UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC

ABOUT THE COLLEGE

Administrative Officers — 2013–2014
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, DMA, Director of Enrollment Services
Mark Palkovic, MLS, MA, Music Librarian
Elizabeth Dochinger, Senior Director of Development
Karen Tully, Director of Development and External Relations
Jane Whipple, Administrative Secretary to the Dean
Ray Dobson, Senior Director of Performance Operations
Diane White, Director of Business Affairs
Curt Whitacre, Director of Public Relations
Amy Dennison, Assistant Dean, Director of Preparatory Department

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 theatre programs are accredited by the National Association of Schools of Theatre (NAST), and the University/Resident Theatre 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 theatre 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 & NASD.

Refer to CCM Web site for more current information: 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, theatre 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 electronic media.

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 “CCM Village” comprises four buildings ringing 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 Theatre, Watson Recital Hall, a studio theatre and the Theatre 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 theatre. This proscenium theatre, 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 Theatre** — this 400-seat modified thrust theatre 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 Theatre** — 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.

- **Theatre 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 Choujoy 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 several classroom studios and smaller rooms, working environments for composition, research and performance. The facilities contain 8-channel, 5.1 and stereo audio systems. Courses cover introductory electronic music, techniques, advanced computer and electroacoustic music composition, music programming, timbre...
studies, multimedia composition and improvisation. Research projects include wireless sensor networks, mobile device development, interface design and network performance. Activities of the studio include presenting several Sonic Explorations concerts each year.

**Electronic Media**

*John Owens, 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, DVCPro and BetaCam SP feeder and mastering decks; Panasonic DVCPro 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**

*Michael Chertock, 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 traditional 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. CCM became an All-Steinway school in 2008.

**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, and master's 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.
Theatre Arts, Production and Arts Administration (TAPAA)

Dr. Thomas Carto, Division Head

Few schools offer more comprehensive training programs for opera singers, musical theatre performers, dancers, 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, dance, drama, arts administration and theatre design and production attract remarkably talented students from around the world. Students in the TAPAA 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. The University of Cincinnati is a member of the National Association of Schools of Theatre (NAST) and the University/Resident Theatre Association (U/RTA) as well as the National Association of Schools of Dance (NASD).

Dance majors have many performance opportunities, which includes a main-stage performance each semester. 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 Theatre.

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 theatre 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

CCM Undergraduate/Graduate Tuition & Fees (2013–2014)

See financialaid.uc.edu/fees/costs14.html for details.

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<th>Out-Of-State</th>
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<td>Full-time yearly tuition rate — Baccalaureate</td>
<td>$11,990</td>
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<td>Part-time tuition rate — Baccalaureate</td>
<td>$510/cr. hr.</td>
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<td>Part-time tuition rate — Graduate</td>
<td>$770/cr. hr.</td>
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Room and Board (uc.edu/housing)

Room and Board $10,290–$11,640 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 (uc.edu/uhs)

Student Only $1,860 per year

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

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

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 semester.
2. The registration and completion of at least 12 credit hours each semester 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 Associations of Schools of Music, Dance and Theatre, 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 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

Graduate Incentive Awards. These university-sponsored scholarships provide for partial to full instructional fee and nonresident surcharge of the student and are usually awarded for two semesters on the basis of scholarly achievement and perform-
ing ability. [Students holding graduate incentive awards must pay the 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 $10,746. 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
- Theatre 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
Charles Benner Music Education Endowment
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
Dannenfelser Memorial Scholarship
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
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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  
Aaron L & June Coleman Mercer 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 Mittltestat Scholarship  
Mu Phi Epsilon Achievement Award  
Mu Phi Epsilon Alumnae Chapter Award  
Mu Phi Epsilon Senior Achievement Award  
Multimedia Production Scholarship Award  
Leo Munick Scholarship Fund  
Emylou Joseph Newburger Scholarship Fund  
Donald H. Nieman Memorial Fund  
Louise Dieterle Nippert Scholarship  
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  
Theodore and Talitha Kluver Scholarship  
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  
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 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 Theatre 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.

Ariel Quartet

Characterized by its youth, brilliant playing and soulful interpretations, the Ariel Quartet has quickly earned a glowing international reputation. Previously the resident ensemble in the New England Conservatory’s prestigious Professional String Quartet Training Program, the Quartet recently celebrated its tenth anniversary and was named quartet-in-residence at CCM in early 2012. Winners of the Fischoff Grand Prize, the ensemble first started playing together as youths in Israel and has been performing around the world since.

Described by the Washington Post as “crank[ing] out virtuosity by the bucketful and passion by the yard,” the Quartet will perform its first complete Beethoven Cycle during CCM’s 2013–14 concert season.

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 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 semester falls below 2.0, or when the cumulative grade point average, at the end of any given semester, 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.

