

College-Conservatory of Music



Bulletin
2015–2016



COLLEGE-CONSERVATORY OF MUSIC



ABOUT THE COLLEGE

Administrative Officers — 2015–2016

Peter Landgren, BM, *Dean*

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

Andrea Fitzgerald, DMA, *Assistant Dean of Enrollment Services*

Paul Cauthen, *Interim 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*

John Martin, *Assistant Dean for Preparatory and Community
Engagement*

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

ONECCM — The Path Forward

Vision — CCM-UnCompromising Excellence.

Mission — CCM provides life-changing experiences within a highly creative and multidisciplinary artistic environment.

Objective — To educate and inspire the whole artist and scholar for positions on the world's stage.

Notice of Non-Discrimination

The University of Cincinnati does not discriminate on the basis of disability, race, color, religion, national origin, ancestry, medical condition, genetic information, marital status, sex, age, sexual orientation, veteran status or gender identity and expression in its programs and activities. The following persons have been designated to handle inquiries regarding the University's non-discrimination policies:

Section 504, ADA, Age Act Coordinator
340 University Hall, 51 Goodman Drive
Cincinnati, OH 45221-0039
Phone: (513) 556-6381; Email: HRONESTP@ucmail.uc.edu

Title IX Coordinator
3115 Edwards 1, 45 Corry Blvd.
Cincinnati, OH 45221
Phone: (513) 556-3349; Email: title9@ucmail.uc.edu

For further information on notice of non-discrimination, visit <http://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm> for the address and phone number of the office that serves the University, or call 1-800-421-3481.

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 200,000 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 significant 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 Dale Warland Singers Score Collection and Archive, the Thomas Schippers conducting scores, the Helm Collection of rare books and music, the Anatole Chujoy Dance Collection, the Wurlitzer Collection of rare 18th- and 19th-century chamber music, and the Leigh Harline Collection of film and television music. A large computer lab offers ear training and music notation software. The library subscribes to six major online music services, providing 24/7 access to nearly 1.5 million audio tracks and 2000 streaming videos.

DIVISIONS OF THE COLLEGE

Composition, Musicology and Theory

bruce mcclung, 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

Scott Belck, 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

Michelle Conda, 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)

Rocco Dal Vera, 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

James Bunte, 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 & Community Engagement

John Martin, 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 (2015–2016)

See financialaid.uc.edu/fees/costs15.html for details.

	In-State	Out-Of-State
Full-time semester tuition rate — Baccalaureate	\$6,103	\$13,770
Full-time yearly tuition rate — Baccalaureate	\$12,206	\$27,540
Part-time tuition rate — Baccalaureate	\$519/cr. hr.	\$1,158/cr. hr.
Full-time semester tuition rate — Graduate	\$7,837	\$13,708
Full-time yearly tuition rate — Graduate	\$15,674	\$27,416
Part-time tuition rate — Graduate	\$784/cr. hr.	\$1,371/cr. hr.

Room and Board (uc.edu/housing)

Room and Board \$10,716–\$13,050 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 \$2,322 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.

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 application for need-based financial aid must apply via the Free Application for Federal Student Aid (FAFSA) to the University's Student Financial Aid Office. General information regarding financial aid as well as procedures for filling out the FAFSA can be found on the Financial Aid website. Federal Aid is distributed on a first-come-first-served basis so it is recommended to file the FAFSA as early as possible.

General University Scholarships (Academic Based)

All undergraduate freshmen application are automatically considered for the university's academic-based aid (Cincinnatus Awards) as long as the application is completed by December 1. Awards are based on GPA, test score, application essay, and extracurricular activities. More information regarding these awards can be found on the Financial Aid website.

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. Applicants are urged to apply for loans and work-study at the same time they are seeking scholarships or assistantships.

Graduate Awards

Graduate Incentive Awards. These university-sponsored scholarships provide for partial to full instructional fee and non-resident surcharge of the student and are usually awarded for two semesters on the basis of scholarly achievement and performing 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 stipend. 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
- Commercial Music Production
- 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 apply (where required) or submit an updated resume and cover letter to the appropriate administrative offices. A specific list of assistantships can be found on the CCM Admissions Office 'Financing Your Education' website.

