester Philharmonic; New York City Opera; Dallas Opera; Opera Pacific; New Orleans Opera; Cleveland Opera; Chautauqua Opera; Spoleto U.S.A.; Gloria Opera Company, Seoul; Opera de Valencia; Opera de Malaga; Gran Teatre del Liceu, Barcelona. Faculty, CCM since 1998. (On leave, Winter 2012).

Terence G. Milligan, *Professor of Music*. BME, MA, West Texas State University; DMA, University of Texas at Austin. Director of bands and conductor of Symphonic Band, Northwest Missouri State University. Director of instrumental music at Permian High School in the Odessa, Texas, Public School System. Doctoral dissertation research grant to Yale University, John Herrick Jackson Music Library. Additional research in Montreal, Canada, and Paris and Toulouse, France. Studied conducting with d. Thomas Lee, opera with Walter Ducloux and Royal Brantley, voice with Jess Walters and Royal Brantley, and clarinet with Rowie Durden and David Kaplan. Has appeared at national and international conferences of World Association of Symphonic Bands and Ensembles, the College Band Directors National Association, American Society of University Composers, Music Teachers National Association, American Choral Directors Association, state Music Educators National Conference conventions in Texas, Ohio and Kentucky. Was featured on National Public Radio's "Windworks". Guest conductor and lecturer for three weeks at Tunghai University in Taichung and Taipei, Taiwan, Republic of China. Guest conductor, lecturer, adjudicator, and clinician throughout the United States and Canada. Selected for inclusion in Who's Who in American Colleges and Universities, Outstanding Young Men of America, Who's Who in Fine Arts Higher Education, and most recently in the 59th edition of Who's Who in America. In June, 1996 and 2006, presented with Ernest Glover Outstanding Teacher Award at CCM; in May, 2003, named Outstanding Teacher for the University of Cincinnati Honors Scholars Program. Presented by UC in May, 2009, with George Barbour Award for Promoting Good Faculty-Student Relations. Faculty, CCM since 1979.

Glenn D. Price, *Associate Professor of Music; Director of Wind Studies*. BM, University of Toronto; MM and DMA, Eastman School of Music. Completed further conducting studies at the Toho Gakuen School of Music (Japan) and the Tanglewood Music Centre, as well as in Europe and Russia. Professor of Music, University of Calgary. Previously performed percussion with the Canadian Opera Company, National Ballet, Calgary Philharmonic, Alberta Ballet, and several contemporary music ensembles. Guest conducting includes ensembles for the World Association for Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA), the American Bandmasters Association (ABA), Midwest Clinic, the Music Educators National Conference (MENC), the Encontro Latino Americano (Brazil), the Shizuoka Festival (Japan), and the British Association for Symphonic Bands and Wind Ensembles (BASBWE). Has worked with soloists including Evelyn Glennie, Christian Lindberg, Ney Rosaura, Jens Lindemann, Alain Trudel, Roger Webster, Kenneth Tse, Rick Todd, John Marcellus, Simone Rebello, and Michael Burritt. Recordings as conductor include

nine CDs with the University of Calgary Wind Ensemble; furthermore he recently recorded Ney Rosauero's *Concerto for Timpani* at the invitation of the composer. Spent six years on Executive Board of WASBE, followed by election to the organization's presidency. Faculty, CCM since 2011.

Earl Rivers, *Professor of Music; Director of Choral Studies; Head, Division of Ensembles and Conducting*. BME, MM, Indiana U. School of Music; DMA, U. of Cincinnati. Dr. Rivers' graduate conducting program has been recognized by *U.S. News and World Report* as among the top five programs in the U.S.A., and CCM's Choral Program at www.ccm.uc.edu/choral holds the Dale Warland Singers Score Library and Archives, the most significant collection of contemporary choral music in the U.S.A. Music Director and Conductor from 1988-2008 of the Vocal Arts Ensemble of Cincinnati (VAE), a professional chamber choir, Rivers and the VAE received two ASCAP-Chorus America Awards for "Adventuresome Programming of Contemporary Music." With the VAE he championed new works, hosted visiting composers, and developed ongoing partnerships with regional children's, high school and youth choirs. Conducted CCM's choral and orchestral forces in acclaimed university and regional premieres of John Adams's *On the Transmigration of Souls*, Tan Dun's *Water Passion after St. Matthew*, Philip Glass's *Symphony No. 5*, Penderecki's *Credo*, and Bastian Cleve's film, *The Sound of Eternity*, with J.S. Bach's *Mass in B Minor*. This season conducting J.S. Bach's *St. Matthew Passion* in a staged performance in collaboration with the CCM Opera Department (November 20, 2011 at St. Peter in Chains Cathedral), Berlioz's *La Damnation de Faust* (February 25, 2012 at CCM), and the complete Bach *Christmas Oratorio* (December 17, 2011 at Knox Presbyterian Church). Led the CCM Chamber Choir and Philharmonia Orchestra in the cycle of J.S. Bach's choral/orchestral masterworks – *Mass in B Minor*, *Christmas Oratorio*, *St. John Passion* and *St. Matthew Passion*, on a concert tour of Portugal, and before National and Central Division Conventions of ACDA (American Choral Directors Association). Recent guest conducting includes the Festival of the Aegean in Syros, Greece, the Korean premiere of Arvo Pärt's *Berliner Mass* with South Korea's Incheon City Chorale, Haydn's *Nelson Mass*, Mozart's *Coronation Mass*, and John Rutter's *Requiem* in Carnegie Hall, and a residency, concert and teaching at the Sichuan Conservatory in Chengdu, China. Taught conducting and led masterclasses at the Taipei International Choral Festival in Taiwan, in Seoul, South Korea and at The Juilliard School. Adjudicator and Lecturer at the World Choir Games in Shaoxing, China in 2010 and is serving as Artistic Director USA for the World Choir Games Cincinnati 2011. Recipient of Choral America's "Michael Korn Founders Award for Development of the Choral Art," honoring a lifetime of significant contributions to the professional choral art. Faculty, CCM since 1973.

L. Brett Scott, *Assistant Professor of Ensembles and Conducting*. BM, Canadian Bible College; MM, U. of Regina; DMA, U. of Cincinnati CCM. Taught at U. of Rochester and Eastman School of Music (2001-2007), U. of Cincinnati (2000-2001), and U. of Regina (1996-1999). Music director and conductor of the

Buffalo Philharmonic Chorus and conductor of the Buffalo Philharmonic Chorus Chamber Singers (2004-2007). Director of U. of Rochester Men's and Women's Glee Clubs (2005-2007), University Choir (2001-2005) and Chamber Singers (2001-2007). Director of U. of Cincinnati Women's Chorus and Cabaret Singers (1999-2001). Articles in *Anacrusis*, *Research Memorandum Series* and *American Choral Review*. Winner of awards from the Canada Council for the Arts, Eckhardt-Grammatté Competition and Prairie Festival of New Music Young Composer's Competition. Lectures at National Collegiate Choral Organization, Houghton College Greatbatch School of Music, Nazareth College, and NYSSMA/New York ACDA Summer Conference. Member of American Choral Directors Association, Association of Canadian Choral Directors, Chorus America, College Music Society, Conductor's Guild and New York State Music Association/MENC. Faculty, CCM since 2007.

Annunziata Tomaro, *Assistant Professor in Orchestral Studies*. Studies at The Juilliard School, U. of Michigan, U. of New Mexico; U. of Cincinnati, CCM. Former Music Director of The Phoenix Ensemble in Ann Arbor Michigan, with notable collaborations with artists such as William Bolcom, Peter Sparling and the Gemini Duo. Served as interim Music Director of the Central Kentucky Youth Symphony. Has been Music Director of the Opera Theater and Music Festival of Lucca, Italy, and performs at the Spoleto Festival in Italy. Conducts a wide range of repertoire including regional and world premieres of works by Kaija Saariaho, Cynthia Wong and Conrad Susa. Operas include *La bohème*, *Die Zauberflöte*, *Don Giovanni*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *Werther*, *Rape of Lucretia*, *Stravinsky's Mavra*, *Wolf-Ferrari's Il segreto di Susanna*, *Susa's Dangerous Liaisons*, and the world premiere of Enid Sutherland's *Daphne and Apollo Remade*. Was one of four Americans in 2008 invited to compete in the Concurso Internacional "Jesús López Cobos" in Madrid, Spain. Newly appointed assistant conductor of Cincinnati Chamber Orchestra. Has worked with Gustav Meier, Kenneth Kiesler, Mark Gibson, Larry Rachleff, and Jorma Panula. Recipient of the Robinson Award presented by the Conductor's Guild and the Presser Music Award. Fulbright scholar to Berlin, Germany. Recently awarded "outstanding woman conductor grant" by the League of American Orchestras. Faculty, CCM since 2007.

Dance

Deirdre Carberry, *Assistant Professor of Dance*. Trained at American Ballet Theatre School, Miami Conservatory, David Howard and Elena Tchernichova. Additional training at School of American Ballet and Harkness House Ballet. Invited to join American Ballet Theatre at age 14 by Mikhail Baryshnikov and danced with ABT for 12 years. Won a silver medal at the First U.S. International Ballet Competition. Performed at the Spoleto Festival USA alongside Alicia Alonso, Sir Anthony Dowell and Merrill Ashley. Cast by Twyla Tharp as the leading ballerina in Tharp's new ballet, *The Little Ballet*, partnered by Baryshnikov. Debuted as Kitri in Baryshnikov's *Don Quixote*. Danced opposite Fernando Bujones as the Sugar Plum Fairy at SUNY Purchase. Partnered with Baryshnikov to perform Balanchine's

Who Cares? at the AIDS Benefit Gala at Paris' Moulin Rouge. Toured globally with Ballet Spectacular (Central and South America), Baryshnikov & Company (USA), Elena Tchernichova's American Classical Ballet (Israel), and Alexander Godunov & Stars of the American Ballet (Europe). Has appeared on PBS' "Great Performances" series in "Baryshnikov Dances Balanchine" and "Baryshnikov Dances Sinatra & More" with American Ballet Theatre. Featured in television and video programs "ABT at the Met" and "ABT in San Francisco." Faculty, CCM since 2008.

Shellie Cash, *Professor of Dance; Head, Division of Dance*. BFA, U. of Utah; MA, Wesleyan U. Directed the ballet program at Bucknell University from 1989-1994. Danced professionally with Ballet West, Tanz-Forum (Germany), Theatre du Silence and Peter Goss Dance Company (France), among others. Dance faculty at Interlochen Arts Summer Camp since 2000; Invited to guest teach at the Guangzhou Ballet Academy in 2005, and the Bartholin International Ballet Seminar at the Royal Danish Ballet in Copenhagen in 2007. Recipient of two NCCI/NEA grants and one AMDCC/NEA grant. ATI certified teacher of the Alexander Technique. Faculty, CCM since 1994.

Qi Jiang, *Professor of Dance*. BFA, MFA, U. of Utah. Ballet master, principal dancer at Ballet West. Studied and danced with the Joffrey Ballet and Twyla Tharp Dancers in New York, and at the Beijing Dance Academy. Other professional dance experience includes Hong Kong Ballet, Beijing Central Dance theater and Beijing Central Ballet. Deemed premier artist of China by the Chinese government (1985). Received a research fellowship from the U. of Utah (1997). Choreographed works for Ballet West, Ballet West Conservatory, Utah Regional Ballet, Alaska Dance Theater, Hong Kong Jean Wong Ballet School, and Joffrey Ballet School. Faculty, CCM since 2001.

Micheal Tevlin, *Associate Professor of Dance*. BA, Butler U., MS, Indiana U. Former assistant director, Interlochen Arts Camp Dance Program. Ballet instructor and production coordinator, Interlochen Arts Academy, part-time faculty at Dance Arts Academy in Traverse City, Michigan. Former artistic director, Fort Wayne Ballet Company and Memphis Ballet Company. Former faculty, Rhodes U., Memphis State U. and Millikin U. Performed with Fort Wayne Ballet, Memphis Ballet, Millikin Dance Theatre, Indiana Ballet Theatre, Indianapolis Starlight Theatre, Butler Ballet, St. Louis Civic Ballet and others. Named master artist by Indiana Arts Commission (1985 and 1991). Taught and adjudicated at numerous ballet festivals, conferences and competitions. Faculty, CCM since 1999.

Dramatic Performance

Michael R. Burnham, *Professor of Drama*. Former literary manager and dramaturge, Cincinnati Playhouse in the Park. Theatre critic: Cincinnati Magazine. Theatre and film critic: WGUC-FM. Professional actor: film, stage, and television. Fellow of the National Critics Institute, Eugene O'Neill Theatre Center. Playwright, artistic director and actor with several small experimental theatre companies. Performs as storyteller

throughout eastern United States, including narrating concerts with the Boston Symphony Orchestra, the Salt Lake Symphony Opera, and the Cincinnati Symphony Orchestra among others. His adaptation of Stravinsky's "L'Histoire du Soldat" (which he directed while playing the Devil) premiered at the Salt Lake Symphony Opera. Recipient of a League of Cincinnati Theatres "Sustained Achievement Award"; inducted into the Cincinnati Entertainment Awards Hall of Fame. At CCM-Drama, directs and teaches courses in script analysis, directing, dramaturgy, and a class called The Artist in Society. Faculty, CCM since 1984.

Rocco Dal Vera, *Professor of Drama*. BFA United States International U., MFA National Theatre Conservatory at the Denver Center for the Performing Arts. Author and editor of six books, many of which have influenced curricular design at a number of schools and been translated extensively (most recently, Korean). He is the subject of a chapter in *Voice and Speech Training in the New Millennium: Conversations With Master Teachers* (Applause Books, 2011). *Voice: Onstage and Off*, co-authored with Robert Barton just came out in a new fully revised edition. *Acting in Musical Theatre: A Comprehensive Course*, co-authored with Joe Deer, is entering its third printing. For three years Deer and Dal Vera had a regular monthly article in *Dramatics Magazine* called "Acting in Musical Theatre" and are frequent contributors to the journal "Teaching Theatre." Rocco lectures internationally on vocal violence and the effects of emotion on the voice and is one of a handful of certified instructors in the Alba Emoting technique. He is also the founding editor of the journal *Voice and Speech Review* for the Voice and Speech Trainers Association, and has edited the first three books in that series: *Standard Speech and other contemporary issues in professional voice and speech training*, *The Voice in Violence...*, and *Film, Broadcast and e-Media Coaching...* The former head of the BFA Professional Actor and Musical Theatre Training Programs for Wright State University, he has also taught at the National Theatre Conservatory, Willamette University, United States International University and is the former chair of the Voice and Speech Department at The American Academy of Dramatic Arts. For the last thirteen seasons he has been the resident vocal coach for the Tony-Award winning Cincinnati Playhouse in the Park and works as a voice and speech coach at numerous theatres around the US including the Actors Theatre of Louisville, Oregon Shakespeare Festival, the Denver Center for the Performing Arts, the Dorothy Chandler Pavilion, Long Beach Civic Light Opera, and the Los Angeles Theatre Center. His voice can be heard on numerous commercials and he has worked on over 500 films and television shows including *L. A. Law*, *Hill Street Blues*, *THIRTYsomething*, *Raiders of the Lost Ark*, and *The Gods Must Be Crazy*. He can be seen as co-host and assistant producer of the public television series, *Healthward Bound...a lifelong journey*, which won the prize for Best Series at the American Medical Association's International Film Awards.

R. Terrell Finney, Jr., *Associate Dean for Academic Affairs and Director of Graduate Studies, Professor of Drama*. BA, Birmingham-Southern College; MFA, Boston U. Member: Actors'

Equity Association, Phi Beta Kappa, Omicron Delta Kappa, Alpha Psi Omega. Teachers have included Alan Schneider, David Wheeler and Patsy Rodenberg. Additional training through the Arena Stage and the Royal National Theatre of Great Britain. Panel member or workshop leader with various national organizations: National Association of Schools of Theatre, Association for Theatre in Higher Education, Southeastern Theatre Conference, University/Resident Theatre Association and others. Past president, Ohio Theatre Alliance. Former artistic director, Showboat Majestic. Recent directing credits include "Charley's Aunt," "Floyd Collins," "Dancing at Lughnasa," "The Diviners," "Myths and Hymns," and "As You Like It." Faculty, Birmingham-Southern College and the Cincinnati School for Creative and Performing Arts. Is Vice-President of the National Association of Schools of Theatre; is a past Board Member of the University/Resident Theatre Association; and serves on the Board of Advisors to the American High School Theatre Festival.

Steven Goldstein, *Associate Professor, Joseph Weinberger Chair of Acting*. BFA, New York University. Founding member of the Atlantic Theater Company in New York. Professional actor on film, stage and television. Performances with Lincoln Center Theater, The Mark Taper Forum, Center Stage Baltimore among others. Appearances in TV shows "Quarterlife," "Law & Order" and "The Guiding Light." Appeared in the films *Signs and Wonders*, *The Spanish Prisoner*, *The Night We Never Met*, *Homicide*, *House of Games* and *The Untouchables*. Professional singer in many performances with the New York City Opera, Seattle Opera, LA Opera, Vancouver Opera, Cleveland Opera, Israeli Opera and Chicago Opera Theater. Faculty, CCM since 2009.