Graduate
Graduate students in the College-Conservatory of Music will be placed on academic probation when:
1. Their grade point average for any semester falls below 3.0;
2. Their major applied area average falls below the grade of B for any semester;
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.

Graduate
Graduate students in the College-Conservatory of Music will be placed on academic probation when:
1. Failure to achieve a 3.0 grade point average during the semester that students have been on academic or performance probation.
2. Failure to achieve a 3.0 grade point average for any two semesters 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 semester 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 semester, 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 semester and less than a full semester 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
<table>
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<th>Sem. Hrs.</th>
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<tr>
<td>Applied Study in major instrument</td>
<td>48</td>
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<tr>
<td>Ensembles</td>
<td>8</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>8</td>
</tr>
<tr>
<td>Electives</td>
<td>32*</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>96</strong></td>
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</tbody>
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* 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 changed to a semester academic calendar at the beginning of the 2012–2013 school year.

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: ucs.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 semesters with a minimum of 15 semester credit hours each semester.
All students completing bachelor of music degree programs except those in 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 August 1 for entrance in the following fall semester. Application deadline is December 1.

Admission Materials
To view the current Application Handbook and additional admission materials, please go to ccm.uc.edu/admissions/application.

Undergraduate freshmen applicants must submit the Common Application to the University of Cincinnati, the CCM Addendum and the corresponding application fees. Please see the Application Handbook for more information.

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. Music, theatre or dance audition to determine satisfactory potential for these programs. An interview for composition, music history, theatre design and production applicants is required. An audition and an interview are required of music education applicants.
3. Recommendation letter(s).
4. Scores from either the Scholastic Aptitude Test (SAT) of the College Entrance Examination Board, or from the American College Testing Program (ACT).

Transfers
1. Must satisfy freshman requirements noted above.
2. 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 6 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 recorded audition via getaccepted.com/ccm.
5. After you are accepted, send official verification of available funding (at least $42,875 subject to change), directly to UC International Services, University of Cincinnati, PO Box 210640 Cincinnati, Ohio 45221-0640. 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 UC 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 UC International Services. CCM does not issue these forms. All questions regarding the I-20 must be addressed to UC 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 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 Theatre, 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).

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 spring semesters, 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 semester 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 for one year without interruption until all required examinations have been passed. Students may not enter in spring semester. Likewise, students must successfully complete each semester of Secondary Piano.

Students will be given a placement examination during their first week of fall semester during class time.

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 (16ENSM6091)
- Concert Orchestra (16ENSM6092)
- Wind Orchestra (16ENSM6082)
- Wind Ensemble (16ENSM6081)
- Brass Choir (16ENSM6086)
- Jazz Lab Band (16ENSM6072)
- Jazz Ensemble (16ENSM6073)
- Classical Guitar Ensemble (16GTAR6070)
- Percussion Ensemble (16ENSM6070)
- Double Bass Ensemble (16DBBS6070)
- Chamber Winds (16ENSM6084)
- Chamber Players (16ENSM6083)

**Vocal Ensembles:**
- Chamber Choir (16ENSM6061)
- Chorale (16ENSM6062)
- Chamber Singers (16ENSM6063)

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 semester in residence (six semesters 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 semester in residence (six semesters for BA students), as assigned:
      - Philharmonia Orchestra
      - Concert Orchestra
      - Wind Orchestra
      - Wind Ensemble
      - Jazz Lab Band
      - Jazz Ensemble
   c. Some BM programs require a second ensemble during each semester 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 semester in residence (with the exception of the student teaching semester). In addition, all wind, brass, string and percussion concentrations must perform for two semesters 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
   - University of Cincinnati Orchestra
   - University of Cincinnati Wind Ensemble
   - 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 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 semester 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.

Voice Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=758&ProgramOutlineID=65

Further requirements:
1. Each student is required to successfully complete 12 credit hours per semester to be considered a full-time student. Every voice major is expected to be a full-time student.
2. Anyone who does not successfully complete 12 hours in two consecutive semesters 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.
3. If a “Withdrawal” from a class takes a student below the required 12 hours for two consecutive semesters, the student is subject to dismissal from the program.
4. A class is taken as “Audit” does not count toward the 12 credits required to remain at full-time status.
5. 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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=748&ProgramOutlineID=57

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

Harpsichord Curriculum
Contact the faculty to learn more about this academic program.

Organ Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=746&ProgramOutlineID=55

Strings Curriculum
Violin
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=757&ProgramOutlineID=64

Viola
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=756&ProgramOutlineID=63

Violoncello
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=755&ProgramOutlineID=62
Double Bass
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=731&ProgramOutlineID=45

Harp
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=737&ProgramOutlineID=49

Woodwinds, Brass, and Percussion Curriculum
Flute
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=735&ProgramOutlineID=47

Oboe
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=745&ProgramOutlineID=54

Clarinet
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=729&ProgramOutlineID=43

Bassoon
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=728&ProgramOutlineID=42

Saxophone
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=749&ProgramOutlineID=58

Horn
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=738&ProgramOutlineID=50

Trumpet
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=753&ProgramOutlineID=60

Trombone
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=752&ProgramOutlineID=59

Euphonium
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=734&ProgramOutlineID=46

Tuba
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=754&ProgramOutlineID=61

Percussion
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=747&ProgramOutlineID=56

Jazz Studies Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=740&ProgramOutlineID=51

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 semester 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.

Classical Guitar Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=736&ProgramOutlineID=48

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.

Composition and Music History Curriculum
Majors in 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.

Composition
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1262&ProgramOutlineID=44

Music History
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=742&ProgramOutlineID=53

Music Education Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=741&ProgramOutlineID=52
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 semester in residence. In addition, all woodwind, brass, string and percussion concentrations must perform for one semester in a choral ensemble as assigned.

A minimum of 7 terms of applied study are required with at least one term at the 4000 level.

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 semester audit and advising system in the Music Education Division. In addition, the progress of all students is reviewed at the conclusion 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.

Student teaching, under the guidance of a cooperating teacher and a university supervisor, is the capstone 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 successfully passed the secondary piano music education examination;
3. 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**

ACT composite scores below 21 or SAT math and verbal total scores below 970 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. 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 — Ohio Assessments for Educators 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.) OAE 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 semester must be made in consultation with the student’s assigned faculty adviser.

**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 3.3 and ACT of 26 or SAT of 1160 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 information 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.

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.

Note: Throughout their program of study, all dancers are expected to maintain their ideal physique as prescribed by the dance faculty.

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.

Electronic Media Minor

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

Musical Theatre Curriculum

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 semesters or more of rehearsal and performance (16MUST6060) are required as assigned by audition.

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 theatre. 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.

Theatre Design & Production

Continuation in this program is based on a semesterly review of satisfactory progress in course work and production assignments. In addition to your University grade point average (GPA), your semesterly 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 theatre 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 theatre 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.

Costume Design Technology
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickF actsID=1702&ProgramOutlineID=650

Lighting Design Technology
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickF actsID=1751&ProgramOutlineID=692

Sound Design
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickF actsID=1694&ProgramOutlineID=642

Stage Management
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickF actsID=1714&ProgramOutlineID=662

Technical Production
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickF actsID=1713&ProgramOutlineID=661

GRADUATE PROGRAMS GENERAL INFORMATION

Please note that the University of Cincinnati changed to a semester academic calendar at the beginning of the 2012–2013 school year.

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

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 Theatre 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: ccm.uc.edu. The same application serves as an application for an assistantship or scholarship. The application deadline is December 1 for all programs. The following applicants 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: Arts Administration (or GMAT), Music History/Musicology MM/PhD, Music Theory MM/PhD. International students living outside the U.S. may defer the GRE requirement but will be required to take the test during their first enrolled semester. Failure to meet this requirement will result in your not being permitted to continue to the following semester.

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:

Graduate School
University of Cincinnati
110 Van Wormer Hall
PO Box 210627
Cincinnati, Ohio 45221-0627

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).

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

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 recorded audition via getaccepted.com/ccm
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 recommendations completed by persons who know of your skills and strengths. The recommendation forms must be completed in English.

6. After you are accepted, send official verification of available funding (minimum of $42,755) directly to:
UC International Services, University of Cincinnati, PO Box 210640, Cincinnati, Ohio 45221-0640. 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 UC International Services. CCM does not issue these forms. All questions regarding the I-20 must be addressed to UC International Services (513-556-4278).

Special Audition/Interview Requirements
Please refer to the CCM Application Handbook for all current audition and interview requirements. Visit 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 semester when a student first enrolls in a graduate music program. Piano proficiencies are given during orientation week of the student’s first fall semester. 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 (16MUHS7001, 2). 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 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 materials. If the test results are unsatisfactory, the student will be required to enroll in Graduate Research Methods (16MUHS7021) 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-Francoli (adopted by CCM) or some other comprehensive, college-level harmony text.

Graduate Piano Proficiency
For those majors expecting proof of piano proficiency, an examination is issued by your area of study. See your advisor for the administration of this proficiency.

Proficiencies
- MM theory: See your advisor
- MM Music history: See your advisor
- MM composition: See your advisor
- MM Music Education: See your advisor
- MM/DMA voice: See your advisor
- MM/DMA instrumental: NO piano requirement
- MM/DMA conducting: See your advisor
- DMA composition: NO proficiency required
- PhD theory: NO proficiency required
- PhD musicology: NO proficiency required

Course requirements
If you are required by your advisor to take piano courses to become proficient, you will be given course numbers at that time.