Richard E. Hess, *Professor of Drama, Chair of Dramatic Performance Department*. BA, BS SUNY at Fredonia, MS SUNY College at Buffalo, MFA U. of Cincinnati. Has studied with internationally acclaimed director Anne Bogart and members of the Saratoga International Theatre Institute in New York and Los Angeles for the past fifteen years. Directed *The Collapsible Space Between Us* for the Dadaab Theatre Project in Cincinnati and in Nairobi, Kenya, with CCM Drama students and African refugees from Somalia, Ethiopia, and Sudan. New York debut at the Laurie Beechman Theatre directing *An Evening of (Mostly) True Songs*. Recent directing credits at CCM include *You Can't Take It With You* (Cincinnati Entertainment Award), *Picnic*, *RENT*, *Anon(y)mous*, *Brigadoon* (Cincinnati Entertainment Award for Outstanding Musical), and Tony Kushner's *Angels in America, Part One: Millennium Approaches* (CEA for Best Ensemble Acting). Favorite directing credits at the Human Race Theatre Co. include *Doubt*, *I Am My Own Wife*, and *A Delicate Balance*. Los Angeles credits include *Besame Mucho*, *O.K. That's Enough*, *The Pages of My Diary I'd Rather Not Read* and *The Catholic Girl's Guide to Losing Your Virginity*, both of which enjoyed sold out runs at the Hudson Theatre. Artistic director of "Hot Summer Nights" in Cincinnati; directed *Violet* (with Ashley Brown), *Hello, Dolly!* (with Pamela Myers), *Godspell* (with Shoshana Bean and Leslie Kritzer), and the premiere of *We Tell The Story: The Songs of Ahrens and Flaherty*. Has directed at the Ensemble Theatre of Cincinnati, KNOW Theatre of Cincinnati, Cincinnati

Playhouse in the Park, Chautauqua Institution, Cincinnati Symphony Orchestra, Cincinnati Pops and Cincinnati Opera Education. Has directed premieres of Richard Oberacker and Rob Taylor's *Don't Make Me Pull This Show Over: Dispatches from the Front Lines of Parenting*, Mark Halpin's *The Kid in the Dark*, Adam Wagner's *Don't Look Down*, and Tom Korbee's *Will It Ever Stop Raining?* Named Ernest Glover Outstanding Teacher at UC in 1999. Associate member: Society of Stage Directors and Choreographers. Resident artist, Human Race Theatre Co. since 1996. Chair, CCM Drama, since 1994. Faculty, CCM since 1993.

k. Jenny Jones, *Professor of Drama*. BA Thomas More College, MFA, Theatre Performance, University of Cincinnati College-Conservatory of Music. Member of the Society of American Fight Directors (SAFD), Actors Equity Association (AEA), American Federation of Television and Radio Artists (AFTRA), Association of Theatre Movement Educators (ATME), Association of University Professors (AAUP). Certified Fight Director, Certified Teacher, and the only woman in the United States recognized by the SAFD as a Fight Master; Internationally in demand as a master teacher of contemporary violence, known for her arena style of unarmed stage combat called "Scrappy Fighting". Regional Fight Directing includes choreographing Actor's Theater of Louisville's annual hit, *Dracula* for the past three years, as well as the world premieres of Zoe Kazan's *Absalom* and Naomi Wallace's *Hard Weather Boating Party*; nearly twenty productions for the Tony award winning Cincinnati Playhouse in the Park including *Durango*, *Coyote on a Fence*, *Avenue X*, *Red Corners*, *12th Night* and *Much Ado About Nothing*; for five years the resident fight director for the Cincinnati Shakespeare Company working on such plays as *Coriolanus*, *Richard III*, *Romeo and Juliet*, *Macbeth*, *Lovers and Executioners*, *Private Lives*, and *Whose Afraid of Virginia Wolfe*; numerous productions for the Cincinnati Opera including the world premiere of *Margaret Garner* with Denyse Graves; *Of Mice and Men* for the St. Louis Repertory; and the hit premiere of *Jerry Springer the Opera* for New Stage Collective. Other regional credits include Human Race Theater Company, The Know Theater, Portland Opera, Kentucky Opera and over sixty productions for CCM including *Cyrano*, *Don Giovanni*, *Rakes Progress*, *Rape of Lucretia*, *Pelleas and Melisande*, *Man of LaMancha*, *Wild Party*, *Brigadoon*, *Crazy For You*, *As You Like It*, *12th Night*, *Charlie's Aunt*, *Glory of Living*, *Suburbia*, *The Lady's Not For Burning*, *Anon(y)mous*, *Elephant Man* and *I Hate Hamlet*. One of the founders of the nation's most successful premiere theaters, the Ensemble Theatre of Cincinnati (ETC); continues to walk the boards and was most recently seen in ETC's productions of *Dean Man's Cell Phone* and *More Fun Than Bowling*. Studied the acting techniques of Michael Chekhov with Mala Powers, Andrie Malaev-Babel, Joanna Merlin, and Russian Laureate Viacheslav (Slava) Kokorin. Owner/Director of the Bard alley Studio, teaches the Michael Chekhov acting technique and mentors aspiring teachers of stage combat. In 2007 was awarded two Acclaim Awards: one for the role of Fraulein Schneider in CCM's *Cabaret* and the second was the Cincinnati Acclaim "Most Valuable Player" award. Named CCM's Ernest Glover Outstanding Teacher (2009). CCM Faculty since 1993. (On leave, Fall 2011)

Diane L. Kvapil, *Associate Professor of Drama*. Catholic U., Washington, D.C.; Neighborhood Playhouse, New York City. Featured in numerous regional and national touring company productions as well as WNET and NBC telecasts. Has performed with National Players in Japan, Korea, Hawaii, Canada, North Africa and Bermuda. In demand for on-camera commercial work as well as voice overs for radio and television. Written teleplay recently produced for NBC's "Young People's Specials." Studied with Eric Morris (1987). Faculty, CCM since 1977.

Electronic Media

Raul Barcelona Avarez, *Assistant Professor of Electronic Media*. BS (Electrical Engineering; Electronic Arts Minor), Rensselaer Polytechnic Institute; MS (Digital Imaging and Design), New York University. Previous teaching positions held at the Art Institute of Pittsburgh (Online Division) and Art Institute of Houston. Film credits include *The Yes Men Fix The World* (Cinematographer), *The Promise of New York* (Director/Camera/Editor/Graphics), *Aves de Paso* (Birds of Passage), *The Chaser's War On Everything* (Australian TV Series), *Dan Rather Reports* (Spanish Translator), *Building America's Home* (Editor/Motion Graphic), *Rx for Survival: a Global Health Challenge* (Assistant Editor), *Elle Décor: Behind the Design* (Editor/Graphics), *F>|>R>S>T> Robotics 2004: The Frenzy* (Motion Graphics), 1/2: *The Documentary* (Editor) and *Mad Dog Films, Inc.* (Graphics Designer/Editor). Awards for *Best Documentary Audience Choice Award* at the 2009 Big Muddy Film Festival and an *Aloha Accolade Award* at the 2008 Honolulu International Film Festival. Media experience also includes web design, radio DJ and engineer. Fluency in Spanish, Italian, French, and Catalan. CCM Faculty, since 2010.

Kevin Burke, *Associate Professor of Electronic Media*. BA, U. of Georgia; MFA, Savannah College of Art and Design. Additional studies include work at Avid, Marcromedia, Adobe Certified Training and the Rockport International Film and Television Workshops. Professor of video, Savannah College of Art and Design 1993–96. Has produced and directed documentary, promotional, public affairs, educational programming and advertising recognized by the Broadcast Education Association, the National Broadcasting Society, the National Academy of Cable Excellence, the Television Administration and Marketing Society, and the Advertising Club of Savannah. Active member of The Broadcast Education Association, the National Broadcasting Society, and the University Film and Video Association. Over 10 years professional experience in broadcast, cable, corporate, government and independent television and video production. Production manager, Atlanta Video Production Center; video services manager, The Atlanta-Fulton Public Library System; production coordinator, Cablevision of Savannah, director/editor/videographer, WNGM-TV and WNEG-TV. Faculty, CCM since 1996.

Peter DePietro, *Assistant Professor of Electronic Media*. BS, Syracuse U.; MPS, New York U. Taught interactive communications at Quinnipiac U. and new media and digital arts at New

York U., New School U.'s Parsons School for Design, and Pratt Institute. Served as the first Director of Digital and New Media of the William J. Clinton Foundation. Won Interactive Media Award's Best in Category (Museum) award for the Clinton Presidential Center website. Served as director of interactive media and online creative with Omnicom Group with a client list of Fortune 500 companies, such as American Express, Bayer, Pfizer and Priceline.com. Served as producing artistic director of Manhattan Rep Company. An award-winning playwright/director with nine plays published by Samuel French, Inc. Installations and exhibits featured in major galleries throughout the country, including *A Matter of Time* at the Art Interactive Gallery in Boston, *Dustscape* at Gallery 61 in New York City, *id/Interactive Domain* in New York City, and selected digital works at the Idea Festival in Louisville. Internet-based projects and websites for Al Roker Entertainment, An Gorta Mor, Chris Gardner Media, Dell, New York U., Omnicom, Professional Performing Arts School, Western Union and more. Numerous publications and presentations, including *Digital Storytelling: The Narrative Power of Visual Effects in Film*, *Interface: Virtual Environments in Art, Design and Education*, *Developing Serious Games*, *Your Place on the Internet*, and *Technology and Design: Partners in the Evolution of Creativity*, which was presented at U. California–Berkeley and published in the *International Journal of Technology, Knowledge and Society*. One of the invited speakers on the topic of technology in the inaugural event of an annual series, Life of the Mind, that features innovative thinkers on UC's campus. Faculty, CCM since 2008.

Marjorie J. Fox, *Associate Professor of Electronic Media*. BA, Hanover College; MS, Northwestern U. Writer, field producer, newscast producer, assignment editor, and executive producer for NBC's WMAQ-TV, Chicago, 1973–83. Instrumental in coverage of major breaking stories, health news and fine arts events. Worked previously as reporter and anchor for WEEK-TV in Peoria, Illinois. Writer-producer of "The Pioneer Shakedown," a video promoting reform of Hamilton County government (1992) and "The Lay-Off List," a documentary about former GE engineers (1994). Producer of noon news, WKRC-TV, Cincinnati (1993). Faculty intern, CNN Atlanta (1992). Panelist for conventions of the Association for Education in Journalism and Mass Communication, the Broadcast Education Association, and the Radio-Television News Directors Association. Contributor, "Television in America," and "The Encyclopedia of TV News." Writer for two Cincinnati-based Web sites, and for video exhibits in the Gallery of Everyday Heroes at the National Underground Railroad Freedom Center, Cincinnati. Producer and webmaster for ChristChurchCincinnati.org. which was recognized in 2007 with a top award from the Episcopal communicators association. Faculty, CCM since 1989.

Jane Friedman, *Assistant Professor of Electronic Media*. BFA, University of Evansville; MA (English), Xavier University. Speaker at more than 200 media and publishing events since 2001, including South by Southwest, Association of Writers & Writing Programs, and BookExpo America. She has been a new media consultant for Digital Book World and Catacoustic Consort,

among many other organizations, and in 2011 served as a literature panelist for the National Endowment for the Arts. Professional experience includes over twelve years at F+W Media as a Publisher, Editorial Director and Executive Editor, where she served as strategic and creative leader for a multimillion dollar new media business. Her professional blog reaches more than 50,000 readers each month, and her creative work has appeared in *Writer's Digest*, *The Huffington Post*, *Writer's Market*, *Publishers Weekly*, *UE Magazine*, *The Formalist*, and *The Evansville Review*. CCM Faculty, since 2010.

Thomas A. Haines, *Professor Electronic Media*. BA, MA in composition at Butler U. Faculty member at the Aspen Music Festival and School since 1999 where serves as the founding director of the Susan and Ford Schumann Film Scoring Program. As a composer, active in music performance and composition, writing and producing music for CD, film, video and multimedia productions. In 2005, wrote the musical score for the film "The Greater Good," a feature-length film produced in Cincinnati. As a recording engineer and producer, extensive experience in orchestral and chamber recording and electronic/acoustic music productions for Clavier, New Albion, Centaur, Naxos, Mode and others. In 1999, received first prize in the drama category from the Broadcast Educators Association for producing "The Holy Chest," an interactive storybook audio drama and also received second prize in the multimedia category from the BEA for the interactive multimedia project "Sound Foundations: Mechanics of Sound." Currently conducting original research in surround sound production aesthetics and effective listening techniques while remaining active in producing music for a variety of publications. Faculty, CCM since 1992.

John Wesley Owens, *Associate Professor of Electronic Media*. BA, U. of Kentucky, MA, PhD, U. of Alabama. Research activities include presentations at the International Communication Association in Jerusalem, Israel, the Broadcast Education Association in Las Vegas, and the Speech Communication Association in Miami. Wrote book chapter on "The Effects of Media Violence; Field Experiments." Selected as a NAPTE conference fellow at the National Association of Television and Programming Directors annual convention (1998). Appeared as moderator at the Broadcast Education Association management and sales division and at the National Association of College Broadcasters MidSouth Regional conferences. Producer, host, co-author, on-air talent and news reporter for AM and FM stations. Published in the *Journal of Sport and Social Issues* and *Government Video Magazine*. Received back-to-back (2002, 2003) first place awards from the Broadcast and Internet Radio Division's research paper competition during the Broadcast Education Association National Convention. Selected as a National Association of Television Program Executives (NATPE) conference fellow in (1998) and was awarded a NATPE faculty development grant (2001). Co-winner, 2001 CCM Ernest N. Glover Outstanding Teaching Award. Extensive professional experience in radio as an on-air personality, news reporter and adviser to college radio stations (U. of Alabama, Western Carolina U. and the U. of Cincinnati). Faculty, CCM since 1999.

Fine Arts

Clifford F. Adams, *Adjunct Professor of Vernacular Music*. BM, U. of Cincinnati College-Conservatory of Music. Studied theory, composition and contemporary music with Paul Cooper, Scott Huston and Ellsworth Milburn; studied popular music with Simon Anderson; and studied electronic music with Paul Palombo. Music production for television and radio advertisements with Adams Music for Media. Has worked as a vocalist and pianist in the popular music idiom with 6,000 live performances spanning 30 years. Collaboration with Harvard All-American and Cincinnati Bengal punter/wide receiver Pat McNally was released on the High Spiral record label in 1982. Frequent rock music performer at concerts and charitable events. Faculty, CCM since 2003.

Douglas Belland, *Adjunct Assistant Professor*. BM, MM, Wayne State U., DMA, U of Cincinnati. Studied conducting with Elmer Thomas and John Leman; composition with Scott Houston. Director of music, Mason United Methodist Church. Artistic director/conductor, Cincinnati Choral Society. Vocalist with the Vocal Arts Ensemble. Choral groups under his direction have appeared at Carnegie Hall, the White House, Westminster Abbey and Notre Dame Cathedral. Prepared choruses for John Rutter, Alice Parker, Daniel Pinkham and Eric Kunzel. He was named a fellow by the NY professional choral organization Melodious Accord directed by Alice Parker in 1998. His teaching includes positions at Wayne State U., U. of Notre Dame, Xavier, and Northern Kentucky U.. An active composer, arranger, adjudicator and guest conductor. Faculty, CCM since 2004.

Harp

Gillian Benet Sella, *Adjunct Associate Professor of Harp*. AB, cum laude, Harvard U.; MM, DMA, The Juilliard School. Concert Artist's Diploma, Royal Conservatory of Toronto; Diplôme de Concertiste, Ecole Normale de Paris. Former Principal Harp: Israel Philharmonic Orchestra, Kennedy Center Opera Orchestra, New Haven Symphony. Teachers include Nancy Allen, Marcella De Cray, Marie-Claire Jamet, Pierre Jamet, Judy Loman, Susann McDonald, Ann Pilot, Linda Wood. Solo performances with the Israel Philharmonic, Cincinnati Symphony Orchestra, Radio Prague Symphony Orchestra, Cincinnati Chamber Orchestra, Quebec Symphony Orchestra, Kennedy Center Opera Orchestra. Cincinnati Premier: Liebermann "Concerto for Harp and Flute" with James Galway and Cincinnati Symphony Orchestra. Recitals: Carnegie Hall, Weill Recital Hall, debut harp recital as winner of Artist's International; harp and flute recital for Mostly Mozart Festival, Avery Fisher Hall. World Harp Congress performances in Vienna, Paris and Prague. American Harp Society National Conference Performances of Debussy "Dances" and Caplet "Conte Fantastique" in Cincinnati and San Francisco. Former faculty, Lucy Moses School of Music at Merkin Hall. Former Aspen Music Festival fellow and assistant teacher to Nancy Allen. Publications: "The Debussy Dances" World Harp Congress Review, spring and fall (1999) "L'Après-midi d'un Faune." World Harp Congress Review, spring 2000. Recordings:

Tailleferre "Harp Concertino," Women's Philharmonic on Koch; Debussy "Sonata for Flute, Viola and Harp," Jolivet Chant de Linos, Jongen, Concert à Cinq, with the Atlantic Sinfonietta on Koch; Tan Dun's "In Distance" for harp, piccolo and bass drum on CRI. Prizes: Sony E.S Musical Excellence Fellowship Grant; Fulbright Grant to Canada (1993); Rotary Scholarship to Canada (1990); Aspen Music Festival E. Nakimichi Concerto Competition; twice American Harp Society national competition first prize; Juilliard scholarships. Principal harp, Cincinnati Symphony Orchestra since 1995. Faculty, CCM since 2003.

Jazz Studies

Scott Belck, *Associate Professor and Director of Jazz Studies, Trumpet*. BM, U. of Tennessee in Knoxville; MM, U. of North Texas; DMA, CCM. Previous teaching appointments include Capital University University of Minnesota Duluth, Miami University, Sinclair Community College, University of Dayton, Marshall University and Saint Francis Xavier University (Canada). Lead Trumpet credits include Manhattan Transfer, Woody Herman Orchestra, Steve Allee Big Band, Aretha Franklin, John Pizzarelli, Linda Ronstadt, John Lithgow, Donna Summer, the Van Dells and Jimmy Dorsey Orchestra. Current performance credits include The Detroit Jazz Festival Orchestra, The Columbus Jazz Orchestra, Tromba Mundi Contemporary Trumpet Ensemble, Capital Brass Quintet, Spectrum, UpBeat Brass and Detroit Jazz Festival Orchestra (Lead) as well as prior performances with U.S. Air Force Band of Flight and Glenn Miller Orchestra. Principal trumpet performances with Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra and Pops, Minnesota Ballet's Festival Orchestra, Dayton Philharmonic Orchestra, Lexington Philharmonic, Richmond Symphony Orchestra and Top Brass. Has served as artistic director and conductor for The Dayton Jazz Orchestra, The Cincinnati Contemporary Jazz Orchestra, Miami University One O'clock Lab Band, Night Flight Jazz Ensemble (United States Air Force), Jazz Central Big Band and The Frazee Jazz Orchestra. Numerous performances as guest soloist, conductor and adjudicator, and has arranged and commissioned works such as *Luck Be a Lady Tonight*, *Play That Funky Music*, *Back in U.S.S.R.*, *Funky Nassau*, *Again I Say Rejoice*, *Lift Up*, *Days Gone By* and *Endless Stars*. Recordings include *The Movement*, *Revisited* with Christian McBride and The Detroit Jazz Festival Orchestra, *At the Cannibal's Prayer Breakfast*, and *Tromba Mundi: Music for Trumpet Ensemble*. Recent Grants include Visual and Digital Instructional Laboratory Technology Grant for a technology-based research project and Chancellor's Small Grant awarded jointly for Faculty Jazz Combo (U. of Minnesota). CCM Faculty, since 2010.

Chris Berg, *Adjunct Instructor in Jazz Bass and Combos*. BM, Manhattan School of Music; MA, Montclair State College. Double bass studies with Orin O'Brien and Lou Norton of the New York Philharmonic, orchestration with Leo Raucher, classical guitar with Don Reagen, composition with Dr. Ting Ho, and arranging and jazz keyboard with Scott Healy. Band member and club, concert, festival, radio and television performances with Susanna McKorkle, Mel Lewis, Jimmy Knepper, Chuck

Wayne, Richie Cole, Bob Wilbur, Warren Vache, The Widespread Depression Orchestra, John Pizzarelli, Marty Grosz, Joe Albany, and many others. Numerous original compositions for musicals, film and television sound tracks, and video games. Recordings with his own ensemble as well as the Columbus Jazz Orchestra, Tim Cummisky, Marty Grosz and Vivian Lord. Director of research and music development, Brain Actuated Technologies, Inc., Yellow Springs, OH. Designed and developed software for brain-actuated music. Currently, assistant professor of jazz studies at Central State U. (OH). Faculty, CCM since 1999.