Artist Diploma
The Artist Diploma program at CCM is designed for the student who wishes to engage in an intense focus on musical performance at the highest levels as a post-Bachelors or post-Masters degree. The program is structured to provide ample practice time and experiential opportunity for the highly motivated and talented student who wishes to enhance their skills, musicianship and knowledge of prowess with repertoire related to your particular field of study through the preparation of solo and chamber music recitals, large-ensemble and opera opportunities, competitions and auditions. CCM’s Artist Diploma is designed to be completed in two years of full-time study, and prepares the student to move directly into a performance career or into a Master’s or Doctor of Music degree, whichever is appropriate to the student’s level.

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 semesters, 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 two semesters.
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 four semesters.
a. Students majoring in string instruments must participate in an orchestra for four semesters.
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 semester 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 semesters, within a span of five consecutive semesters, including the summer semester.

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 semester 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 (ccm.uc.edu/content/dam/ccm/docs/CCMGradStudentHandbook_rev092413.pdf). The final evaluation must be judged as “passing” by two-thirds of the committee for the requirement to be fulfilled.

Performance Majors
Horn
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1479&ProgramOutlineID=427

Trumpet
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1499&ProgramOutlineID=447

Trombone
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1497&ProgramOutlineID=445

Euphonium
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1476&ProgramOutlineID=424

Tuba
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1501&ProgramOutlineID=449

Percussion
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1490&ProgramOutlineID=438

Violin
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1504&ProgramOutlineID=452

Viola
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1502&ProgramOutlineID=450

Violoncello
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1506&ProgramOutlineID=454

Double Bass
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1474&ProgramOutlineID=422

Harp
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1481&ProgramOutlineID=429
**Note:** All MM woodwind and brass majors are required to participate in a major ensemble each semester 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.

**Harpischord**

Contact the faculty to learn more about this academic program.

**Organ**

webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1488&ProgramOutlineID=436

**Further Requirements for Harpsichord 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 or any combination of four semester hours in this two-year course.
5. For organ only — organ majors are required to have a church position and to enroll in Practicum during each year of study. A maximum of three credits will be counted as electives.

**Piano Curriculum**

webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1492&ProgramOutlineID=440

**Further Requirement:**

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

**Voice Curriculum**

webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1508&ProgramOutlineID=456

**Further Requirements:**

1. Perform a diagnostic board upon entering the program and two additional boards, one in the spring semester 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 six semester 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 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**

Contact the faculty in this area to learn more about the academic program.

**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 additional classes without degree credit.
   b. Diagnostic examination in jazz theory and arranging. If test results are unsatisfactory, the student will be required to take additional classes 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 semesters 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 semester 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.
3. 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.”

4. 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.

5. 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.

6. 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)

**Flute**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1474&ProgramOutlineID=425)

**Oboe**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1486&ProgramOutlineID=434)

**Clarinet**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1463&ProgramOutlineID=411)

**Bassoon**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1461&ProgramOutlineID=409)

**Saxophone**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1494&ProgramOutlineID=442)

**Further Requirements:**
1. Participation in two ensembles during each semester of residency.
2. Three appearances before the appropriate performance study department boards with a grade of “Satisfactory” (including the initial diagnostic appearance).
3. 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.

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

**Classical Guitar Curriculum**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1465&ProgramOutlineID=413)

**Further Requirements:**
1. 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).
2. Three appearances before the classical guitar performance board with a grade of “Satisfactory” (including the initial diagnostic appearance).
3. Preparation of two complete recital programs (to be approved and graded by the graduate faculty).
4. Successful completion of an oral examination before a committee from the graduate faculty.

**Composition Curriculum**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1466&ProgramOutlineID=414)

**Further Requirements:**
1. Completion of a variety of original works approved by the candidate’s composition teacher, followed by presentation of a recital featuring these compositions.
2. Submission of a major composition for orchestra or other large medium, in lieu of a thesis.
3. 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**
[Link](https://webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1485&ProgramOutlineID=433)

**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.
Theory Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1495&ProgramOutlineID=443

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 9 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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1484&ProgramOutlineID=432

Prerequisites
Prerequisites for this degree are a baccalaureate degree in music education, or an equivalent degree, completed at an accredited college or university, a license to teach music in the USA, 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 considered for a teaching assistantship, 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.

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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1468&ProgramOutlineID=416

Further Requirements:
1. Three conducting performances.
2. Three semesters of applied voice study.

Candidates completing this program and continuing with the doctoral degree in choral conducting can reduce their required hours toward the DMA.

Orchestral Conducting Curriculum
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1470&ProgramOutlineID=418

* Elective courses:
Nine credit hours selected to complement the above requirements. These may include or other special history topics, Schenkerian Analysis, 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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1472&ProgramOutlineID=420

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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1454&ProgramOutlineID=402

Oral Examination:
Degree candidates must successfully complete an oral examination before a committee from the graduate faculty as selected by the collaborative piano conducting faculty.
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 semester of the student’s first year.
4. Successful completion of a 30-minute oral examination before a committee of departmental faculty.