Phil DeGreg, *Professor of Jazz Studies*. BA, Yale U.; MMEd, North Texas State U. Studied with Dan Haerle, John Elliot, Jim McNeely, Kenny Werner. Toured one year with Woody Herman Orchestra. Has recorded ten CDs as a leader, many others as a sideman and appears in the "Live in Concert" video, with J.J. Johnson. House pianist for the Blue Wisp Jazz Club in Cincinnati for 15 years. Has accompanied Slide Hampton, Carl Fontana, Zoot Sims, Bobby Shew, Junior Cook, Scott Hamilton, Mark Murphy, Billy Hart, Stanley Turrentine, Lew Tabackin, Red Holloway and Richie Cole, among many others. Staff member, Jamey Aebersold Summer Jazz Clinics since 1982, Miami Valley Jazz Camp, Jazzwise Summer School in London. Has presented lectures for International Association of Jazz Educators, Ohio Music Educators Association, Music Teachers National Association. Taught and performed in United Kingdom, Germany, Costa Rica, Finland, Switzerland, Guatemala, France, Denmark, Italy and Brazil. Author of "Jazz Keyboard Harmony," text for non-pianists. Published in *Jazz Player Magazine*. Recipient of two National Endowment for the Arts grants for jazz piano research and a Fulbright Fellowship to lecture in Brazil. Recipient of two Cincinnati Enquirer "Cammy" Awards (1996 and 1999). Finalist, Great American Piano Competition (1995), *Jazziz Magazine's Keyboards on Fire Competition* (1995). Faculty, CCM, since 1987.

Marc Fields, *Adjunct Instructor in Jazz Trombone*. BM, U. of Cincinnati. Studied with Oliver Nelson, Ron Carter, Roland Hanna, Phil Woods, and Tony Chipurn. Trombonist, Ray Charles Orchestra (1989–2004), including six world tours and WLW-TV staff orchestra (1975–1982). Composer and soloist in Cohesion Jazz Ensemble, including frequent club appearances and jazz festivals. Active in freelance work in tri-state area. Faculty, CCM since 1994.

Art Gore, *Adjunct Instructor in Jazz Drums*. Special studies, New England Conservatory of Music and Berklee College of Music. Private study with Vic Firth (Boston Symphony) and Alan Dawson. Toured and recorded with George Benson for five years. Recorded with Teruo Nakamura and Herbie Hancock on "Rising Sun" and "Manhattan Special" for Polydor Records with Larry Young, and with Lonnie Liston Smith on "Expansions" for RCA. In Cincinnati, leader of the Greenwich Trio and member of the Blue Wisp house trio. Awarded the Elliott "Elli" Mannette Outstanding Musical Innovation Award by the State of Ohio in 2001. Faculty, CCM since 2007.

Bill Gwynne, *Adjunct Instructor of Audio Theory and Techniques*. BM (jazz studies) College-Conservatory of Music. Co-owner, musical producer and audio engineer, Group Effort Sound Studios, Crescent Springs, Kentucky. Previously, he founded Gwynnewood Recording to provide musically aware recording services to the local music community. After Gwynnewood merged in 1986 with Group Effort, he supervised the change-over from analog to digital recording, moving into computer-based digital audio workstation recording. He has recorded and/or produced hundreds of CDs of local artists in nearly every possible music genre including the 2002 King Records Tribute CD "Hidden Treasures." Has also produced and engineered numerous projects for the video game industry and audio for video. He currently performs on trombone and electric bass with the local Salsa ensemble "Tropicoso." Faculty, CCM since 2004.

Kim Pensyl, *Associate Professor of Jazz Trumpet*. BM, The Ohio State U.; MA, California State U., Northridge. One of Billboard's Top 20 Contemporary Jazz Artists of the Year in 1989 and 1990, ASCAP's Best New Jazz Writer of 1989, and N.A.R.M.'s Jazz Album of the Year in 1991. Four top-10 albums on Billboard magazine's contemporary jazz chart. Recordings with the OSU Jazz Ensemble and the California State University Northridge Jazz Ensemble. Performance credits include appearances with Hubert Laws, Don Ellis, Gerald Wilson, Louis Bellson, Al Hirt, the Guy Lombardo Orchestra, the Roger James Orchestra, The Freddie Bell Show and tours with Acoustic Alchemy and the Woody Herman Orchestra. Performance venues include The Blue Note, Blues Alley and The Clearwater Jazz Festival. Studied trumpet with John Clyman, Dr. Richard Burkart, Carmine Caruso, Tom Battenberg, Ray Eubanks and Dr. Larry Griffin. Studied composition with Manny Albun, Bob Brookmeyer, Ray Wright, Gerald Wilson, and Ladd McIntosh. Member of the Ohio All-Star Jazz Ensemble. Featured in WOSU-TV's award-winning production, "Jazz Voices." Recorded with Joey Calderazzo, Adam Nussbaum, Bob Sheppard, Alex Acuna, Wess Anderson, Steve Rodby, Toots Thielemans, Marc Johnson, Andy Narell, and Will Kennedy. Commercial music composer. Lecturer at The Ohio State U. (2000–2004). Faculty, CCM since 2005.

Paul Piller, *Adjunct Assistant Professor of Jazz Studies*. BM (trombone), College-Conservatory of Music. Has been trombonist with Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, Cincinnati Ballet Orchestra, Cincinnati Chamber Orchestra and the Broadway Series. Composer, arranger and performer with the Symphony Jazz Ensemble, Blue Wisp Big Band, PsychoAcoustic Orchestra, WLW-TV, WCPO-TV, WKRC-TV and numerous freelance recording projects. Formerly on the faculty of CCM, Miami University (Ohio), Northern Kentucky University. Faculty, CCM since 2001.

James E. Smith, *Adjunct Assistant Professor of Jazz Guitar*. BA, U. of New Mexico; MM, Wisconsin Conservatory of Music. Studied guitar with Marty Ellis; composition with Eddie Baker. Performed as jazz soloist with Nathan Davis, Frank Foster, Cecil Bridgewater, Clea Bradford and Melvin Rhyne. Author of "Jazz

Guitar: Theory and Technique" and "Symmetrical Scales of Guitar" (Studio P/R-Columbia Pictures Publ.). Author of "Reading Jazz Rhythms and Bebop Riffs" (CSU Music Press). Recipient of a National Endowment for the Humanities grant for the study of Wes Montgomery. Director, CCM Jazz Guitar Ensemble. Faculty, Central State U. (Ohio) since 1980. Faculty, CCM since 1984.

Rick VanMatre, *Adjunct Professor of Jazz Saxophone, Professor Emeritus of Jazz Studies*. BM (Saxophone, Summa Cum Laude), College-Conservatory of Music. MM (Jazz and Contemporary Media), Eastman School of Music. Jazz saxophone performances have included such varied ensembles as Duke Ellington Orchestra led by Mercer Ellington, Woody Herman Orchestra led by Frank Tiberi, progressive improvisatory recitals and jazz club appearances in the US, Israel, Poland, and Germany, contemporary Latin concerts with Roland Vazquez, and multimedia presentations entitled "Earthkind-Humankind" showcasing poetry, dance, and art. Recorded as featured jazz soloist with the Psycho Acoustic Orchestra and Cincinnati Pops Orchestra with Manhattan Transfer and John Pizzarelli, and performed with such artists as John McNeil, Tim Hagans, and Gene Bertoncini. As classical saxophonist, has appeared with Cincinnati Symphony Orchestra, James Conlon's Linton Series, and as concerto soloist with Illinois Philharmonic and Middletown Symphony Orchestra. As conductor of CCM Jazz Ensemble, directed programs for American Jazz Radio Festival, NPR, and produced five CD recordings for Sea Breeze Records including *Serenade in Blue*, described by Cadence magazine as a "necessary part of any big-band enthusiast's library." Also conducted concerts with artists such as Kenny Garrett, Slide Hampton, Joe Henderson, Ahmad Jamal, David Liebman, Jim McNeely, Mulgrew Miller, Joshua Redman, Arturo Sandoval, Kenny Werner, and Kenny Wheeler. As Director of Jazz Studies at CCM from 1983-2010, was responsible for establishing Masters Program in Jazz, Jazz Recording Studio, and Doctoral Degree in Saxophone. Served as on-air host and interviewer for nationally syndicated radio series "Jazz - Live From the Hyatt" featuring artists like Joe Lovano and John Clayton. Has presented performances and lectures for IAJE, MENC, NASA, World Saxophone Congress, Jamey Aebersold Summer Jazz Clinics, International Jazz Academy in Warsaw, Poland, and for universities and conferences in Europe, China, Thailand, and Brazil. Has written for *Saxophone Journal*, served as Executive Board Member and Jazz Coordinator for NASA, and is on Editorial Advisory Board for *Saxophone Symposium*. Formerly President of the Ohio Unit of NAJE. Named "Best Jazz Musician" by *Cincinnati Magazine*, "superb instrumentalist" by the *Cincinnati Enquirer*, and "reed titan" by *Midwest Jazz magazine*. Received "Ernest N. Glover Outstanding Teacher" award from CCM, and many of his former students are active performers throughout the nation and hold teaching positions at universities. Endorsing artist for Selmer Saxophones. Faculty, CCM since 1980.

John Von Ohlen, *Adjunct Instructor in Jazz Drums*. Special studies, North Texas State U. lab band program, 1960. Trombone and piano study with Bob Phillips. Drummer and featured soloist with Stan Kenton Orchestra (two-year tour, three LP record-

ings), Woody Herman Orchestra (one-year tour, one LP), Ralph Marterie Orchestra (one-year tour, three LPs), Billy Maxted Orchestra. Led own quartet, which recorded for Creative World. Extended tours with Urbie Green, Holiday on Ice, Tony Bennett, Perry Como, Rosemary Clooney and many others. Active for four seasons in Broadway pit orchestras. Since 1976, leader of Blue Wisp Big Band in Cincinnati (five LPs). Member, Steve Schmidt Trio. Numerous albums recorded with artists such as Cal Collins, Maxine Sullivan and Keith Jarrett. Toured Japan and recorded with Mel Torme and Marty Paich Orchestra. Recorded with Carmen McRae, John Clayton, Francy Boland and Benny Carter with the WDR Radio Orchestra, Cologne, West Germany, and at the Berlin Jazz Festival. Faculty, CCM since 1985.

Music Education

Amy Beegle, *Assistant Professor of Music Education (General Music)*. BME, University of New Mexico; MA, University of St. Thomas; PhD, University of Washington. Studied music education, performance, and ethnomusicology in areas including Turkish singing, Philippine Kulintang, Afro-Peruvian music and dance, and Zimbabwean mbira. Taught general music, band, and choir in K–12 schools and served as Assistant Professor of Music in music education at Pacific Lutheran University. Research includes children's musical creativity, the pedagogy of world music traditions, American music education during wartime, and Orff Schulwerk philosophy and history. Publication history includes articles in the *Journal of Research in Music Education*, the *Journal of Historical Research in Music Education*, *Music Educators Journal*, *General Music Today*, the *Orff Echo*, and the *Kodály Envoy*. Currently conducting research on Afro-Peruvian music and Orff Schulwerk teacher training. Faculty, CCM since 2011.

Eva G. Floyd, *Assistant Professor of Music Education*. BME, Campbellsville University; MME and Ph.D, U. of Kentucky; Post-Doc Study, Liszt Academy of Music-Zoltan Kodaly Pedagogical Institute of Music. Teaching positions held at Kodaly Pedagogical Institute of Music, Western Kentucky University, Capital University, University of Kentucky and Bullitt Central High School. Guest conductor, adjudicator and clinician in numerous choirs and choral festivals including Kentucky Chapter of American Choral Directors, Tennessee Vocal Association, Tennessee Music Education Association, Kentucky Music Education Association and University of Kentucky Bluegrass Choral Music Festival. Presentations for International Kodály Society Symposium, Kentucky Music Educators Association, Midwestern Educational Research Association, Collegiate Music Educators National Conference, and University of Kentucky Music Education Masterclass. Honors and awards include Midwest Kodály Music Education Association Jean Sinor Scholarship, Western Kentucky University Potter College of Arts and Letters student mentor award, Kentucky Colonel Award from Kentucky State Legislature and Outstanding Educator Award from Kentucky Governor's Scholars Program. Professional memberships with Music Educators National Conference (KMEA), American Choral Directors Association,

Organization of American Kodály Educators, International Kodály Society, National Collegiate Choral Organization and American Orff-Schulwerk Association. CCM Faculty, since 2010.

BettyAnne Gottlieb, *Assistant Professor of Music Education (Strings)*. BS, Case Western Reserve University; MMEd, VanderCook College of Music. Currently completing PhD studies at Michigan State University. Most recently taught at the University of Arkansas. Previously taught elementary strings, band, and general music in Solon, OH, and conducted the Beginning and Preparatory Orchestras at the Cleveland Institute of Music. Has also taught private and group Suzuki lessons. Performs regularly in professional orchestras. Guest clinician and adjudicator for school and youth orchestras in Ohio, Pennsylvania, Michigan, and Arkansas. Research interests include democratic learning environments, sociology in music, identity formation, healthy musicianship, music teacher preparation, and the nature and meaning of music for beginning instrumentalists. Has presented research at the American String Teachers Association Conference, Michigan Music Conference, Biennial Colloquium for Teachers of Instrumental Music Methods, Symposium for Music Teacher Education, and Narrative Inquiries in Music Education. Co-authored an article entitled "Eminence in Music Education Research as Measured in the *New Handbook of Research on Music Teaching and Learning*," published in a recent edition of the *Bulletin of the Council for Research in Music Education*. Faculty, CCM since 2011.

Ann M. Porter, *Assistant Professor of Music Education*. BME, The Ohio State U.; MM, Western Michigan U.; PhD, Florida State U. Taught public school instrumental music at various levels in Kentucky. Served on the faculty at California State U., Hayward as associate director of bands, and in the Music Education Division. Former teachers include Craig Kirchoff, Richard Suddendorf, James Croft, Clifford Madsen, and Patrick Dunnigan. Articles in various professional and state journals; served as higher education representative for the California Music Educators Bay Section Association. Guest conductor, clinician, and adjudicator with school bands and with regional, district, and state honor bands. Conference presentations at national and state levels. Faculty, CCM since 2003.

Music Library

Paul Cauthen *Associate Senior Librarian*, Assistant Music Librarian, Gorno Memorial Music Library, BM, Oberlin College; MA, University of North Carolina at Chapel Hill; MS, University of Illinois at Urbana-Champaign. Has responsibility for overall supervision of the music listening facilities and computer lab, collection development for sound recordings and videos, principal responsibility for the cataloging of scores, recordings and videos, and maintenance of the online audio reserves program. For the Music Library Association he is a member of the Authorities Subcommittee and has served as Chair of the Subcommittee on MARC formats and as a Member-at-Large on the Board of Directors. Publications include articles for *Grove Music Online*, reviews for *Reference and User Services Quarterly*, and abstracts

for RILM (*Repertoire International de Littérature Musicale*). He also compiled the list of recommended recordings of orchestral music for the Music Library Association publication *A Basic Music Library, 4th edition* (forthcoming). CCM Faculty, since 1991.

Mark Palkovic, *Senior Librarian*; Head, Gorno Memorial Music Library. BM and BA, Ohio University; MLS, Kent State University; MA, Antioch University. Editor, Music Library Association Index and Bibliography Series. Associate Editor, American Harp Journal. Publications: (author): *Harp Music Bibliography: Compositions for Solo Harp and Harp Ensemble*; *Harp Music Bibliography Supplement: Compositions for Solo Harp and Harp Ensemble*; *Harp Music Bibliography: Chamber Music and Concertos*; *Musical Boxes*; (translator): *Harp Music in the Nineteenth Century*; (co-author): *Index to CD and Record Reviews, 1987-1997*; (editor): *Music Inspired by Art; An Index to Music Published in The Etude Magazine, 1883-1957*; *Bibliographic Control of Music, 1897-2000*; *Grawemeyer Award for Music Composition: The First Twenty Years*; *Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000*; *The Guitar in American Banjo, Mandolin and Guitar Periodicals, 1882-1933*. CCM Faculty, Since 1981.

Musical Theatre

Aubrey Berg, *Professor of Musical Theatre; Chairman, Department of Musical Theatre; Patricia A. Corbett Distinguished Chair of Musical Theatre*. BA, U. of Cape Town; MA, PhD, U. of Illinois. Studied directing at Bristol Old Vic Theatre School, British Drama League (London), British Council (Stratford-upon-Avon) and with Robert Mohr, Nat Brenner and Burnet Hobgood. Resident director and dramaturge for Performing Arts Council (South Africa), President Theatre (Johannesburg). artistic director, theatre program (Birmingham-Southern College). Productions for professional, educational and community groups. DALRO award citation (Johannesburg), Joseph Jefferson award citations (Chicago), Obelisk awards (Birmingham). Cincinnati Entertainment Awards, Acclaim Awards, Post-Corbett Award citations (Cincinnati). Continuing Excellence Award (League of Cincinnati Theatres). Inducted into the CEA Hall of Fame, 2010. Seminars at regional and national meetings, American Theatre Association, Southeastern Theatre Conference, Newcomen Society, Danforth Society. Board of directors, Birmingham Festival Theatre; national advisory board, Birmingham International Educational Film Festival. Artistic director, Hot Summer Nights. Member, ATL, SETC, ATHE. Faculty, CCM since 1987.

Roger Grodsky, *Professor of Musical Theatre*. BM (with distinction), U. of Wisconsin-Madison. Has served as musical director for CCM's productions of "On the Town," "The Mystery of Edwin Drood," "The Boys From Syracuse," "Songs for a New World," "Candide," "Dracula — The Game of Love," "Grand Hotel," "My One and Only" and "Man of La Mancha," among others. Supervised CCM's ongoing appearances with the Cincinnati Pops (Erich Kunzel, conductor) including recent collaboration, "Patriotic Broadway," televised nationally on PBS. Served as

musical director and musical supervisor for CCM's Hot Summer Nights (1998). Conducted "Sweet Charity," "The Human Comedy," "Nine," "Grand Hotel," "Ruddigore," "Assassins" and "High Button Shoes" at the Boston Conservatory. Served as musical director for Harvard U.'s Hasty Pudding Theatricals. In-residence musical director at SUNY-Potsdam. Conducted national tours of "Cabaret," "My Fair Lady" and "Hello, Dolly!" as well as "The Most Happy Fella" at the West Virginia Public Theatre in Morgantown with the original Broadway revival lead, Spiro Malas. Worked for Rodgers and Hammerstein Organization Archive in New York City on the recreation of select shows (including "Babes in Arms" and "The Boys From Syracuse"), many in honor of Rodgers' centennial birthday celebration (2002–2003). Adjudicated America's Junior Miss (2003). Faculty, CCM since 1996.

Diane Lala, *Professor of Musical Theatre*. BM, Loyola U.; MFA, Tulane U. Choreography for Tulane U., Black Hills Playhouse, S.D., True Brew Theatre, NOLA, Cincinnati Pops Orchestra, Cincinnati Men's Chorus, various regional and dinner theatres. Choreography credits at CCM include "Babes in Arms," "Sweet Charity," "The Wild Party," "Oklahoma!," "West Side Story," and "On the Town." Director/choreographer for "Song and Dance," "Under Construction" and "Songs for a New World." Taught master classes for Ballet Iowa and in Kharkiv, Ukraine. Directed and choreographed CCM's Musical Theatre students (2002) as well as Tom Wopat, John Schneider, Denyce Graves and Nick Clooney in Cincinnati Pops Orchestra's "Patriotic Broadway" televised on PBS. Has appeared as Velma Kelly in "Chicago," woman 2 in "Songs for a New World," the baker's wife in "Into the Woods," Morales in "A Chorus Line," Anita in "West Side Story," and Audrey in "Little Shop of Horrors." Received Big Easy Entertainment Award (New Orleans) and a Storer Boone Award (New Orleans) for best choreography for Tulane Summer Lyric's production of "The Will Roger's Follies." Received a Marquee Award (New Orleans) for best actress in a musical for "Chicago." Certified Pilates instructor since 2001, studying directly with Romana Kryzanowska, a Joseph Pilates protégée. Associate member of the Society of Stage Directors and Choreographers. Faculty CCM, since 1989.

Musicology

Stephan Fiol, *Assistant Professor of Musicology*. BA, Lewis and Clark College; MM and PhD, U. of Illinois at Urbana-Champaign. Previously taught at Eastman School of Music and University of Notre Dame, and is currently a visiting scholar in South Asian Studies Program at Cornell University. Research awards and fellowships include American Institute of Indian Studies (AIIS) Junior Fellowship, Fulbright-Hays Dissertation Development Research Award, Wenner-Gren Individual Research Grant, and University of Illinois Musicology Fellowship. Fieldwork experience in Uttarakhand, Varanasi and Delhi, North India; Asunción and the Chaco, Paraguay; Harare, Bulawayo and Chipinge, Zimbabwe; Santiago and Valparaíso, Chile. Dr. Fiol's dissertation, *Constructing Regionalism: Spirituality and Cultural Poverty In the Popular Music of Uttarakhand, North India* won the Nicholas Temperley Award for Excellence in a Dissertation in Musicology

from the University of Illinois. His publications appear in *Ethnomusicology*, *Ethnomusicology Forum*, *Asian Music*, and *Asian Studies*. He has been a guest speaker at Oberlin College, Cornell University, Ithaca College, Bowdoin College, Syracuse University, Millikin University and H.N.B. Garhwal University in Srinagar, Uttarakhand. He performs Central Himalayan vocal and instrumental music, North Indian sitar, Zimbabwean mbira, and classical piano. Fluency in reading, writing, and speaking Hindi, Spanish and Garhwali. CCM Faculty, since 2010.

Jeongwon Joe, *Associate Professor of Musicology*. MA, Michigan State U.; PhD, Northwestern U. Former faculty of U. of Nevada, Reno. Taught at Northwestern U. and Michigan State U. Co-editor of *Wagner and Cinema* (Indiana U. Press, 2010) and *Between Opera and Cinema* (Routledge, 2002). Current projects include two monographs: *Opera as Soundtrack* (under contract with Ashgate Publishing Co., U.K.) and *Western Opera's Diaspora in Korea During the Japanese Occupation 1910-1945*. Contributor to *Music of the Sirens* (Indiana U. Press, 2006), *Changing Tunes: The Use of Pre-existing Music in Film* (Ashgate, 2006), *Between Opera and Cinema*, *The Reader's Guide to Music: History, Theory, and Criticism* (Fitzroy Dearborn Publishers, 1999), and other collections. Articles and reviews in *Cambridge Opera Journal*, *The Journal of Musicological Research*, *Opera Quarterly*, *Nineteenth-century Music Review*, *Notes*, *Muzikologija*, *Journal of the British Society for Eighteenth-century Studies*, and others. Associate Editor of *The Journal of Film Music*, member of the AMS committee on Cultural Diversity (2008-2011), AMS Council member (2004-06), and executive committee member of the Opera Discussion Group of the Modern Language Association (2005-09). Music consultant to Chanwook Park, director of the Cannes award-winning films *Oldboy* (2004) and *Thirst* (2009). Invited talks at U. of Iowa, Northwestern U., Rice U., Jaechon International Film Music Festival, U. of Sussex, and other places. Papers presented at numerous national and international meetings organized by the American Musicological Society, International Musicological Society, Modern Language Association, Society for Cinema and Media Studies, International Wagner Society, International Federation of Theatre Research, and others. Faculty, CCM since 2004. (On leave, Fall 2011 and Spring 2012)

Jonathan Kregor, *Assistant Professor of Musicology*. BM, U. North Carolina; PhD, Harvard U. Research focus on nineteenth-century music. Author of *Liszt as Transcriber* (Cambridge U. Press, 2010), 2011 recipient of the Alan Walker Book Award of the American Liszt Society. Articles and reviews in *Musical Quarterly*, *Journal of Musicology*, *Nineteenth-Century Music Review*, *Notes*, *Journal of the American Liszt Society*, *The Wagner Journal*. Editor of two volumes of C.P.E. Bach's keyboard works for *C.P.E. Bach: The Complete Works* (Packard Humanities Institute, 2008; forthcoming) and a critical edition of Clara Schumann's unpublished arrangements. Editor of *Journal of the American Liszt Society*. Papers at the meetings of the American Musicological Society, Royal Musical Association, International Conference on Nineteenth-Century Music, International Fanny Mendelssohn Hensel Conference and Stiftung Weimarer Klassik

und Kunstsammlungen. Taught at Harvard U, where he was a Presidential Instructional Teaching Fellow. Member of American Musicological Society, College Music Society, American Liszt Society, German Historical Institute and Stiftung Weimarer Klassik. Faculty, CCM since 2007.

bruce d. mcclung, *Associate Professor of Musicology*. BM, New England Conservatory; MM, MA, Eastman School of Music; PhD, U. of Rochester. Taught music history and theory at Eastman (Teaching Award) and U. of Rochester (finalist, Teacher of the Year). Author of the book *Lady in the Dark: Biography of a Musical* (Oxford U. Press, 2007), which won the 2006 Special Jury Prize-George Freedly Award, the 2007 Kurt Weill Prize, and a 2008 ASCAP Deems Taylor Award. Papers at regional and national meetings of the American Musicological Society, International Musicological Society, International Kurt Weill Symposium, International Colloquium on the American and British Musical, *Song, Stage and Screen Conferences*, *Society for American Music*, and invited lectures. Reviews in *The Opera Quarterly* and *Kurt Weill Newsletter*; and articles in *Playbill*, *Kurt Weill Newsletter*, *Theater*, and in the collections *A Stranger Here Myself: Kurt Weill Studien* (Georg Olms Verlag) and *The Cambridge Companion to the Musical* (Cambridge U. Press, 2008). Kurt Weill Edition advisory board and volume editor for *Lady in the Dark* (in preparation). *Lady in the Dark* entry in *Enzyklopädie des Musiktheater* (R. Piper, 1997), Kurt Weill entry in *A Reader's Guide to Music* (Fitzroy Dearborn, 1999); and co-editor of *Lady in the Dark: A Sourcebook* (Kurt Weill Foundation, 1997). *Lady in the Dark* music and text consultant for Royal National Theatre (London) production, musical supervisor, London cast recording; music consultant for *Encores!* production. 2009 UC Academy of Fellows for Teaching and Learning and 2009 UC Excellence in Doctoral Mentoring Award. Recipient of an NEH Summer Stipend Award (2010). Faculty, CCM since 1992.

Mary Sue Morrow, *Professor of Musicology*. BA, music history, Rhodes College (Southwestern at Memphis); MM, music history, Northwestern U.; PhD, musicology, Indiana U. Former faculty, Loyola U. of New Orleans, College of the Ozarks. Author of *German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music* (Cambridge U. Press, 1997); *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (Pendragon, 1989). Co-editor of and contributor to *The Eighteenth-Century Symphony* (Indiana U. Press) in press. Essays in *The Cambridge Companion to the Symphony* (forthcoming), *Musik und Bürgerkultur: Leipzigs Aufstieg zur Musikstadt* (2007), *The Cambridge Mozart Encyclopedia* (2006), *Florilegium Musicae: Studi in onore di Carolyn Gianturco* (2004), *Oxford Composer Companions: Haydn* (2002), *Analecta III: Liszt and the Birth of Modern Europe* (2002), *Searching for Common Ground: Diskurse zur deutschen Identität 1750-1871* (2000), *De Clavicordio IV* (2000), and *Music and Culture in America, 1861-1918* (1998). Articles and reviews in *Min-Ad: Israel Studies in Musicology Online*, *Eighteenth-Century Music*, *19th-Century Music*, *Music & Letters*, *Notes*, *The Beethoven Journal*, *The Musical Times*, *The Journal of Musicological Research*, and *The Southern Quarterly*. Papers presented at regional, national, and interna-

tional meetings, including those of the American Musicological Society, American Society for Eighteenth-Century Studies, Society for Eighteenth-Century Music, the Mozart Society, and the Sonneck Society. Numerous invited professional lectures, including those given for the Bard Festival in New York, the Metropolitan Museum of Art Concert Series, the Humanities West Lecture Series in San Francisco, and the Holbergdagene in Bergen, Norway. Former president of the Southern Chapter of the AMS. Service on various AMS standing committees and on the boards of the Mozart Society and the Society for Eighteenth-Century Music (President 2009-11). Recipient of a Fulbright-Hays Foundation Fellowship (1981-82), an Alexander von Humboldt-Stiftung Fellowship (1991-92), and a National Endowment for the Humanities Collaborative Grant (2006-08). Faculty, CCM since 1999.

Matthew G. Peattie, *Assistant Professor of Musicology*. BM, U. of Calgary; MA, Université de Montréal; PhD, Harvard U. Formerly associate director, Atkinson Centre for Mature and Part-Time Students, York U. Served as lecturer and teaching fellow at Harvard U. and won the Harvard Certificate of Distinction in Teaching. Presented papers at Boston U., Wellesley College, Yale U., Harvard U., and at meetings of the American Musicological Society, the Med-Ren Conference of the Royal Musical Association, the Pontifical Institute for Medieval Studies, and more. Served as music director of Ensemble 1521: Ensemble for Renaissance and Medieval Music; assistant conductor with Convivium Musicum Choir for Renaissance Music; director of choral activities with Harvard Graduate School of Arts and Sciences. Performed with the choirs of Studio de Musique Ancienne de Montreal and Les Violons du Roy in Quebec City; member of Atelier de Musique Baroque de L'Université de Montréal. Faculty, CCM since 2008.

Stephanie P. Schlagel, *Associate Professor of Musicology*. AB, Vassar College; MA, PhD, U. of North Carolina at Chapel Hill. Music history instructor at Colorado College and UNC-Chapel Hill. Research focuses on Josquin des Prez, sixteenth-century motets, reception history and music historiography. Scholarly publications include the critical edition and commentary "Si placet Parts for Motets by Josquin and His Contemporaries" (A-R Editions, 2006) and "Masses by Ludwig Daser and Mattheus Le Maistre: Parody Masses on Josquin's Motets from the Bavarian Ducal Court of Albrecht V" (A-R Editions; in progress); the articles "A Credible (Mis)Attribution to Josquin in Hans Ott's *Novum et insigne opus musicum*" in *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* and "The *Liber selectarum cantionum* and the 'German Josquin Renaissance,'" in *Journal of Musicology*; book reviews in *Notes: The Journal of the Music Library Association* and *Rivista Italiana di Musicologia*; and a bibliography of writings by James Haar in *Journal of Musicology*. Presentations at national meetings of the American Musicological Society, the Medieval and Renaissance Music Conference, the international conferences "Josquin and the Sublime," "Musical Culture of the Czech Lands and Central Europe before 1620," "New Directions in Josquin Scholarship," and the International Congress on Medieval

Studies. Received grants from the UC University Research Council, UC Faculty Development Council, Friends of CCM, and the Tangeman Sacred Music Center. Author of a music appreciation distance-learning course through the UNC-Chapel Hill independent studies program. Board member for Catacoustic Consort, an early music ensemble featuring repertory for viola da gamba. Member of the American Musicological Society, College Music Society, Early Music America, American Recorder Society, and Viola da Gamba Society of America. Violinist in the Durham (NC) Symphony and the UNC-Chapel Hill Symphony Orchestra. Faculty, CCM since 1998.

Opera

Robin Guarino, *Associate Professor of Opera and Director of Opera*; *J. Ralph Corbett Distinguished Chair in Opera*. BA and MFA, Bard College. Additional studies at The British Institute and Goethe Institute. Studied with Jean Pierre-Ponnelle at Munich State Opera and The Metropolitan Opera. Former faculty of The Juilliard School. Additional teaching and directing at Manhattan School of Music, Mannes College of Music, New York U. Vocal Arts Department and UCLA Vocal Arts department. Worked as a stage director with The Metropolitan Opera, where she directed and restaged production of *Don Giovanni*, *Così fan tutte*, *The Magic Flute*, *The Marriage of Figaro* and *Lohengrin*. Additional directing engagements at Glimmerglass Opera, Seattle Opera, Wolf Trap Opera, Virginia Opera, Chautauqua Opera and the American Symphony Orchestra in performances at Avery Fisher Hall and Alice Tully Hall. Recent engagements include *The Marriage of Figaro* and *L'Étoile* for the Wolf Trap Opera Festival, *La Calisto*, *Iphigénie en Aulide* and *The Magic Flute* for Juilliard Opera Theatre, *Il Signor Brusolino* for Gotham Chamber Opera, and *Giulio Cesare in Egitto* for Seattle Opera. Directed *Six Ten-Minute Operas I & II* for the Eos Orchestra (New York City), which included the world premieres of chamber operas by Jake Heggie (*Again*) and Mark Adamo (*Avow*), the world premiere of David del Tredici's monodrama, *Dracula* (also with Eos), and the American premiere of Heinrich Sutermeister's *Die Schwarze Spinne* for Gotham Chamber Opera. Also a filmmaker, she produced and directed four independent films including *Crossing the Atlantic*, which was shown on PBS' "Independent Focus." Faculty, CCM since 2008.

Marie-France Lefebvre, *Associate Professor of Opera Coaching*. BA, Conservatoire de Musique du Québec, Hull; MA, Manhattan School of Music; DMA, U. of Michigan. Studied piano with Monique Collet-Samyn, Dale Bartlett, Donal Nold, Artur Balsam, Joseph Seiger, Martin Katz, Arthur Greene, Anton Nel and Jeffrey Gilliam. Former faculty with Michigan State U. School of Music and U. of Maryland-College Park. Served as diction coach at CCM and Curtis Institute of Music, and as diction coach and assistant conductor with The Metropolitan Opera, Washington National Opera, Wolf Trap Opera, Tanglewood Music Center, Santa Fe Opera, Natchez Opera, The Banff Centre for the Arts, Michigan Opera Theatre. Served as program and music director for the 20th Century Opera and Song Interpretation Program, Banff Centre for the Arts, and as prompter with The

Metropolitan Opera and The Washington Opera. Served as collaborative pianist with the Metropolitan Opera National Council Auditions, Washington International Voice Competition, CBC Radio recitals, and performances with major artists including Samuel Ramey, Bruce Ford, Denyce Graves, Harolyn Blackwell and more. Faculty, CCM since 2008.

Ben Terry Lusk, *Associate Professor of Opera/Vocal Coaching*. BM, MM, Northwestern U. Vocal coach with many organizations including U. of Texas at Austin, Israel Vocal Arts Institute in Tel Aviv, International Institute of Vocal Arts in Chiari, Italy, Nevada Opera Seminar and Association, San Francisco Opera Center, Santa Fe Opera, Juilliard School of Music, New York City Opera and many others. Coached Leontyne Price, Luciano Pavarotti, Margaret Price, Giorgio Tozzi, Dolara Zajick, Susan Quittmeyer, Niki Li Hartliep, Ruth Anne Swenson, David Malas, Jacob Willis and Cheryl Parrish. Accompanied in recital Sherrill Milnes, Ellen Shade, Sheri Greenawald, Lilli Choolasian, Richard Best, Alan Titus, Mignon Dunn and Dolara Zajick. Faculty, CCM since 1999.

Nicholas Muni, *Field Service Professor of Opera and Distinguished Artist in Residence*. BM, Oberlin College Conservatory of Music. Studied voice with Richard Miller and Todd Duncan and coaching with Alberta Masiello. Assistant to Jean-Pierre Ponnelle and Peter Sellars (late 1980s). Served as on-site evaluator and, presently, as grant panel-ist for the National Endowment for the Arts (1985–present). Principal stage director and artistic advisor to the Kentucky Opera (1988–1990); director of drama, Metropolitan Opera Young Artist Development Program (1988–1990); artistic director, Tulsa Opera (1988–1993); artistic director, Cincinnati Opera (1996–2005). Featured productions include: the American premieres of Verdi's "Le Trouvère" and Rossini's "Armida" (Tulsa Opera), both broadcast on NPR; the world premiere of "Jackie O" (Houston Grand Opera and Banff Center for the Arts); the world premieres of Libby Larsen's "Frankenstein: The Modern Prometheus" and Robert Moran's "From the Towers of the Moon" (The Minnesota Opera); the world stage premiere of William Bolcom's "Medusa" and the North American premiere of Peter Bengtson's "The Maids" (Cincinnati Opera); and the world premiere of Lorenzo Ferrero's "La Conquista" (National Theater, Prague). Under his leadership, Cincinnati Opera presented 14 company premieres, of which he directed 10: "Jenufa," "The Turn of the Screw," "Pelléas et Mélisande," "Nabucco," "Elektra," "La Voix Humaine," "The Seven Deadly Sins," "Medusa," "The Maids," and "Der Kaiser von Atlantis." Director of over 200 productions in North America, Europe and Australia at companies including the Houston Grand Opera, New York City Opera, Seattle Opera, Glimmerglass Opera, the Canadian Opera Company, San Francisco Opera, Opera Theatre of St. Louis, Minnesota Opera, Boston Lyric Opera, Vancouver Opera, Victoria State Opera (Melbourne), Edmonton Opera, Opera Ireland, Stadttheater Giessen, National Theater of Prague, Theater Erfurt, Stadttheater Bern, Anhaltisches Theater Dessau and Tiroler Landestheater (Innsbruck, Austria). Also directed Young Artist productions at Washington National Opera, Wolf Trap, The Merola Program, Indiana University, New England Conservatory of Music,

Eastman School of Music, U. of Cincinnati College-Conservatory of Music. 2003 winner of the Cincinnati Post's Post-Corbett Award for Individual Artist of the Year and winner of a 2003 Dora Award (Toronto, Canada) for best theater production of the year (*Jenufa* at Canadian Opera Company). Productions at CCM: *The Crucible*, *Albert Herring*, *Une Education Manquee*, *Le Pauvre Matelot*, *Werther*, *Così fan tutte*, *Ariadne auf Naxos*, *Postcard from Morocco*, *Of Mice and Men*. Professor-in-residence, CCM, 2001–2002. Faculty, CCM since 2006.