Sound Design
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1700&ProgramOutlineID=648

Stage Design
Contact the faculty to learn more about this academic program.

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
Contact the faculty to learn more about this academic program.

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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1715&ProgramOutlineID=663

Note: 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.

MASTER OF FINE ARTS PROGRAMS

Theatre 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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1717&ProgramOutlineID=665

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.

Makeup Design
Contact the faculty to learn more about this academic program.

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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1700&ProgramOutlineID=648

Stage Design
Contact the faculty to learn more about this academic program.

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
Contact the faculty to learn more about this academic program.

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
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1715&ProgramOutlineID=663

Note: 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.

MASTER OF ARTS PROGRAMS

Arts Administration
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1460&ProgramOutlineID=408

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 man-
agement. 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 semesters 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.

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 Opera — Directing Track
Contact the faculty to learn more about this academic program.

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 semester 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
Contact the faculty to learn more about this academic program.
**Opera — Coaching Track**  
Contact the faculty to learn more about this academic program.

**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**  
Contact the faculty to learn more about this academic program.

**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-6031), and Graduate Diction in French (16-VOIC-6033) and German (16-VOIC-6032).
- International applicants will be required to take the TOEFL exam in order to apply for the AD Directing Program.

**Instrumental Music Performance for Brass, Woodwinds, Strings, and Percussion**  
(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.

**Brass**  
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1455&ProgramOutlineID=403

**Woodwinds**  
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1459&ProgramOutlineID=407

**Strings**  
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1458&ProgramOutlineID=406

**Percussion**  
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1456&ProgramOutlineID=404

**Instrumental Music Performance — Chamber Music Track**  
Contact the faculty to learn more about this academic program.

**Piano Curriculum**  
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1457&ProgramOutlineID=405

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

**Harpsichord Curriculum**  
Contact the faculty to learn more about this academic program.
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 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 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 semester credit hours, during each of two semesters within a span of four consecutive semesters, including the summer semester.

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 be 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 semester 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

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. 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
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 semester 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 semesters 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
- Clarinet
- Composition
- Conducting
- Double Bass
- Euphonium
- Flute
- French Horn
- Harp
- Harpsichord
- Oboe
- Organ
- Percussion
- Piano
- Saxophone
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Violoncello
- 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

Note for organ only: Organ majors are required to have a church position and to enroll in Practicum (16ORGN8095) 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.

Bassoon
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1462&ProgramOutlineID=410

Clarinet
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1464&ProgramOutlineID=412

Composition
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1467&ProgramOutlineID=415

Double Bass
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1475&ProgramOutlineID=423

Euphonium
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1585&ProgramOutlineID=533

Flute
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1478&ProgramOutlineID=426

French Horn
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1480&ProgramOutlineID=428

Harp
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1482&ProgramOutlineID=430

Harpsichord
Contact the faculty to learn more about this academic program.

Oboe
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1482&ProgramOutlineID=435

Organ
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1489&ProgramOutlineID=437

Percussion
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1491&ProgramOutlineID=439

Saxophone
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1785&ProgramOutlineID=726

Trombone
webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1498&ProgramOutlineID=446
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 60 semester 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:

Theory Course Requirements
The 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/analy-
sis 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, those who meet the requirements may be considered for admission to the combined MM/PhD program (see below).

Curriculum
Each student’s program of study is developed in consultation with the academic advisor. Diagnostic entrance examinations help to determine course requirements in music history and music theory; 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 60 semester hours beyond the master’s degree. Specific course requirements can be found at webapps.uc.edu/DegreePrograms/Program.aspx?ProgramQuickFactsID=1483&ProgramOutlineID=431

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.

Comprehensive Area Exams
Part I (written) In consultation with program and dissertation advisor(s), the student will identify his/her primary area of research, along with three subsidiary areas. After the areas have been approved, the student will prepare an essay on the state of research in his/her field of specialization. This essay will be prepared and submitted on a timetable of the student’s choice, in consultation with the advisor.
Part II (oral) The student, in consultation with his/her advisor, will submit a written dissertation proposal to the musicology faculty. In the two-hour orals (normally done in the semester following the completion of the written part), the student will first present a defense of the proposal and then answer questions about the proposal or the essay from the musicology faculty and the cognate advisor.

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. 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.

Combined MM/PhD Program
Applicants with a BA or BM who have taken upper-level undergraduate courses in music history (beyond a two-semester survey) and who meet at least three of the following criteria may be considered for the combined MM/PhD program.