Sylvia Plyler, *Professor of Opera/Accompanying*. BA, MM, Columbia College; U. of Cincinnati; Akademie für Musik and darstellende Kunst, Vienna; Centro Linguistico Italiano (Firenze). Study in vocal coaching with Erik Werba, opera coaching with Italo Tajo, piano with John Quincy Bass, Jeanne Kirstein, Frantz Holetshek, organ with Wayne Fisher. Studio accompanist for Robert Powell, Helen Laird, Andrew White, Lynn Harrell, LaSalle Quartet. Master class accompanist for Jennie Tourel, John Alexander, Enrico Mainardi, Zara Nelsova, Donald McInnes, Dorothy DeLay, among others. Coach-accompanist, Opera Workshop, Northern Kentucky U., 1976–78; Opera Workshop, College-Conservatory of Music, 1980–present; coach, Young Artist Program, Cincinnati Opera (1975–1988). Keyboard assignments with Cincinnati Symphony and Cincinnati Chamber Orchestra. Freelance work as instrumental and vocal coach-accompanist. Faculty, American Institute of Musical Studies, Graz, Austria, 1992–1996. Coach, Sichuan Opera, China, 2006, 2010. Faculty, Aspen Opera Theater Center (AOTC), Aspen Music Festival, 1998–present. Faculty, CCM since 1978. (On leave, Fall 2011, Winter 2012 and Spring 2012)

Organ

Roberta Gary, *Professor of Organ; Head, Division of Keyboard Studies*. BM, MM, U. of Cincinnati; DMA, performer's cert., Eastman School of Music. Studied piano with Olga Conus; organ with Wayne Fisher, David Craighead, Arthur Poister, Bernard Lagace, William Porter, Harald Vogel and Edward Parmentier. Solo recitals and workshops include Dallas, Atlanta, New York City, Los Angeles, Seattle, Boston, Pittsburgh, and Montreal. Faculty, The Choate Organ-Harpsichord Seminars, Wallingford, Connecticut, 1973–80. Recitalist, national conventions, American Guild of Organists, 1966, 1976, 1990. Faculty, Bach Week, Columbia College, SC, 1987–1996. Faculty, Scranton Summer Organ Week, 1981–83. Faculty, Capital U., Columbus, Ohio, 1965–67. Lectures and master classes on Bach, 19th-century romantic literature, early performance practice, movement and ease based on the Alexander Technique, and organ pedagogy. Recordings of Liszt and Reubke (2001), Franck (2005), and Bach's Art of Fugue (2008) on Arsis label. Certified as an Andover Educator. Faculty, CCM since 1967.

Percussion

Russell D. Burge, *Associate Professor of Percussion*. BM, Eastman; MM, U. of Cincinnati. Private studies with John Beck and James Culley. Has been a member of the West Virginia Symphony

and the West Virginia Chamber Orchestra, National Repertory Orchestra, Soviet American Youth Orchestra, the Cincinnati Chamber Orchestra, and the Columbus Pro Musica Chamber Orchestra. Solo performances with West Virginia Symphony, Florida Coast Philharmonic. Winner, Down Beat award for Outstanding Jazz Combo (1989). Faculty, CCM since 1993.

James Culley, *Professor of Percussion*. BM, Oberlin Conservatory; BA, Oberlin College; MM, Eastman School of Music. Original member of Percussion Group Cincinnati. Recorded (ars moderno, CDCM, Opus One, Einstein and EMF labels) and performed with that group throughout the U.S. and abroad. Directed CCM Percussion Ensemble for 32 years, with performances at the Percussive Arts Society International Conventions at Nashville, St. Louis and Columbus. Received the 1998 Ernest Glover Outstanding Faculty (CCM) award. Performed as extra percussionist in the Cincinnati Symphony and Cincinnati Opera Orchestras, the Cincinnati Chamber Orchestra, the Columbus symphony, the Chautauqua Festival Orchestra, the West Virginia symphony, the Columbus Pro Musica Chamber Orchestra, and with Summit Brass. Freelances as timpanist/percussionist in regional orchestras. Faculty, CCM since 1979. On leave, Winter and Spring 2012)

Allen Otte, *Professor of Percussion*. Allen Otte came to the U. of Cincinnati in 1977 with The Blackearth Percussion Group which he co-founded in 1972; in 1979 he founded Percussion Group Cincinnati. The three members of the group are faculty and ensemble-in-residence at the conservatory with an international touring schedule of concerts, concerto appearances, master classes, and children's programs. A large body of new and often experimental music has been created specifically for the group throughout its history, which has included special relationships with John Cage, Herbert Brun, John Luther Adams, and Qu Xiao-song. Otte is professor of percussion, teaches eurhythmics, composition, various literature seminars, and coaches and conducts traditional and contemporary chamber music. He is a regular summer faculty member at Oberlin where he has also done a course in traditional and creative music for Javanese gamelan. With and without the group he has concertized, recorded and taught throughout North America, Europe, and in Asia, including solo concerts and guest presentations in Shanghai, Saarbrücken, Auckland, and at Tanglewood. As both percussionist and composer he works with soprano Audrey Luna, poet Don Bogen, and in computer music with Mara Helmuth; he has also worked in Lucca, Italy with opera director Malcolm Fraser creating experimental music theater pieces. The evening-length monodrama "CLOTHO" for percussionist, soprano, and computer, based on the life of Camille Claudel, was premiered in 2001; music for Shakespeare's "The Tempest" in '02. A CD of five collaborative works with Mara Helmuth is available on EMS; Percussion Group Cincinnati is recorded on Mode and their own label, ars moderno. Faculty, CCM since 1977.

John Von Ohlen, *See Jazz Studies*.

Piano

Michael Chertock, *Associate Professor of Piano*. BM, MM, CCM. Chair of Piano Department. Studied piano with Frank Weinstock, Robert Weirich, Thomas Schumacher and James Tocco; and chamber music with members of the LaSalle Quartet, Tokyo Quartet, Paul Meyer, Yehuda Hanani, Eugene and Elisabeth Pridonoff and James Tocco. Taught previously at Miami University. Conductor, Blue Ash/Montgomery Symphony Orchestra. Principal Keyboardist of the Cincinnati Symphony Orchestra (CSO) (1991–present). Concerto appearances with the principal orchestras of Montreal, Toronto, London, Birmingham (UK), Philadelphia, Boston, Detroit, Baltimore, Cincinnati, Aspen, Chattanooga, Salt Lake City, Oregon, Indianapolis, Naples, Illinois, Dayton, Omaha, Kentucky and more. Gave world premiere of Tod Machover's *Jeux Deux* for Hyperpiano and Orchestra with the Boston Pops in 2004. Numerous recitals throughout the United States. Chamber music performances With the Linton Chamber Music Series, mayor's 801 Plum Series, Stearns Institute of the Ravinia Festival and Grand Tetons Music Festival, Carnegie Recital Hall among others. Recordings: "Cinematic Piano," chamber music of Frank Proto, "Palace of the Winds," "Christmas at the Movies," "Love at the Movies" and organ Soloist for the CSO's "Festival Prelude for Organ and Orchestra." Piano Concerto in F with the Sofia Philharmonic (G. Roger Davis, composer) Awards: silver medal, world piano competition of the American Music Scholarship Association (1991); Brahms prize, Joanna Hodges International Piano Competition (1989); grand prize, St. Charles International Piano Competition (1993); winner, CCM Concerto Competition (1988, 90); and first prize, Rildia Bee O'Brien Cliburn Competition (1990). Faculty, CCM since 2004.

J. Michelle Conda, *Professor of Piano; Coordinator of Secondary Piano and Piano Pedagogy*. BM, Mansfield U.; MM, Bowling Green State U.; PhD, U. of Oklahoma. Pedagogy studies with Jane Magrath and E.L. Lancaster. Specialist in the field of andragogy. Associate Editor *Clavier Companion* magazine. Cofounder, National Group Piano/Piano Pedagogy Forum (GP3). Presentations at MTNA National Convention, GP3, National Conference on Keyboard Pedagogy. Articles in *Keyboard Companion*, *Clavier Companion*, *Yamaha Key Action*, *American Music Teacher*, and *Piano Pedagogy Forum*. Adult Learning Committee of The National Conference on Keyboard Pedagogy. Steering Committee, MTNA National Conference. Steering Committee, Carnegie Hall Achievement Festival. Soloist with Cincinnati Community Orchestra Head of adult piano programs for Cincinnati Community University. Faculty, CCM since 1993.

Awadagin Pratt, *Associate Professor of Piano and Artist in Residence*. Began college at age 16 at U. of Illinois. Transferred to the Peabody Conservatory of Music; first student to receive a performer's certificate in piano and violin as well as a graduate performance diploma in conducting. Piano studies with Leon Fleisher, Robert Weirich, Ian Hobson, Daisy de Luca Jaffe. Mr. Pratt won the Naumburg International Piano Competition in 1992 and was awarded an Avery Fisher Career Grant in 1994.

Numerous recitals throughout the U.S., including Lincoln Center, the Kennedy Center, Dorothy Chandler Pavilion (LA) and Orchestra Hall in Chicago. Orchestral performances include New York Philharmonic, Orchestra of St. Luke's, Minnesota Orchestra and the Cincinnati, Pittsburgh, St. Louis, National, Detroit, Atlanta, Milwaukee, Seattle, and New Jersey symphonies. Major summer festivals: Ravinia, Blossom, Wolftrap, Caramoor, Aspen, the Hollywood Bowl and the Mostly Mozart Festival in Tokyo. Artistic director of the Next Generation Festival. Mr. Pratt also appears with cellist Zuill Bailey in duo recitals throughout the U.S. Numerous tours in Japan, Italy, and Germany. Other worldwide performances include South Africa, Brazil, Israel, Switzerland and Poland. Five albums with Angel/EMI. "A Long Way From Normal," an all Beethoven Sonata CD, "Live from South Africa," "Transformations," and "Play Bach" with the St. Lawrence Quartet. Performed on the "Today Show," "CBS Sunday Morning," "Good Morning America" and "Sesame Street," NPR's "Performance Today Weekend Edition," and "St. Paul Sunday." Featured soloist on PBS's "Live from Kennedy Center—A Salute to Slava." Profiled in Newsweek, People magazine, USA Weekend, New York Newsday, Emerge and Mirabella. Performed twice at the White House during the Clinton administration including the state dinner for Thabo Mbeki. Faculty, CCM since 2004.

Elisabeth Pridonoff, *Educator Professor of Piano*. BM, Vanderbilt U.; MM, Juilliard School of Music in Piano and Voice; Artist Diploma Musicale Academia Chigiana in Siena, Italy. Studied With Adele Marcus, Sasha Gorodnitzski, Hans Heinz, Anna Kaskas and Guido Agosti. Chamber music with Leonard Rose, Ivan Galamian, Menahem Pressler; vocal accompanying with Martin Isepp. First-place winner of national and international competitions including the Midland-Odessa, Shreveport, El Paso and Oklahoma City Symphony. Soloist with the Nashville Symphony, the Oklahoma City Symphony, the Shreveport Symphony, the El Paso Symphony, the Cincinnati Chamber Orchestra, the Boise Philharmonic, the Illinois Philharmonic, and Graz Festival. Performances and master classes in New York and Boston (Baltic Series), Tully Hall, Merkin Hall, Kennedy Center, Baltimore, Toronto Town Hall debut, and throughout the U.S., and internationally at the Moscow Conservatory, Siena, Rome (by invitation from the U.S. ambassador), Munich, London, Monterrey, Mexico at the Sociedad Artistica Technologica, and the Museo de Arte Contemporaneo de Monterrey, and in Canada, Italy, Spain, Belgium, China, Japan, Korea, and Taiwan. Other appearances include NPR's "The Sunday Show" and with Bill McGlaughlin of "St. Paul Sunday." Festival appearances include Chautauqua, San Luis Obispo Mozart, Arcady, Western Arts, Lyric Arts, Shreveport, and Graz. Adjudicator for national and international piano competitions. Current and former students hold faculty positions internationally and have been competition winners in the Second International Competition for Young Pianists in Memory of Vladimir Horowitz in Kiev, Ukraine (first), Missouri Southern International (first, third and finalist); Ninth Biennial American Pianists Association National Piano Fellowship Audition (Fellowship Award); Shreveport Wideman (first, second); Midland-Odessa (first); Young

Keyboard Artists Association (two seconds); Ibla (Italy) Grand Prize International Piano Competition (third); and the Joanna Hodges International Piano Competition (second). International career as Pridonoff Duo with Eugene Pridonoff, with performances in New York at Tully and Merkin Halls and at the Kennedy Center in Washington, D.C. Co-Artistic Director of CCM Prague International Piano Institute and Brevard Music Festival. Steinway Artist. Appointed Duo-in-Residence with Eugene Pridonoff at CCM in 1986. Faculty, CCM since 1982.

Eugene Pridonoff, *Professor of Piano; Artist-in-Residence*. BM, The Curtis Institute of Music; MM, Temple U. Studied with Rudolf Serkin, Mieczyslaw Horszowski, Lillian Steuber, Eleanor Sokoloff, Emanuel Bay, and Alice Ehlers; conducting with Richard Lert. Orchestral appearances with New York Philharmonic, Philadelphia Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, Cincinnati Symphony, Central Opera Orchestra of Beijing, National Orchestra of El Salvador and others, under such conductors as Ozawa, Solomon, Kostelanetz, Gielen, Prausnitz, Harsanyi, Samuel, Trudeau, Giangiulio and Lawrence Leighton Smith. Performances throughout U.S., Mexico, El Salvador, Brazil, Canada, Russia and Asia, including Tully Hall, Merkin Hall, Kennedy Center, Chicago Public Library Myra Hess Series (national live broadcast), Moscow Conservatory, Central Conservatory in Beijing, Shanghai Conservatory, Wuhan Conservatory, Hong Kong Baptist U., Hong Kong Academy for Performing Arts, Taipei National U. of the Arts, Tunghai U., Korean National Conservatory, Yonsei U. and Ehwa U. Featured on NPR's "The Sunday Show" and with Bill McGlaughlin of "St. Paul Sunday." Chamber recitals with Lynn Harrell, Leonard Rose, Jaime Laredo, Peter Wiley and Gary Karr. Laureate prize winner in the Montreal, Brazil, Montreal and Tchaikovsky International Piano Competitions. Consultant to the National Endowment for the Arts for the establishment of grants for recitalists. Adjudicator for the American National Chopin Competition, Joanna Hodges Piano Competition, Robert Casadesu (Cleveland) International Piano Competition, Washington International Piano Competition, and MTNA Collegiate Artists Competition. Former students hold positions in Japan, Korea, Taiwan, Hong Kong, Spain, Portugal, Canada, Latin America and United States and have been prize winners in the Second International Competition for Young Pianists in Memory of Vladimir Horowitz in Kiev, Ukraine (first); Missouri Southern International (first, third and finalist); Ninth Biennial American Pianists Association National Piano Fellowship Auditions (Fellowship Award); Shreveport Wideman (first, second); Midland-Odessa (two firsts); United States Chopin Competition (second); Young Keyboard Artists Association (two seconds); Ibla (Italy) Grand Prize International Piano Competition (third); Joanna Hodges International Piano Competition (second); and the International Recording Competition of the National Guild of Piano Teachers (grand prize). International appearances as Pridonoff Duo with Elizabeth Pridonoff. Duo-in-residence at CCM. Faculty, Amalfi Festival and International Piano Week of Belgium. Recorded for Vienna Modern Masters label. Steinway Artist. Faculty, CCM since 1980.

John Steele Ritter, *Adjunct Professor of Keyboard Studies*. BMD, The Curtis Institute of Music; MMD, Northwestern University; DA, University of Southern California. Studied piano with Claude Frank and Rudolf Serkin; chamber music with Felix Galimir and Lenord Rose; and harpsichord and fortepiano with Ralph Kirkpatrick. Student of Mieczyslaw Horszowski, Rudolf Serkin and John Crown. Taught at University of California, Santa Barbara; Claremont Graduate School; Pomona College; and University of Arizona. Private lessons in piano. Chamber music performances at the University of California Irvine Chamber Series, Getty Museum, Monday Evening Concerts, Ojai Festival and Mostly Mozart Festival. Concerto performances with the LA Chamber Orchestra, LA Philharmonic Orchestra, Orpheus Ensemble, Floria Philharmonic, Pomona College Symphony Orchestra, San Gabriel Symphony Orchestra, Burbank Symphony Orchestra and Long Beach Symphony Orchestra. Concert performances with Isaac Stern; oboist Heinz Holliger; and Jean-Pierre Rampal in U.S., Canada, Japan, Mexico, South America, Australia and Europe. Recordings: Nine recording for SONY with Jean-Pierre Rampal, Isaac Stern, Leslie Parnas, Shigenori Kudo and others. Recent recording for Delos with Rampal and Arimany, duo flutists.

James Tocco, *Eminent Scholar in Chamber Music*. Worldwide career as soloist with orchestra, recitalist, chamber music performer and pedagogue. Repertoire of over 50 works with orchestra including standard piano concerto repertoire as well as more rarely performed works such as the “Symphonie Concertante” of Szymanowski, the “Kammerkonzert of Alban Berg,” and “The Age of Anxiety” of Leonard Bernstein. Regularly programs keyboard works of Handel. Won the International ARD Competition in Munich (1973); appeared at the Vienna Festival (1975). Has toured the globe with performances in the United States, Canada, most of the countries of Europe and South America, the Soviet Union, Japan, Australia, South Africa and the Middle East. Solo appearances include the major orchestras of the world: Berlin, Munich, London, Chicago, Los Angeles, and festival participation including Salzburg, Vienna, Lockenhaus, Holland, Schleswig-Holstein, Wolf Trap, Ravinia, Mostly Mozart, Santa Fe, and the Hollywood Bowl. Pro Arte releases include the world premiere recording of Bernstein’s complete solo piano music and the first recorded performance of the piano solo version of the Suite from Copland’s “Rodeo.” Recorded for Gasparo the complete four piano sonatas of Edward MacDowell. Live performance of Erwin Schulhof’s “Cinq Etudes de Jazz” issued by ECM Records. Deutsche Harmonia Mundi released recording of the complete Bach-Liszt organ transcriptions and a second disc of Bach-inspired piano compositions by Franck, Liszt and Busoni. Faculty, CCM since 1991.

Stringed Instruments

Catharine L. Carroll, *Professor of Viola, Chair of String Department*. BM, MM, DMA, U. of Cincinnati. Private studies with Masao Kawasaki; coachings with Kurt Sassmannshaus, the Tokyo String Quartet and the LaSalle Quartet. Collaborated with Jaime Laredo, Sarah Chang, Nadja-Solerno Sonnenberg,

as well as members of the Cleveland, American, LaSalle and Amernet Quartets, and the Beaux Arts Trio. Principal viola, Aspen Chamber Symphony, and guest principal viola, Aspen Festival, Cincinnati Chamber and Cincinnati Ballet Orchestras; performances with the Columbus and Cincinnati Symphonies. Featured soloist for Hindemith’s *Der Schwanendreher* with Cincinnati Chamber Players. Recorded on the Hyperion and Ivory Classics labels and has been featured in radio broadcasts on NHK, WFMT, WGUC and WOS. Co-authored *Essentials for Viola* with Masao Kawasaki and Dorothy DeLay; other publications include *A Comprehensive Overview of Left Hand Technique for Violin and Viola* and the forthcoming *Volume II of A Comprehensive Overview of Right Hand Technique for Violin and Viola* and *Orchestral Excerpts for Viola*. Currently coordinates the Cincinnati Chamber Circle, the Worthington Chamber Players, the upcoming Hindemith Cycle Series. Founder and director of the CCM Viola Ensemble. Teaches with the CCM Preparatory Department, Starling String Project, Ohio State University and Aspen Music Festival. Faculty, CCM since 1993.