1. Undergraduate GPA of 3.5 or higher
2. GRE scores at the 85th percentile or higher for the verbal and analytical sections
3. At least two years of college-level foreign-languages courses or the equivalent, with German being the preferred language.
4. Completed substantial research paper in music History or ethnomusicology (world music)
Specific course requirements may be found at: ccm.uc.edu/music/cmt/prospective_graduate_info/music_history_musicology/degrees_and_programs/combined_MM_PhD.html

FACULTY BY AREA OF INSTRUCTION

Accompanying/Coaching
Kenneth Griffiths
Professor of Accompanying; Director of Accompanying Activities
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=1

Donna Loewy
Field Service Professor of Collaborative Piano; Accompanist-in-Residence
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=2

Sandra Rivers
Professor of Collaborative Piano
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=3

Arts Administration
Thomas Carto
Associate Professor and Division Head, TAPAA
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=270

Jean P. Hamilton
Associate Director and Assistant Professor of Arts Administration
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=175

Sydney Schnurr
Assistant Professor, Arts Administration
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=269

Brass
Timothy Anderson
Assistant Professor of Trombone
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=161

Philip Collins
Adjunct Instructor in Trumpet
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=25

Duane Dugger
Adjunct Assistant Professor of Horn
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=8

Elizabeth Freimuth
Adjunct Instructor of Horn
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=303

Randy Gardner
Professor of Horn; Chair, Winds and Percussion Department
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=9

Timothy J. Northcut
Associate Professor of Music (Tuba and Euphonium)
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=10

Peter Norton
Adjunct Instructor in Trombone
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=26
Thomas Sherwood
Adjunct Instructor in Horn
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=336

Alan Siebert
Professor of Trumpet
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=11

CCM Administration
R. Terrell Finney, Jr.
Associate Dean of Academic Affairs and Director of Graduate Studies
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=34

Paul Hillner
Sr. Assistant Dean of Admissions and Student Services
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=290

Peter Landgren
Dean and Thomas James Kelly Professor of Music
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=232

Classical Guitar
Clare Callahan
Professor of Classical Guitar
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=13

Commercial Music Production
Scott Belck
Associate Professor and Director of Jazz Studies (Trumpet)
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=190

Thomas Haines
Professor of Electronic Media
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=42

Kim Pensyl
Assistant Professor of Jazz Studies (Trumpet)
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=146

Composition
Michael Fiday
Associate Professor, Chairman of Composition Department
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=15

Mara Helmuth
Professor of Composition
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Joel Hoffman
Professor of Composition; Head, Division of Composition, Musicology and Theory
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=16

Douglas Knehans
Norman Dinerstein Professor of Composition Scholar
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Conducting
Mark Gibson
Professor of Music; Director, Orchestral Studies
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Terence Milligan
Professor of Music
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Glenn D. Price
Associate Professor of Music; Director of Wind Studies
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=218

Earl Rivers
Professor of Music; Director of Choral Studies; Division Head, Ensembles and Conducting
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=22

L. Brett Scott
Assistant Professor of Ensembles and Conducting
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=169

Annunziata Tomaro
Assistant Professor of Conducting
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Dance
Deirdre Carberry
Assistant Professor of Dance
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=173

Patti James
Adjunct Associate Professor of Dance and Musical Theatre
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Qi Jiang
Professor of Dance
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=30

Michael Tevlin
Assistant Professor of Dance
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=31

Dramatic Performance
Rocco Dal Vera
Professor of Drama
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Dale Doerman
Adjunct Instructor
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Richard Hess
Associate Professor of Drama; A.B., Dolly, Ralph and Julia Cohen Chair in Drama
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=35

k. Jenny Jones
Professor of Drama
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=36
Diane Kvapil  
Associate Professor of Drama  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=37

Robert Pavlovich  
Adjunct Assistant Professor of Drama  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=350

Brant Russell  
Assistant Professor of Drama  
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Electronic Media  
Raul Barcelona  
Assistant Professor of Electronic Media  
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Kevin Burke  
Associate Professor of Electronic Media (Digital Video Production and Postproduction, Producing)  
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Peter DePietro  
Assistant Professor of Electronic Media  
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Thomas Haines  
Professor of Electronic Media  
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John Hebbeler  
Visiting Assistant Professor, Electronic Media  
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Hagit Limor  
Assistant Professor of Electronic Media  
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John Owens  
Assistant Professor of Electronic Media  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=43

Lorin Parker  
Assistant Professor of Electronic Media  
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Lakshmi Tirumala  
Assistant Professor of Electronic Media  
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Harp  
Gillian Benet Sella  
Adjunct Associate Professor of Harp  
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Jazz Studies  
Scott Belck  
Associate Professor and Director of Jazz Studies (Trumpet)  
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Chris Berg  
Adjunct Professor of Jazz Bass and Combos  
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Marc Fields  
Adjunct Instructor of Jazz Trombone and Combos  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=49

Brent Gallaher  
Adjunct Instructor  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=223