Lee Fiser, *Professor of Violoncello*. BM, Cleveland Institute of Music, studies with Lynn Harrell. Boston U., studies with Leslie Parnas. Former member, Cleveland Concert Associates and Cincinnati Symphony. Cellist, LaSalle Quartet since 1975 - retired in 1988; over 40 international concert tours. Chamber music performances with James Levine, Lynn Harrell, Benita Valente, Richard Goode, Paula Robison, Tokyo Quartet. European festival appearances, chamber music master classes, and workshops. Records exclusively for Deutsche Grammophon. “Beethoven: The Late Quartets” album won the Grand Prix du Disque in Paris and several other international prizes. Juror, international chamber music competitions. Faculty, CCM since 1975.

William Grubb, *Adjunct Assistant Professor of Chamber Music*. BM, MM, DMA, The Juilliard School. Adjunct professor of music, Brooklyn College, City U. of New York (1987–1993); chamber ensemble coach, Manhattan School of Music (1989–1990); associate professor of music, Jordan College of Fine Arts, Butler U. (1992–present); faculty, Aspen Music Festival (1976–present); faculty, Preparatory Division, College-Conservatory of Music, U. of Cincinnati (1998–present); Faculty, CCM since 2000.

Yehuda Hanani, *Professor of Violoncello*. Guest soloist with many orchestras, including the Chicago Symphony, Philadelphia Orchestra, St. Paul Chamber Orchestra, Berlin Radio Symphony, Israel Philharmonic, Buenos Aires Philharmonic, and Hong Kong Symphony, collaborating with conductors such as Christoph Eschenbach, David Robertson and Vladimir Fedoseyev. Performed at Marlboro; studied with Pablo Casals. Member of the faculty, Bowdoin International Music Festival. Other festival appearances have been Aspen, Chautauqua, Yale at Norfolk, Round Top (TX), Great Lakes, Great Wall, Blue Hill, Music Mountain, Prades Festival (France), Finland Festival, Ottawa, Oslo, and Australia Chamber Music festival. Presents master classes at conservatories worldwide including the Juilliard School, U. of Indiana at Bloomington, New England Conservatory, Peabody Conservatory, Berlin

Hochschule, Paris Conservatoire, Royal Academy of Music and Guildhall in London, Tokyo National U., Utrecht Conservatory, U. of Ottawa, New World Symphony, Colombia, Israel, Spain, Brazil, China and others. Appeared at Carnegie Hall, 92nd Street Y and Lincoln Center. Has collaborated in performances with preeminent fellow musicians, including Leon Fleisher, Itzhak Perlman, Yefim Bronfman, the Tokyo, Vermeer, Muir, Lark and Colorado quartets, as well as choreographer David Parsons and actors Sigourney Weaver and Richard Chamberlain. Commissioned work includes Osvaldo Golijov, premiered with soprano Dawn Upshaw; Lera Auerbach; John Musto; Bernard Rands; and Kenji Bunch. Recorded "Alkan Grand Sonate," which received a Grand Prix du Disque nomination, as well as Nicolai Miaskovsky sonatas; works by Americans Lukas Foss, Leo Ornstein and Samuel Barber; the complete Vivaldi, Schubert, Schuman and Beethoven for cello/piano; best-selling Bach unaccompanied suites; and three American concertos with the Irish National Symphony. Also complete Paul Schoenfield for Cello and the rediscovered Mendelssohn Student, Edvard Franck. Artistic director of the thematic chamber music series in Scottsdale, the Berkshires, and at the Frick Collection in NYC, "Close Encounters With Music" and directs the new High Peaks Music Festival in the Hudson Valley. Leads the BachAnnalia Festival at CCM. Faculty, CCM since 1987. (On leave, Winter 2012)

Masao Kawasaki, *Adjunct Professor of Viola*. Has appeared at Carnegie Hall, the Northwest Chamber Music Festival; recorded with the Emerson Quartet; and performed as soloist and ensemble player with the Orpheus Chamber Ensemble, the Theater Chamber Players, the Washington Quartet and Musica Camarati. Appointed soloist and concertmaster of Toho orchestra at the age of 15, and performed with that ensemble on their European concert tour (1970). Studied at The Juilliard School as a scholarship student of Dorothy DeLay. Faculty, Aspen Music School and regular performer at the Aspen Music Festival. Assistant to Dorothy DeLay. Faculty, CCM since 1981.

Albert Laszlo, *Associate Professor of Double Bass*. BM, MM, The Juilliard School. Received early training on the violin and began bass studies at the age 12. Studied cello with George Neikrug and Stephen Kates. Scholarship student of Homer Mensch at Juilliard and a fellowship student of Eugene Levinson at the Aspen Music School. Served as principal bass of both the National Chamber Orchestra of New York and I Soloisti of New York. Principal bass of the Columbus Symphony Orchestra (1985). Appeared as a featured soloist with the Columbus Symphony Orchestra. Since 1992, has performed chamber music with members of the CCM faculty both in Cincinnati and in Merkin Hall in New York. Co-principal bass of the Aspen Festival Orchestra. Performs chamber music with other members of the Aspen artist-faculty. Appears frequently in recitals with his wife, pianist Patricia Wood. Faculty, CCM since 1992.

Piotr Milewski, *Associate Professor of Violin*. BM, Poznan Music Conservatory, MM, DMA, The Juilliard School. Built a distinguished career which brought him to the United States, USSR, Germany, Holland, Austria, Bulgaria, Czechoslovakia, Portugal

and Belgium. Awards in international and national competitions include silver medals in both the Paganini International Competition and the Wieniawski International Competition in Poland. A prize winner in the International Sibelius Competition in Finland and a Silver Medalist in the Queen Elisabeth of Belgium International Violin Competition in Brussels, where he also was awarded the Audience Prize. Recording of the Frank Martin "Concerto" was praised by American Record Guide as "by far the best." Active chamber musician and has performed for several years with the Amati Trio. Studied with Jadwiga Kaliszewska at the Poznan Conservatory, Josef Gingold at Indiana U., and Dorothy DeLay and Hyo Kang at Juilliard. Faculty, CCM since 1995.

Kurt Sassmannshaus, *Professor of Violin*. MS, The Juilliard School. Scholarship student of Dorothy DeLay. Violinist, teacher and conductor. Considered one of today's preeminent violin pedagogues. Chairman of the string department at the U. of Cincinnati College-Conservatory of Music since 1984. Recently appointed to CCM's distinguished Dorothy Richard Starling Chair for Classical Violin, previously held by the late Dorothy DeLay. Has taught around the world, including master classes in Europe, the United States, Japan, China and Australia. Worked in close association with Dorothy DeLay, both in Cincinnati and at the Aspen Music Festival and School, where he is on the faculty and acts as a member of the board. Current and former students include prizewinners of major international competitions, prominent soloists and chamber musicians, and orchestra leaders in ensembles such as the London Philharmonic, Capetown, North German State Radio, Frankfurt Radio, Cincinnati, Pittsburgh, and Cleveland orchestras. Former students also hold faculty positions in European and American conservatories and universities including Lübeck, the U. of Michigan, U. of Boulder, and the Peabody Conservatory. Won first prize in the International Chamber Music Competition in Colmar, France. Taught at the U. of Texas, Austin and at Sarah Lawrence College before joining CCM full time. Founded the Starling Preparatory String Project, an integrated precollegiate program for string players with prodigious ability (1987), which showcases in Cincinnati, regularly records, commissions new works, tours internationally and has appeared throughout Europe, Korea, China, and at New York's Lincoln Center; featured on the syndicated Public Radio International show "From the Top," as well as in The New York Times and Washington Post. Founded "Starling Kids," a broad-based community violin program at CCM and several local schools (1996). Author of *violinmasterclass.com*, a comprehensive Web site demonstrating his innovative teaching methods. Faculty, CCM since 1981. (On leave, Winter 2012)

Won-Bin Yim, *Associate Professor of Violin*. BM, Peabody Conservatory of Music; MM, DMA, The Juilliard School. Studied with Dorothy DeLay at Juilliard and Aspen Music School. Earlier studies with Jens Ellerman, Berl Senofsky, Jae Hyun Lee, Joon Woo Lee, and Yong-Ku Ahu. Numerous solo and chamber music concerts and master classes in the United States and Korea. Concertmaster, Wichita Symphony Orchestra (1990-91); Reno Philharmonic (1986-90); Bay View Festival Orchestra (1987-89).

Winner of Artist International Audition, Carnegie Recital Hall, in New York debut. Former member of the Fairmount String Quartet and Argenta Trio. Former faculty, Wichita State U. and U. of Nevada/Reno. Faculty, Bay View Music Festival (1987–89); Faculty, The Juilliard School, Aspen Music School. Assistant to Dorothy Delay. Faculty, CCM since 1991.

Theater Design and Production

James H. Gage, *Professor of Theater Design*. BFA, U. of Wisconsin-Milwaukee; MFA, Yale School of Drama. Studied design with Thomas Skelton, Gilbert V. Hemsley, Jr., and Ming Cho Lee. Resident lighting designer/teacher at the University of Wisconsin-Madison, The University of California-Berkeley. 2006 UC Presidents Award for Excellence recipient. Regional theatre credits include designs for Yale Repertory Theatre, Buffalo Studio Arena, Connecticut Stratford Shakespeare Theatre, the Cincinnati Playhouse, and Boston's Loeb Theatre Center. He has been resident lighting designer for the Connecticut Ballet Company, The Cincinnati Ballet, ODC/San Francisco, The Wisconsin Ballet Ensemble, Oakland Symphony Pops Series, Players Theatre Columbus, and ETC of Cincinnati. World premieres with: Edward Albee, Lee Blessing and Drew Frasher have received acclaim for the Cincinnati Theatre. Other design credits include The Kentucky Opera; "Tosca," "Carmen," "Falstaff," "The Barber of Seville" and "The Magic Flute;" Opera Memphis, Indianapolis Opera, The Connecticut Dance Festival, The Festival of the Lakes in Madison, Wisconsin; The Burt Reynolds Dinner Theatre, industrial productions of "The Spirit of Milwaukee" and "The Future is Now" at the MGM Grand in Reno, and Paramount KI Productions "Game On" and "Cheers;" Vegas acts for Lily Tomlin, Joey Heatherton, Bernadette Peters, Ashford and Simpson, and Joseph Papp's NYSF production of Andre Serban's "Sganarelle." USITT award-winning lighting designs for CCM include; "The Cunning Little Vixen," "Evita," "Hair," "A Chorus Line," "The Knot Garden," "Richard 3," "Into The Woods," "The Baker's Wife," and the U.S. premieres of "The Chalk Circle" and "Zaide." MFA and BFA CCM lighting design head. Lighting students have been cited for 18 USITT and SETC awards. Has recently adjudicated major design competitions in Orlando and Cleveland. Conducted master classes at University of Las Vegas, Wayne State U., Ohio U., and Kent State. Museum designs for The Cincinnati Children's Museum and the Cincinnati Art Museum. Studio Web site: www.vilcreations.com. Member of The United Scenic Artists of America-829. Faculty, CCM since 1987. (On leave, Spring 2012)

Chuck Hatcher, *Associate Professor of Sound Design*. BA, The Evergreen State College; MFA, U. of Montana. Resident sound designer and senior lecturer, Cornell U. (1988–2000). Sound design for over 50 productions at Cornell, including *Angels In America*, *Red Noses*, *Lie of the Mind*, *Death of a Salesman*, and *Richard III*, and numerous dance concerts. At CCM, *Hair*, *Two Gentlemen of Verona*, *Roshomon* (Acclaim Award), *The Lady's Not for Burning*, *Charley's Aunt*, *Merrily We Roll Along*, *Dancing at Lughnasa*, *Dracula: The Game of Love*, *Six Degrees of Separation*, *The Boys From Syracuse*, *The Laramie Project* and *Hot*

Summer Nights (2000 and 2001). Recent professional productions include: Cincinnati Playhouse in the Park the premiere of *Victoria Musica* directed by Ed Stern and *The Garden of Rikki Tikki Tavi* and *Sleeping Beauty* at Ensemble Theatre of Cincinnati. Additional CPIP credits include, *Of Mice and Men*, *A Funny Thing Happened on the Way to the Forum*, *Hiding Behind Comets* and *The Last Five Years*. At ETC, *Alice in Wonderland* and *The Frog Princess*. His sound design for *The Syringa Tree* directed by Michael Haney at CPIP has been heard regionally as well as internationally with productions at the Vienna English Theatre and the Frankfurt English Theatre. Regional credits include Buffalo's Studio Arena Theater, Repertory Theater of St. Louis, Capital Repertory Theatre, Two River Theatre Company, Summerfest at the University of Illinois, Syracuse Stage, Xavier University, Williamstown Theatre Festival, Hangar Theatre and Tacoma Actors Guild. In addition to his design work, Chuck serves as Chair for the Ohio Valley Section of The United States Institute of Theatre Technology and is a Vice Commissioner at the national level with the USITT Sound Commission. Member USA829/IATSE. Faculty, CCM since 2000.

Michele A. Kay, *Assistant Professor of Stage Management; Chair, Department of Theater, Design & Production*. BA, Miami U. Professional stage manager of many dramatic, musical theatre and opera productions. Formerly resident production stage manager for the Virginia Opera. Assistant stage manager for the Tony Award-winning "One Flew Over the Cuckoo's Nest" starring Gary Sinise, originating at the Steppenwolf Theatre of Chicago then touring to London's Barbican International Theatre Event. Assistant stage manager for "Nomathemba" starring Ladysmith Black Mambazo, which performed at the Kennedy Center in Washington, D.C. and the Crossroads Theatre of New Jersey. Chicago stage management credits include Steppenwolf Theatre, Northlight Theatre, Apollo Theatre and the Court Theatre. New York and regional stage management credits include the Gramercy Theatre, Arena Stage of Washington, D.C., Dallas Theatre Center, Philadelphia Theatre Company, Longwharf Theatre of Connecticut, the Manhattan Theatre Club, and five seasons with the Weston Playhouse of Vermont. Regional opera stage management credits include Cincinnati Opera, Indianapolis Opera, Nashville Opera, Nevada Opera, Chicago Opera Theatre and the U. of Rochester's Eastman Opera Theatre. Other assistant stage management credits include the Tony-nominated "A Grand Night for Singing" directed by Walter Bobbie for the Roundabout Theatre; "Rent" at the New York Theatre Workshop directed by Michael Greif; and several productions with the Actors' Theatre of Louisville. Member, Actors Equity Association and American Guild of Musical Artists. Faculty, CCM since 2004.

Dean Mogle, *Professor/Head, Costume Design and Technology*. BA, University of Minnesota-Moorhead; MFA, U. of Nebraska-Lincoln. USITT-Ohio Peggy Ezekiel design awards for *Falstaff*, *Cunning Little Vixen*, *Into the Woods*, *Zaide*, *Chicago*, *A Flea In Her Ear*, and *Midsummer Night's Dream* (for CCM), *Othello* (for New Mexico Repertory), *King Lear* and *Macbeth* (Utah Shakespeare) and *Nutcracker* (Cincinnati Ballet). National Opera

Association Awards include *Falstaff*, *Rake's Progress*, *Seasons in Hell*, *Vixen*, *La Boheme*, and *Midsummer*. Other designs for CCM include *Werther*, *Little Women*, *Floyd Collins*, *Hansel and Gretel*, *Rusalka*, *Pelleas et Melisande*, *Grand Hotel*, *Il Viaggio a Reims*, *Secret Garden*, *Rake's Progress*, *Poe*, *Lend Me a Tenor*, *Babes in Arms*, *Boheme*, *Wild Party*, *Cendrillon*, *Dracula*, *Lady Be Good*, *Don Giovanni*, among others. Resident and guest costume designer for the Black Hills Playhouse (more than 35 productions); resident costume designer for FMCT (30 productions). Former resident costume designer/professor at the University of South Dakota (30 productions). Guest designer for the FM Civic Opera and Modern Dance companies, Nebraska and New Mexico Repertory Theatres, as well as the Utah Shakespeare Festival and Cincinnati Ballet. Costume and fashion design for the Don-Lu modeling institute, the Miss U.S.A. pageant, theme restaurants and mascots. Lecturer, panelist, workshop presenter and adjudicator. Fiber artist and painter. Member, United Scenic Artists-829. Faculty, CCM since 1989.

Brian Ruggaber, *Assistant Professor of Scenic Design*. BFA, Virginia Commonwealth U.; MFA, U. of Massachusetts at Amherst. Formerly assistant professor (1999–2004) and associate professor (2005–06) at UNC Charlotte. Member of United Scenic Artists, United States Institute of Theatre Technology and Metrolina Theatre Association. Scenic design for U. of North Carolina at Charlotte's "Crimes of the Heart" was recognized by the Metrolina Theatre Association as outstanding set design by an academic institution for 2004–05. Scenic designs for "Wiley and the Hairy Man" (Children's Theatre Charlotte) and "Blithe Spirit" (Theatre Charlotte) received nominations for outstanding set design 2002–03 by the Metrolina Theatre Association. Seventeen of his shows have been nominated by Creative Loafing Charlotte for best scenic design. Faculty, CCM since 2006.

Stirling Scot Shelton, *Associate Professor of Technical Production*. BFA, U. of Florida; MFA, U. of Missouri–Kansas City. Formerly adjunct professor, Penn State U. Served for 10 years as technical director with Cincinnati Playhouse in the Park. Served as technical director at U. of Missouri–Kansas City, Music Theatre of Wichita, Missouri Repertory Theatre, East Carolina Summer Theatre and Pennsylvania Center Stage. Worked with Midwest Service Warehouse, Flying Karamazov Brothers, Barbizon, River City Scenic and Bike Rubber. Served as production coordinator and lighting designer for Metropolitan Community College Playfest (Kansas City, Missouri). Served as lighting designer for productions with Miami University, Johnson Community College, CCM, U. of Missouri–Kansas City. Received a *Cincinnati Enquirer* Acclaim Award, two Cincinnati Entertainment Awards and Florida Player of the Year award, among others. Faculty, CCM since 2008.

Regina Truhart, *Assistant Professor of Costume Technology*. BM and BA, California State U., Sacramento; MFA, U. of Cincinnati CCM. Formerly assistant professor, University of Florida (2003–2006); adjunct associate professor, University of Wisconsin at Milwaukee (2000–2001); lecturer, Northern Kentucky

University (1999–2000). Recipient of the United States Institute of Technical Theater Award of Distinction, first place in the National Opera Association video competition. Credits include Washington National Opera, Seaside Musical Theatre (Daytona Beach, FL), Utah Shakespearean Festival and Opera Theatre and Music Festival of Lucca (1997–1998). Cincinnati credits include Ensemble Theatre of Cincinnati, Cincinnati Playhouse in the Park, Cincinnati Shakespeare Festival, UC-CCM, Cincinnati Ballet and Cincinnati Opera Outreach. Faculty, CCM since 2006.