Art Gore  
Adjunct Instructor of Jazz Drums  
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Bill Gwynne  
Adjunct Instructor of Jazz Studies (Audio Theory and Techniques)  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=134

Aaron Jacobs  
Adjunct Instructor of Jazz Studies  
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Dominic Marino  
Adjunct Instructor of Jazz Studies  
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Kim Pensyl  
Assistant Professor of Jazz Studies (Trumpet)  
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James E. Smith  
Adjunct Assistant Professor of Jazz Guitar  
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Rick VanMatre  
Adjunct Professor of Jazz Studies – Saxophone; Professor Emeritus  
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John Von Ohlen  
Adjunct Instructor of Jazz Drums  
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Music Education  
Amy Beegle  
Assistant Professor of Music Education (General Music)  
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Eva Floyd  
Assistant Professor of Music Education  
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BettyAnne Gottlieb  
Assistant Professor of Music Education (Strings)  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=213

Ann Porter  
Assistant Professor of Music Education, Chair, Division of Music Education  
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Musical Theatre
Aubrey Berg
Professor of Musical Theatre; Chairman, Department of Musical Theatre; Patricia A. Corbett Distinguished Chair of Musical Theatre
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Roger Grodsky
Associate Professor of Musical Theatre
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Patti James
Adjunct Associate Professor of Dance and Musical Theatre
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Diane Lala
Professor of Musical Theatre
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Julie Spangler
Adjunct Instructor of Musical Theatre
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Musicology
Clifford Adams
Adjunct Professor of Vernacular Music
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Stefan Fiol
Assistant Professor of Musicology
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=215

Jeongwon Joe
Associate Professor of Musicology
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=153

Jonathan Kregor
Assistant Professor of Music
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bruce d. mcclung
Associate Professor of Musicology
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Mary Sue Morrow
Professor of Musicology
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Matthew Peattie
Assistant Professor of Musicology
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Stephanie P. Schlagel
Associate Professor of Musicology
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Opera
Robin Guarino
Associate Professor of Opera; J. Ralph Corbett Distinguished Chair in Opera
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Marie-France Lefebvre
Associate Professor of Opera/Voice Coaching
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=177

Ben Terry Lusk
Associate Professor of Opera/Vocal Coaching
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=71

Organ
Michael Unger
Assistant Professor of Keyboard (Organ and Harpsichord)
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=325

Percussion
Russell Burge
Professor of Percussion
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James Culley
Professor of Percussion
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Allen Otte
Professor of Percussion
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Piano
Michael Chertock
Assistant Professor of Piano; Division Head, Keyboard Studies
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=140

Michelle Conda
Professor of Piano; Coordinator of Secondary Piano and Piano Pedagogy
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=77

John Deaver
Adjunct Assistant Professor of Organ/Piano
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Philip DeGreg
Professor of Jazz Studies (Piano)
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Hitomi Koyama
Adjunct Instructor of Piano
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Elaine Leung-Wolf
Adjunct Instructor of Piano
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Jackson Leung
Adjunct Instructor of Piano
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Awadagin Pratt
Associate Professor of Piano and Artist-in-Residence, Chair, Piano Department
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Elisabeth Pridonoff
Field Service Professor of Piano
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Eugene Pridonoff  
Professor of Piano; Artist-in-Residence  
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John Steele Ritter  
Adjunct Professor  
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Robert Ruckman  
Adjunct Instructor of Piano  
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James Tocco  
Eminent Scholar in Chamber Music  
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Stringed Instruments

Rebe Barnes  
Adjunct Instructor of Viola  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=358

Catharine Carroll  
Professor of Viola; Chair, String Department  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=83

Christian Colberg  
Adjunct Instructor of Viola  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=243

Dominic DeStefano  
Adjunct Instructor of Viola  
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Amit Even-Tov  
Visiting Scholar, The Ariel Quartet (cello)  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=279

Ilya Finkelshteyn  
Adjunct Instructor of Violoncello  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=260

Lee Fiser  
Professor of Violoncello  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=84

Gershon Gerchikov  
Visiting Scholar, The Ariel Quartet (violin)  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=282

William Grubb  
Adjunct Assistant Professor of Cello  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=85

Jan Grüning  
Visiting Scholar, The Ariel Quartet (viola)  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=280

Yehuda Hanani  
Professor of Violoncello  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=86

Masao Kawasaki  
Adjunct Professor of Viola  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=87

Alexandra Kazovsky  
Visiting Scholar, The Ariel Quartet (violin)  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=277

Albert Laszlo  
Associate Professor of Double Bass  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=90

Timothy Lees  
Adjunct Instructor of Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=261

Piotr Milewski  
Associate Professor of Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=92

Gabriel Pegis  
Adjunct Instructor of Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=244

Alan Rafferty  
Adjunct Assistant Professor of Violoncello  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=272