Thomas C. Umfrid, *Professor of Scenic and Costume Design, Senior Resident Scenic Designer and head of scenic design*. BA, California State U.-Long Beach; MFA, U. of Minnesota, (Bush Fellow). With over 120 drama, musical and opera scenic design production credits across the U.S., Europe and Asia, his favorite venues include the Hong Kong Academy for Performing Arts, Royal College of Music, Stages St. Louis, New Mexico Repertory Theater, Cincinnati Opera, Cincinnati Playhouse in the Park, Cincinnati Ballet, Shakespeare Santa Cruz, and the Utah Shakespearean Festival for whom he has designed 12 productions. For the Manhattan School of Music he designed the noteworthy New York City premiere of Shostakovich's opera, "The Nose." Favorite CCM scenic designs include "Don Giovanni," "Dancing at Lughnasa," "On the Town," "Pelleas et Melisande," "The Crucible" (opera), "Rusalka," "The Ballad of Baby Doe," "My One and Only," "Le Nozze di Figaro," "The Secret Garden," "The Rake's Progress," "Don Pasquale," "Julio Cesare in Egitto," "Little Me," "Assassins," "Falstaff," "Chicago," "Zaide" (world premiere), "La Boheme," "Man of La Mancha," "L'incoronazione di Poppea," "Susannah" and "Reckless." National awards include 11 USITT and several National Opera Association awards for stage design, creative work and opera production. Previous faculty appointments with the Hong Kong Academy for Performing Arts, Western Australian Academy for Performing Arts (Perth), U. of Nebraska-Lincoln and U. of South Dakota-Vermillion. Former staff positions for Santa Fe Opera, Missouri Repertory Theater, and the Guthrie Theatre. CCM has been his artistic home since 1987. Member USA 829. A retrospective of his design work may be viewed at: <http://theumfridstudio.com>. Faculty, CCM since 1987. (On leave, 2011–2012)

Mark Williams, *Assistant Professor of Lighting Technology and Design*. BA, Brigham Young University; MFA, University of Cincinnati – College-Conservatory of Music. Teacher at University of Cincinnati, College-Conservatory of Music, and Northern Illinois University, as well as Disney University. Professional lighting designer for ballet, festivals, theme parks, events and theater. Consultant and lighting designer for the inaugural Miss Utah Pageant Night Parade (now in its 21st year). Lighting designer for the Kennedy Space Center Visitors Complex. Principal designer for The Beth Fowler Dance Company including performances of "Sleeping Beauty" and "The Nutcracker." Principal lighting designer for Central Florida Ballet including productions of "Tutus, Tangos & More." Principal lighting designer for Southern Ballet Theatre including productions of "Carmen," "Swan Lake" and "Giselle." Lighting designer for Odyssey, a large, two-day arts festival. Lighting direc-

tor for "A Sky Tribute to Dale Earnhardt," featured during the NASCAR*Pepsi 400. Lighting liaison at Disney Studios. Lighting Lead at "Fantasmic!". Lighting design for Disney Studios including "Monsters, Inc. -Meet and Greet" and "A Taste of Fantasmic!" Faculty, CCM since 2009.

Kelly A. Yurko, *Associate Professor of Make-Up*. BFA, U. of Cincinnati. Wig master/make-up artist for Cincinnati Playhouse in the Park (1989–2001); Twelve years experience in make-up design, ventilating and construction of wigs, facial hair, prosthetics and mold making. Served as wig master for The Repertory Theatre of St. Louis, Geva Theatre, Hartford Stage Company, Ford's Theatre, Actor's Theatre of Louisville and Denver Theatre Center as well as wig master/make-up artist for Ensemble Theatre of Cincinnati, Columbus Opera, Santa Fe Stages and Kentucky Opera. Wig master Indiana Repertory Theatre, 2004–2006; make up and wig designer, Cleveland Lyric Opera, 2004–2006; Wig master, Utah Shakespearean Festival, 2003 and 2006. Faculty, CCM since 2001.

Theory

David Carson Berry, *Assistant Professor of Music Theory*. BM, Arkansas State U.; MM, U. of Memphis; MPhil, PhD, music theory, Yale U. Author: "A Topical Guide to Schenkerian Literature: An Annotated Bibliography with Indices" (2003). Publications include articles and reviews in: *Journal of Music Theory Pedagogy*, *Journal of Music Theory* 45, *Journal of Schenkerian Studies*, *S'Marvelous! Wonderful! Studies of American Popular Song*, *Contemporary Music Forum*, *Theory and Practice*, *Notes and Music Theory Online*. Editorial work includes: editor, *Theory and Practice* and *MCF Newsletter*, and reviews editor, *Journal of Music Theory*. Papers delivered at numerous conferences, including Society for Music Theory, Music Theory Society of New York State, New England Conference of Music Theorists and Society for American Music annual conferences. Lecturer and acting instructor, Yale U.; teaching fellow, U. of North Texas. Awards: Whiting Foundation Fellowship (2001–02); Prize Teaching Fellowship, Yale U. (2001); Hollace Anne Schafer Memorial Award for outstanding student paper, New England chapter of the American Musicological Society (2000); and University Fellowship, Yale U. (1996–2000). Faculty, CCM since 2003. (On leave, Fall 2011)

Steven J. Cahn, *Associate Professor of Music Theory*. B.Mus., Oberlin College Conservatory; MA, NYU; MA, PhD, Stony Brook University. Research and teaching areas include: post-tonal music and Schoenberg studies, the history of music theory, sonata theory, aesthetics, historical consciousness and the neuroscience of music. Publications forthcoming in: *Opera Quarterly* and *The Cambridge Companion to Schoenberg*. Performance: "Demystifying Schoenberg" (April 2009), piano soloist and accompanist with Concert:Nova. Published articles occur in: *Journal of the Arnold Schönberg Center* (Vienna, 2002 & 2003), *Arnold Schönberg: Interpretationen seiner Werke* (Vienna, 2002), *Ostinato Rigore* (Paris, 2001), *Schoenberg and Words* (New York: 2000). Program annotator for Bard Music Festival:

"Schoenberg and His World (1999)." Presentations of research: Society for Music Theory, Natl Institutes of Health (NIH), Library of Congress, 8th Intl Conference on Music Perception and Cognition (ICMPC8), Soc. for Neuroscience, The Getty Center, School of Oriental and African Studies (U. of London), the Arnold Schoenberg Center (Vienna), Hebrew Union College, AMS, MTMW and MTSNYS. Grants from: NEH, NIH, Glaxo-Wellcome, University of Cincinnati, and Friends of CCM. Visiting scholar, Boston U. (2000). Affiliated faculty: Depts of Philosophy and Judaic Studies. Faculty, CCM since 1997.

Catherine Losada, *Associate Professor of Music Theory*. BM, Rutgers U., summa cum laude; MM, U. of Michigan; PhD, The Graduate Center of the City U. of New York. Teaching experience at Texas Tech U., Sarah Lawrence College, Baruch College and Rutgers U. Articles published in *Music Theory Spectrum*, *Music Analysis*, *Music Theory Online*, the *Journal of Mathematics and Music* and *Quaderni di Matematica*. Has presented papers at the annual meetings of the Society for Music Theory (Seattle, 2004; Cambridge, 2005; Los Angeles, 2006), MCM 2007, the first International Conference of the Society for Mathematics and Computation in Music (Berlin, 2007) the fourth biennial International Conference on Twentieth-Century Music (Brighton, England, 2005), the McGill Workshop on Italian Serialism of the 1950s (2010), the annual meetings of Music Theory Midwest, the Music Theory Society of New York State, the New England Conference of Music Theorists, the Texas Society for Music Theory, the Society for Music Theory Southeast, the West Coast Conference for Music Theory and Analysis, and the Rocky Mountain Society for Music Theory. Former member, program committee for the Society of Music Theory, the Music Theory Society of New York State Conference, the Texas Society for Music Theory Conference and executive board for Music Theory Midwest. Currently on the editorial board of the *Journal of Music Theory* and *Music Theory Online*. Director and founder, I-VII International Music Festival and School (1995–2001). Awards: Paul Sacher Foundation Grant (2011–2012), URC Faculty Summer Fellowship and URC research council grant for research at the Paul Sacher Foundation in Basel, Switzerland (2008, 2005), Herbert Colvin Award for outstanding student paper – Texas Society for Music Theory Conference (2003); MAGNET dissertation fellowship, City U. of New York (2002–03); MAGNET fellowship, City U. of New York (1996–00); COLFUTURO scholarship, Bogotá, Colombia (1995–96); opportunity fellowship, U. of Michigan (1993–95); and Mazda Foundation for the Arts and Sciences scholarship, Bogotá, Colombia (1993–94). Faculty, CCM since 2004. (On leave, Winter and Spring 2012)

Samuel Ng, *Assistant Professor of Music Theory*. BM, MA, and PhD, Eastman School of Music, U. of Rochester. LRSM and LTCL in piano performance. Articles and reviews published or forthcoming in *Music Theory Spectrum*, *Theory and Practice*, *Intégral*, and *Music Theory Online*. Presented papers at meetings of Music Theory Society of New York State, Music Theory Southeast, Society of Music Perception and Cognition, and Society for Music Theory. Taught music theory at Louisiana State U. and

Eastman School of Music. Recipient of numerous awards, including the Louisiana State U. School of Music Teacher Appreciation Award (2007), the Alfred Mann Dissertation Award at U. of Rochester (2006), the Patricia Carpenter Emerging Scholar Award with the Music Theory Society of New York State (2005), and the Raymond N. Ball Dissertation Fellowship at U. of Rochester (2003-4). Faculty, CCM since 2008.

Miguel A. Roig-Francoli, *Professor of Music Theory and Composition*. Titulo Superior de Composición, Madrid Royal Superior Conservatory; MM, PhD, Indiana U. Articles and reviews in *Music Theory Spectrum*, *Journal of Music Theory*, *Early Music* (England), *Revista de Musicología* (Madrid), *MLA Notes*, *Indiana Theory Review*, *Journal of Musicological Research*, *Analisi: Rivista de Teoria e Pedagogia Musicale* (Italy), *New Grove Dictionary of Music and Musicians*, and *College Music Symposium*. Member of an international team of scholars affiliated with the Sorbonne U. (Paris). Papers delivered at numerous conferences, including American Musicological Society and Society for Music Theory national conventions, and Music Theory Midwest annual meetings. Artistic adviser for the Chicago Symphony Orchestra's Manuel de Falla festival (1997). Author: *Harmony in Context* (McGraw-Hill, 2003) and *Understanding Post Tonal Music* (McGraw-Hill, 2007). Compositions performed in Spain, England, Germany, Mexico and the U.S. Orchestral and choral works performed by National Orchestra and Chorus of Spain, Orchestra of Spanish Radio-TV, Orchestra of the City of Barcelona, Municipal Orchestra of Valencia, Madrid Symphony Orchestra with the National Ballet of Spain, Tenerife Symphony Orchestra, Symphony Orchestra of the Balearic Islands, Symphony Orchestra and Chorus of the City of Ibiza, CCM Philharmonia (Cincinnati), University of North Florida Chorale and Chamber Singers with Orchestra of the Chamber Music Society of the Good Shepherd (Jacksonville, FL), Wayne State University Orchestra and Concert Chorale (Detroit, MI), Orquesta y Coro de la Comunidad de Madrid, and Xavier University's Edgecliff Vocal Ensemble and Concert Choir. Commissions: National Orchestra and Chorus of Spain, Spanish National Radio, Fundación Juan March, Foundation for Iberian Music (NY). Compositions published by EMEC, Piles Editores, and Fundación Juan March (Madrid). Recipient, first prize, national composition competition of Spanish Jeunesses Musicales (1981); second prize, UNESCO International Rostrum of Composers, Paris (1982); dean's dissertation prize, Indiana U. (1991); Dana Research Fellow Award, Ithaca College (1992); Medal of Honor, Superior Conservatory of Music of the Balearic Islands, Spain (2004); A.B. "Dolly" Cohen Award for excellence in teaching, University of Cincinnati (2007); George Rieveschel Award for creative and/or Scholarly Works, University of Cincinnati (2009); Ramón Llull Prize, Government of the Balearic Islands (2010); grants from U.S.-Spain Joint Committee for Cultural and Educational Affairs, Spanish Ministry of Culture, Ithaca College, Northern Illinois U. and Friends of CCM. Member, *Journal of Music Theory Pedagogy* editorial board. Faculty member, Ithaca College (1990-92), Northern Illinois U. (1992-96), Indiana U. (summer 1994), Eastman School of Music (1996-2000). Faculty, CCM since 2000.

Voice

David H. Adams, *Professor of Voice; Head, Division of Performance Studies*. BS, Indiana U.; MM, U. of New Mexico. Additional studies at L'Accademia di Santa Cecilia, Rome, Italy as the recipient of a Fulbright grant. Sang with the Opera Barga Festival in Italy for three years. In Austria and Germany, performed operatic roles as a member of the resident ensembles of the Vienna Kammeroper, Kaiserslautern Pfalztheater, and Saarländisches Staatstheater. In Germany, appeared at the Bad Hersfeld Festival and on German television. Sang roles with Opera Southwest, Four Corners Opera, and Santa Fe Opera. Appeared as tenor soloist with Dayton Bach Society, Dayton Philharmonic, Cincinnati Chamber Orchestra, Pittsburgh Bach Society, Akron Symphony, Savannah Symphony, Des Moines Symphony, New Mexico Symphony, Orchestra of Santa Fe, Aspen Music Festival, Great Lakes Chamber Music Festival, and in New York's Merkin Hall. Has been on the faculty of the Aspen Music School. Currently on the faculty of the Opera Theater of Lucca and is currently co-artistic director of the Summer Program Opera Theater and Music Festival of Lucca, in Lucca Italy. Specialized areas of interest include the evangelist roles in Bach's Passions, Czech vocal music, and contemporary music. Author of "A Handbook of Diction for Singers" published by Oxford U. Press, and "The Song Texts of Antonín Dvořák" published by Leyerle Publications. Students have gone on to the finals of the Metropolitan Opera National Auditions in New York (1998, 1999, and 2003) as well as numerous other competitions, such as the Houston Grand Opera competition, the National Federation of Music Clubs competitions, the D'Angelo competition, the Rosa Ponselle competition, among others. Former students are singing professionally in Europe and the United States and are teaching throughout the U.S. Faculty, CCM since 1980.

Thomas E. Baresel, *Professor of Voice Tenor*. BM, MM, Wichita State University. Vocal studies with Richard Cassilly, Jean Cox, George Gibson. Area of specialized study with Adele Addison and Jan DeGaetani. Mr. Baresel has been a visiting faculty member at Boston University and The Ohio State University, and was Artist-in-Residence at the Bay View Music Festival for two years. He has also been a faculty coach for The Grandin Festival and co-founded, co-directed and taught voice for Rising Star Singers, Inc. He performed throughout United States, Germany, Austria and Japan in opera, operetta, Musical Theatre, concert and oratorio, and has been a soloist under the batons of James Conlon, Murray Sidlin, Robert Shaw. Mr. Baresel's students have been engaged by The Metropolitan Opera, Seattle Opera, San Francisco Opera, The Wiener Staatsoper and opera companies of Berlin, Stuttgart and Frankfurt, Glimmerglass Opera, Opera Omaha, Santa Fe Opera, Wolf Trap Opera, Lyric Opera of Chicago, Chautauqua Opera, Central City Opera, Des Moines Metro Opera, Utah Opera Festival, Sarasota Opera, Michigan Opera Theater, Pittsburgh Opera, Cincinnati Opera, Kentucky Opera, Royal Opera Copenhagen, Wiener Kammeroper, Music Theater of Wichita, Greater Miami Opera, Dayton Opera, Cleveland Opera, the National Symphony, The Cincinnati Pops, Broadway and touring companies of A Light in the Piazza, "Phantom of the Opera," "Grease," "Cats," "Little Me," and many

other theaters and orchestras in the U.S. and abroad. Mr. Baresel is occupied outside the profession as a licensed pilot, a USA Swimming official and he and his wife, Laura, are amateur ballroom dancers. They have one daughter, Taylor. Faculty, CCM since 1993.

Gwendolyn Coleman Detwiler, *Associate Professor of Voice*. BM, Northwestern U.; MM and DMA, CCM. Featured soloist with the Cincinnati Symphony Orchestra, Colorado Symphony Orchestra, San Francisco Opera Orchestra, Bangor Symphony Orchestra and the Western New York Chamber Orchestra. Principal opera roles with San Francisco Opera-Merola, San Francisco Western Opera Theatre, Central City Opera, Mercury Opera Rochester, the Kentucky Opera and the Cincinnati College-Conservatory of Music. Roles include Gilda in *Rigoletto*, Adele in *Die Fledermaus*, Blonde in *Die Entführung aus dem Serail*, the Governess in *Turn of the Screw*, Monica in *The Medium* and title role in *Cendrillon*. European debut in Austria as soloist for the Klassische Musikfest's in *Die Jahreszeiten* and Beethoven's *Mass in C* at the Esterhazy Palace in Eisenstadt. Recordings include *Concordia*, by Randol Alan Bass, with the Buffalo Philharmonic Orchestra and Chorus, *The Ballad of Baby Doe* and as Suleika in world-premiere recording of Schubert's *Der Graf von Gleichen*. Presented recitals at Chautauqua Institute (NY), the Summerfest Chamber Music Festival (MO), the Grandin Chamber Music festival (OH) and in Central City, CO. Award-winning professor of voice and opera at the State University of New York at Fredonia from 1999 until 2010. Students have performed in Chautauqua Opera Program, Aspen Opera Program, San Francisco-Merola Program, on stage at New York Metropolitan Opera, and on Broadway. Faculty member of the Vianden International Music Festival in Luxembourg, and a frequent clinician and adjudicator. CCM Faculty, since 2010.

Patricia Linhart, *Educator Associate Professor of Voice, Musical Theatre Voice Specialist*. BM, St. Norbert College; MM, U. of Cincinnati; Co-founding director of Carnegie Opera Theatre; resident actor with Human Race Theatre Co., Dayton, OH; voice faculty at Cincinnati's School for Creative and Performing Arts. Also taught at St. Norbert College; College of Mount St. Joseph; preparatory dept., CCM. Has performed in opera, oratorio, Musical Theatre, dramas, industrial films. Has sung with Cincinnati Symphony, Dayton Symphony, Cincinnati POPS under the direction of Erich Kunzel and Kieth Lockhart. Concerts taped for PBS broadcast, National Opera Company, Duke Opera Festival, Whitewater Opera Co., Lyric Opera Cleveland, Cincinnati Opera, Cincinnati Playhouse in the Park, Ensemble Theatre of Cincinnati, Birmingham Theatre, Light Opera of Manhattan, numerous dinner theatres and concert halls. Member of the inaugural company of "Hot Summer Nights." Member of AEA, AGMA, SAG, NATS. Faculty, CCM since 1997.

Karen Lykes, *Professor of Voice*. BM, U. of Maryland. MM, Boston U. Performed extensively throughout the United States, Europe, Japan and Central America with orchestras and choral societies such as the Boston Symphony Orchestra, Handel & Haydn Society, New Japan Philharmonic, Shinsei Nihon Symphony,

Baltimore Choral Arts Society and the National Chamber Orchestra Society. Has worked with an array of conductors including Kazuyoshi Akiyama, Petr Altrichter, Luciano Berio, Carl St. Clair, Thomas Dunn, Gustav Meier, Seiji Ozawa and Maxim Shostakovich. Repertoire spans the baroque to the contemporary, including Bach's *Mass in B minor*, Mozart's *Grand Mass in C minor*, Beethoven's *Symphony No. 9*, Berlioz's "L'Enfance du Christ," Mahler's "Lieder eines fahrenden Gesellen," "Rückert Lieder" and *Symphony No. 4* and Bernstein's *Symphony No. 1*, "Jeremiah." Has also performed the works of Gershwin, Kern, Weill/Brecht, Rodgers and Hammerstein and Sondheim. Member of the American VocalArts Quintet. Won second prize in the Concert Artists Guild international competition. Has been a finalist in the New England Regional Metropolitan Opera auditions, the recipient of a vocal fellowship to the Tanglewood Music Center, and the winner of the Franz Schubert Prize for excellence in interpretation of the Lied in Austria. Has most recently presented concerts in Oregon, Ohio, New York, Massachusetts, Arkansas, Costa Rica and Japan, as well as for the Virginia Art Song Society and The American Schubert Institute. Recordings include the vocal chamber music of Brahms, Massenet, Schumann and Boulanger for Titanic Records with the American VocalArts Quintet, and songs of Charles Ives for Koch International Classics with the Detroit Chamber Winds. Students have performed with New York City Opera, Lyric Opera of Chicago, Washington Opera, Opera Theatre of St. Louis, Essen Opera (Germany), Pacific Opera, Pittsburgh Civic Light Opera, Florida Grand Opera, Sarasota Opera, Michigan Opera Theatre, Glimmerglass Opera, Los Angeles Opera and the Metropolitan Opera; in regional theatres and national tours of "South Pacific," "The Return of Martin Guerre," "Babes in Arms," "Beauty and the Beast," and "A Little Night Music," and on Broadway in "Wicked," "The Producers," "Follies," "Urinetown," "Nine," "Into the Woods," "Little Shop of Horrors," "The Boys from Syracuse," "Les Misérables," "Candide," "Footloose," and "The Full Monty." Students include nominees for the Grammy Award for best classical vocal performance, Tony Award for outstanding actor and actress in a musical, Drama Desk and Outer Critics Awards, and the Lucille Lortel Award for outstanding achievement off-Broadway. Served on the voice faculties of New York U. and the U. of Michigan. Currently a master teacher for the Bel Canto Northwest Vocal Institute in Portland, Oregon. Faculty, CCM since 2001.

William McGraw, *Professor of Voice*. William McGraw has performed opera, oratorio and various concert works as well as recitals and master classes, both nationally and internationally. His operatic roles include Figaro in "Il Barbiere di Siviglia," Marcello in "La Bohème," the title role in "Rigoletto," Enrico in "Lucia di Lammermoor" and John Proctor in "The Crucible." These and other roles have been performed with such companies as Greater Miami Opera (now Florida Grand Opera), Indianapolis Opera, Maracaibo Venezuela Opera, Shreveport Opera, Dayton Opera, Indianapolis Opera and Boston Opera under the baton of Sarah Caldwell. He has performed Mendelssohn's "Elijah," Mahler's Eighth Symphony, Brahms's "Ein Deutsches Requiem" and Orff's "Carmina Burana" with such symphony orchestras as those of Seattle, Indianapolis,

Memphis, Cleveland, New Jersey and Cincinnati. As a soloist he performed in Carnegie Hall under the baton of Margaret Hillis in conjunction with the New York Choral Society. In the recent past, he performed with the Cincinnati Symphony Orchestra as Manuel in "Falla's La Vida Breve" (recorded on Telarc), as baritone soloist in Grieg's "Peer Gynt Suite" with the late Werner Klemperer as narrator, as the Herald in Wagner's "Lohengrin" and as a baritone soloist in Liszt's oratorio "St. Stanislaus," which won the International Liszt Competition and is recorded on the Telarc label. Mr. McGraw was a featured recitalist on the J. Paul Getty Museum Concert Series in conjunction with music historian Robert Winter and has presented recitals and master classes at various universities and colleges. He was named an Omicron Delta Kappa Man of Merit by Baylor U. in recognition of outstanding accomplishments. The fall of 2004, Mr. McGraw was engaged as baritone soloist in Ralph Vaughan-Williams' "Dona Nobis Pacem" with the Cincinnati Symphony Orchestra under the baton of Robert Porco. In May 2005 performed the role of Melot in Act II of "Tristan und Isolde" featuring Deborah Voigt and Ben Heppner in Cincinnati's May Festival under the baton of Maestro James Conlon and in 2006 was the soloist in Vaughan-Williams' "Five Mystical Songs" with the Cincinnati Symphony Orchestra under the baton of maestro Robert Porco. Faculty, CCM since 1986.

Barbara Paver, *Associate Professor of Voice*. BM, U. of Arizona; MM, CCM. Studied with Barbara Honn, Elizabeth Mosher, Kenneth Griffiths and Kelly Hale. Teaching experience at U. of the Pacific, State U. of New York and Wright State U. Participated in workshops for the National Association of Teachers Singing (2000) and Preparing High School Students for a Collegiate Career (2000). Professional performances at The Crane School of Music, Place Kensington (Montreal), Potsdam Community Chorus, Vocal Arts Ensemble of Cincinnati, Human Race Theater, Orchestra of Northern New York, Crane New Music Festival, Pinnacle Presbyterian Artist Series, Christ Church (Rochester, NY), Monument Symphony Orchestra, Jamestown Choral Society, Dayton Choral Society, Welsh Hills Symphony, Dennison U., Tucson Masterworks Chorale, Tucson Bach Society, Tucson Symphony, Sun City Symphony and Arizona Choral Association. Opera roles include Donna Anna in "Don Giovanni," Alice Ford in "Falstaff," Fiordiligi in "Cosi fan tutte," title role in "Suor Angelica," Valencienne in "The Merry Widow," Pamina in "Die Zauberflöte" and Frasquita in "Carmen." Awards: Corbett Opera Competition, finalist (1992, '93, '94); Metropolitan Opera auditions, Western Regional finalist; and San Francisco Opera auditions, district winner. Member, National Association of Teachers of Singing and College Music Society. Faculty, CCM since 2004.

Kenneth Shaw, *Associate Professor of Voice*. BS, Jacksonville State U.; MM, Louisiana State U. Former assistant professor of voice and opera, Converse College, SC. Former artistic director of Converse Opera Theater. Performances with New York City Opera in 11 leading roles such as Marcello in "La Boheme," the title role in "Don Giovanni," among many others. Leading roles with Glimmerglass, Wolftrap, Artpark, and

Chautauqua Opera. Has performed frequently with Atlanta Opera, Opera Memphis, Dayton Opera, Greater Miami Opera, Opera Columbus, Indianapolis Opera, Kentucky Opera, Nashville Opera, Cincinnati Opera and New Orleans Opera. World premiere performances include leading roles in Hoiby's "The Tempest" and Fink's "Chinchilla," as well as Dutton's "The Stone Man." Orchestral engagements include performances with Greenville Symphony, Columbus Symphony, Louisville Orchestra, Memphis Symphony, Cincinnati Symphony, Rochester Philharmonic. Recorded live with Opera Orchestra of New York in Janacek's "Jenufa," as well as with Atlanta Opera Orchestra as bass soloist in Mozart's "Requiem." Received the New York City Opera Debut Artist of the Year Award (1987). First prize in the New York Opera Index Competition (1987), winner of the Liederkrantz Wagner Competition (1998). Students and former students have participated in apprentice programs with Seattle, Central City, Aspen, Brevard, Nashville, Utah Festival Opera, Wolf Trap and Glimmerglass, and are engaged in opera houses in Zurich, Paris and New York City Opera, as well as in leading roles on Broadway. Taught in Lucca, Italy and in Master Classes nationally. Faculty, CCM since 1999.

Mary Henderson Stucky, *Professor of Voice; Chairman of Voice Department*. BM, MM, Perf. Cert., Eastman School of Music. Studied with Julius Huehn, Helen Boatwright. Recipient of U. of Rochester/U. of Cologne exchange fellowship and Fulbright travel grant (1972). European recital debut at Bordeaux, France (1973). Sang over 30 operatic roles at Rochester's "Opera Under the Stars," Chautauqua, Opera South, Hagen and Oldenburg (Germany), Bern (Switzerland), Ghent (Belgium). Recorded songs for Deutschlandfunk, Hessische Rundfunk, S.C. ETV and Centaur Records. Coached with Elly Ameling, Hugues Cuenod. Soloist at Piccolo Spoleto Festival in Charleston, St. Louis New Music Circle, St. Louis Symphony "On Stage Series," Dame Myra Hess Concert Series, Chicago. Artist-in-residence in voice, Washington U. in St. Louis, 1982–1990. Voice faculty, St. Louis Conservatory of Music, 1985–1990. Instructor at Syracuse U. L'École Hindemith (Switzerland) 1985, 1987. Associate director of Institute for Advanced Vocal Studies in France since 1990. Faculty, CCM since 1990.

Woodwinds

Ronald G. Aufmann, *Adjunct Assistant Professor of Bass Clarinet*. BM, Indiana U. Studied with Loren Kitt, Lawrence Bocaner, William Wright, Earl Bates, Emil Schmachtenberg and Frank Bowsher. Performed with Parnassus Woodwind Quintet and Contemporary Music Forum as well as Baltimore Symphony Orchestra, Baltimore Chamber Orchestra, Washington Ballet Orchestra, Washington Opera Terrace Theater Orchestra. Currently clarinet and bass clarinet with the Cincinnati Symphony Orchestra and the CSO Summer Pops Orchestra. Winner of Brahms Festival Competition in Wolftrap, VA, 1983. Faculty, CCM since 1995.

Randolph C. Bowman, *Adjunct Instructor in Flute*. BM, New England Conservatory, 1977. Studies with James Pappoutsakis

and Julius Baker. Leonard Bernstein Fellow, Berkshire Music Center at Tanglewood, 1978. Principal flute, Cincinnati Symphony Orchestra since 1990. Former principal flute of the American Symphony Orchestra at Bard College, Boston Pops Esplanade Orchestra and Portland Symphony Orchestra. Teaching positions at New England Conservatory of Music, Boston Conservatory of Music, Harvard U., Brandeis U. and MIT. Recorded for CRI, Nonesuch, Telarc and Gunmar labels. Faculty, CCM since 1997.

James Bunte, *Associate Professor of Saxophone*. A native of Colorado, Dr. James Bunte has earned degrees from the University of Colorado at Boulder (BM, BME), and CCM (MM, DMA). As a concert saxophonist, James Bunte is an active recitalist, giving recitals and master classes throughout the United States and most recently France, and Japan. Having presented his Carnegie Hall debut in 2006, he has performed at NASA (North American Saxophone Alliance) regional, national, and world saxophone conferences, recently Thailand, and Taiwan. Dr. Bunte is the regular saxophonist with the Cincinnati Symphony Orchestra and has recorded eight compact discs with the Cincinnati Symphony and Cincinnati Pops. Bunte has performed with the Lyrique en Mer Orchestra (France), Louisville Philharmonic, Dayton Philharmonic, Eugene Symphony, Charleston Symphony, Richmond Symphony (IN), Kentucky Symphony, Springfield Symphony (OH) and the Colorado Music Festival Orchestra. Recent CD releases include the premier CD from Oasis Quartet on the Innova label. Bunte is also an experienced jazz musician, having toured with the Glenn Miller Orchestra and Royal Caribbean Cruise Lines; and having performed with Ray Charles, Manhattan Transfer, New York Voices, Dick Hyman, Byron Stripling, John Pizzarelli, Stefan Carlsson, Cook, Dixon and Young, and the Tommy Dorsey Orchestra. Bunte has been on the faculty at the University of Oregon, Miami University (OH) and Northern Kentucky University, but he also has public school experience at a Kentucky high school. James Bunte is a Yamaha and Vandoren Artist.

Ixi Chen, *Adjunct Assistant Professor of Clarinet*. BM, Manhattan School of Music; MM University of Southern California. Studies with Yehuda Gilad, David Krakauer, Wolfgang Meyer, Gary Gray, Joaquin Valedpenas. Fellow, Berkshire Music Center at Tanglewood, Aspen Music Festival. Second Clarinet, Cincinnati Symphony since 2001. Active as international performer, chamber musician, recitalist, teacher and clinician. Founder, concert.nova, in Cincinnati Ohio 2006. Faculty, CCM since 2004.

Bradley A. Garner, *Professor of Flute*. BM, MA, West Texas State U.; DMA, The Juilliard School. First flutist to receive the DMA from Juilliard. Early flute studies with father, Gary T. Garner; later studies with Julius Baker. Active as soloist, teacher and recording artist in New York area. Numerous performances with the New York Philharmonic. Principal flutist with the Atlantic Sinfonietta, New York Virtuosi and Virtuosi Quintet. Master classes in Korea, Japan, Canada and throughout the U.S. Solo performances in Carnegie Hall and Avery Fisher Hall with Julius

Baker and Jean-Pierre Rampal. Recordings: Koch International Classics, Capstone Digital, Golden Crest Digital. Faculty, Juilliard Pre-College Division (1983–present). NFA board of directors. Faculty, CCM since 1992. (On leave, Spring 2012)

Jonathan F. Gunn, *Adjunct Assistant Professor of Clarinet*. BM, Rice U.; MM, Duquesne U. Current associate principal and E-flat clarinet with Cincinnati Symphony Orchestra. Former principal clarinet with Fort Wayne Philharmonic, Wheeling Symphony Orchestra, Sunflower Music Festival, Ashlawn-Highland Opera Company and Las Vegas Music Festival. Former member, Palm Beach Opera Orchestra. Frequent soloist with the Fort Wayne Philharmonic. Performances with the Tanglewood Music Center, Bard Music Festival and St. Barts Music Festival. Former faculty, Indiana/Purdue U. at Fort Wayne, Andrews U., Goshen College, Seton Hill College and Duquesne U. Faculty, CCM since 2008.

Martin E. James, *Adjunct Associate Professor of Bassoon*. BS, MS, The Juilliard School. Attended Oberlin Conservatory; studied with Harold Goltzer, Arthur Wiesberg, Joseph Allard, and Lennie Tristano. Received Frank Damrosch Prize, Juilliard (1963). Associate principal bassoonist with Cincinnati Symphony Orchestra. Delegate to International Conference of Symphony and Opera Musicians. Chairman of Cincinnati Symphony Orchestra Committee. Faculty, Miami (of Ohio) U. (1972–82). Faculty, CCM since 1970.

Mark Ostoich, *Professor of Oboe*. DMA, Louisiana State University. Active performer in solo, chamber, and orchestral settings and is frequently called upon to present oboe and chamber music master classes and recitals. Faculty of CCM-Spoleto Festival, formerly associated with the Lucca Festival, Opera Theatre of Lucca (Italy) and CCM's Grandin Festival. Performs with the Cincinnati Symphony Orchestra, New York Philharmonic, Pittsburgh Symphony (interim associate principal), Cleveland Orchestra, Santa Fe Opera, Cincinnati Chamber Orchestra, Cincinnati Ballet, Columbus Symphony Orchestra, Columbus ProMusica, and the Dayton Philharmonic. Finalist for positions in with Cincinnati, New York, and Chicago Symphonies. Featured artist-teacher, Oboes at Oxford, Gainesville, Ga., and ADRIT, the Advanced Double Reed Institute of Texas. Previously: professor of oboe at Louisiana State University; principal oboist, Baton Rouge Symphony; visiting professor, Ohio University and the University of Texas at Austin; principal oboist, Jacksonville Symphony; oboe/musicology professor, University of Florida; principal oboist, Santa Fe Opera. Sewanee Summer Music Center, Tennessee. Featured with Sewanee Wind Quintet on National Public Radio's "America in Concert" series. Oboist, International Institute of Music, Taos, New Mexico. Coordinator, MTNA Collegiate Artist and Chamber Music Competition. Co-host, 1990 Conference of the International Double Reed Society and frequent performer at IDRS conferences. Host, Loree-CCM Oboe Festival, 2009. Primary teacher was Earnest Harrison (LSU) and major influences include John Mack, Joseph Robinson, and Chris Philpotts. Faculty, CCM since 1996.

Rick VanMatre, *See Jazz Studies.*

William Winstead, *Adjunct Professor of Bassoon.* Artist Diploma and BM, The Curtis Institute; MM, U. of West Virginia. Summer festivals include Marlboro Music Festival (principal bassoonist under Pablo Casals), and currently senior faculty member, Spoleto, Italy's Festival of Two Worlds, Aspen Music Festival, and Sarasota Music Festival. Soloist with Pittsburgh Symphony and frequent soloist with the Cincinnati Symphony, as well as recitalist for conferences of the International Double Reed Society for which he was past president. Master classes and appearances as soloist throughout U.S. university campuses, the Curtis Institute, Manhattan School of Music and Interlochen Arts Academy. Member of the National Endowment for the Arts Music advisory panel for solo recitalist grants, as well as the Concert Artists Guild Competition. Has enjoyed premieres of major works by the Philadelphia Orchestra and the Pittsburgh Symphony. Received a National Endowment for the Arts grant for a bicentennial work for narrator and orchestra (1976). Won award in the George Eastman Prize Competition for "Concerto for Bassoon." Former faculty, Oberlin Conservatory, Florida State U. and West Virginia U. Currently, principal bassoonist, Cincinnati Symphony Orchestra. Received University of Cincinnati Outstanding Adjunct Faculty Award, 2006–2007. Faculty, CCM since 1989.

EMERITI

Simon Anderson, BEduc, MM, PhD, *Professor of Music Education*
 Charles H. Benner, BS, MEd, PhD, *Professor of Music Education*
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 Phillip D. Crabtree, *Professor of Musicology*
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 N. Kelly Hale, BME, MM, DMA, *Professor of Opera and Coaching*
 Eiji Hashimoto, BM, MA, *Professor of Harpsichord*
 Barbara Honn, BME, MM, *Professor of Voice*
 Lenna Kaleva, *Professor of Opera and Musical Theatre; Resident Makeup Artist*
 Peter Kamnitzer, *Professor of Viola*
 Oscar Kosarin, *Associate Professor of Musical Theatre*
 Walter Levin, Dipl, *Professor of Violin*
 Margaret McNamara, *Associate Professor of Piano*
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 David Mulbury, *Professor of Music History and Literature*
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