Anna Reider  
Adjunct Instructor of Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=339

Kurt Sassmannshaus  
Professor of Violin; the Dorothy Richard Starling Chair in Classical Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=93

Liu Yang  
Adjunct Instructor of Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=299

Won-Bin Yim  
Associate Professor of Violin  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=94

Theatre Design and Production

James Gage  
Professor of Theatre Design  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=95

Mark Halpin  
Visiting Associate Professor, Theatre Design and Production  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=268

Michele Kay  
Associate Professor of Stage Management; Chair, Department of Theatre Design and Production  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=141

Jeremy Lee  
Associate Professor of Sound Design; Assistant Professor of Sound  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=332

Dean Mogle  
Professor of Costume Design  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=97

Brian Ruggaber  
Assistant Professor of Scenic Design  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=158
Stirling Scot Shelton
Associate Professor of Technical Direction
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=180

Regina Truhart
Associate Professor, Costume Technology
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=159

Thomas C. Umfrid
Professor of Scenic and Costume Design; Senior Resident Scenic Designer; Head, Scenic Design
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=99

Mark Williams
Assistant Professor of Lighting Design and Technology
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=313

Kelly Yurko
Assistant Professor of Make-Up
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=101

Theory

David Carson Berry
Assistant Professor of Music Theory
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Steven Cahn
Director of Graduate Studies; Associate Professor of Music Theory
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=103

Catherine Losada
Assistant Professor of Music Theory
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=142

Samuel Ng
Assistant Professor of Music Theory
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=178

Miguel Roig-Francolí
Professor of Music Theory and Composition
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=104

Christopher Segall
Assistant Professor of Theory
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=326

Robert Zierolf
Professor of Music Theory and History
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=105

Voice

David Adams
Professor of Voice; Head, Division of Performance Studies
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Thomas Baresel
Professor of Voice
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=107

Kimberly Daniel de Acha
Adjunct Associate Professor of Voice
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=198

Gwendolyn Coleman Detwiler
Associate Professor of Voice
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=192

Amy Johnson
Assistant Professor of Voice
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=323

Patricia Linhart
Educator; Associate Professor of Musical Theatre (Voice)
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=109

Karen Lykes
Associate Professor of Voice, Chair, Voice Department
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=110

William McGraw
Professor of Voice
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=111

Kenneth Shaw
Associate Professor of Voice
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=112

Mary Henderson Stucky
Professor of Voice; Dieterle Chair of Music in memory of George Andreas and Elsa Fischler Dieterle
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=113

Woodwinds

Ronald Aufmann
Adjunct Assistant Professor of Clarinet
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=114

Randolph Bowman
Adjunct Instructor in Flute
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=115

James Bunte
Assistant Professor of Saxophone
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Ixi Chen
Adjunct Assistant Professor of Clarinet
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Ben Freimuth
Adjunct Assistant Professor of Clarinet
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=337

Bradley Garner
Professor of Flute
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=119

Jonathan F. Gunn
Adjunct Instructor of Clarinet
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=194

Martin James
Adjunct Associate Professor of Bassoon
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=121
Mark Ostoich  
Associate Professor of Oboe  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=122

Heather Verbeck  
Adjunct Instructor of Flute  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=235

William Winstead  
Adjunct Professor of Bassoon  
ccm.uc.edu/facultycms/facultyProfile.aspx?facultyid=124

EMERITI

Simon Anderson, BEduc, MM, PhD, Professor of Music Education
René Boyer, BM, MM, EdD, Professor of Music Education
Yi-Qi Zhou Cheng, BFA, MFA, Associate Professor of Dance
Tony Chipurn, Adjunct Associate Professor of Trombone
Nancy Carr Cosgrove, Associate Professor of Voice
Phillip D. Crabtree, Professor of Musicology
Carl H.P. Dahlgren, Professor of Arts Administration
Ronald de Kant, Dipl, Professor of Clarinet
Gerald Doan, Professor of Music Education
Donald H. Foster, Professor of Musicology
Warren E. George, BME, MM, PhD, Associate Dean
Darrell Handel, Professor of Composition and Theory
N. Kelly Hale, BMEd, 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
Donald Metz, BA, MA, PhD, Professor of Music Education
David Mulbury, Professor of Music History and Literature
Edward Nowacki, BA, PhD, Professor of Musicology
Karin Pendle, BA, MM, PhD, Professor of Musicology
Morleen Getz Rouse, Professor of Electronic Media
Rick VanMatre, BM, MM, Professor of Jazz Studies
Steven Waxler, BS, MFA, Professor of Theatre
Frank Weinstock, BM, MM, Professor of Piano
Robert J. Werner, BME, MM, PhD, Dean
Rodney Winther, BME, MM, Professor of Music
Manfred K. Wolfram, BA, MA, PhD, Professor of Electronic Media