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 Artman and Margaret Straub Scholarship in Collaborative Piano
- Neil R. Artman and Margaret Straub Scholarship in Theatre Design and Production
- Arts Marathon Scholarship
- William Artzt Memorial Scholarship
- Virginia M. and Henry G. Baker, Sr. Music Scholarship
- Jane M. Battaglia Scholarship Fund
- Franklin Bens Award
- 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
 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
 Irma Steinle Gartelman Memorial Fund
 Geraldine B. Gee Scholarship Fund
 Katherine Bauman Geis Memorial Fund
 Oscar Ghiglia Scholarship Award in Classical Guitar
 Ernest N. Glover Memorial Scholarship
 Adelene P. Gorno Memorial Scholarship
 Gorno Memorial Scholarship/Competition in Voice and Piano
 Romeo Gorno Memorial Scholarship in Piano
 Mae C. Grannis Scholarship Fund
 Catherine Guthrie Scholarship Fund
 Nita Gwyn Memorial Award in Broadcasting
 Alma M. Hall Scholarship
 David N. Hall Scholarship
 Mildred W. and Joseph B. Hall Scholarship Loan
 Vaughan R. Hedrick Performance Award
 Michael J. and Katherine Baum Hilberg Scholarship
 Hugh Hoffman CCM Scholarship Fund
 Scott Huston Memorial Scholarship Fund
 Mary Ann Hydell Scholarship
 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
 Bertha Krehbiel Scholarship in Piano
 Frank H. Kunkel Scholarship
 W. Harold Laster Outstanding Academic Achievement Award
 Terrance Milligan Scholarship Award
 Corinne Moore Lawson Scholarship Fund
 Llobet Guitar Award
 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 Mittlestat Scholarship
 Mu Phi Epsilon Achievement Award
 Mu Phi Epsilon Alumnae Chapter Award
 Mu Phi Epsilon Senior Achievement Award
 David Mulbury Classical Organ Studies Endowment Fund
 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
 Joseph & Frances Jones Poetker Scholarship of Excellence
 Robert Fulton Powell Memorial Fund
 Presser Foundation Scholarship Awards
 Procter & Gamble Production Award
 Procter & Gamble Programming Student Exchange Award
 Rader Family Dance Scholarship
 Redna Production Award
 Clarence R. Reeves Scholarship Fund
 Jean S. Reis Scholarship in Piano
 Dorothy Anne Riddinger Scholarship
 James Riley Music Education Endowment Fund
 Mae Rinehart Scholarship Fund
 Helen Rosenthal Scholarship Fund
 Jack Rouse Musical Theatre Scholarship Fund
 Marie Runkle Scholarship for Voice
 F. Paul Rutledge Scholarship Fund
 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
 Elmer & Mary Thomas Scholarship
 Laura Mae Titus Memorial Fund
 Margaret H. Topie Scholarship Fund
 James Truitte and Lester Horton Scholarship Fund
 Jack M. and Corinne R. Watson Scholarship
 Maxie McLaurin Watson Memorial Fund
 Joseph and Helen Weinberger Scholarship Fund
 Bertha Langhorst Werner Scholarship Fund
 Dell Kendall Werthner Memorial Fund
 Marian L. Westerfield Memorial Scholarship
 Andrew White Endowed Scholarship Fund
 Stephen H. Wilder Fund
 Louise S. Wilshire Fund
 Earl Wrightson Award in Musical Theatre
 Frances Perin Wyman Memorial Scholarship
 Frederick and Sylvia M. Yeiser Scholarship Fund
 Noreen Zimmerman Scholarship Award

ENDOWED CHAIRS AND SPECIAL ENDOWMENTS

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

The Thomas James Kelly Distinguished Professorship.

Through the generous gift of Mr. and Mrs. Louis Nippert, the college-conservatory's first endowed chair was established. The late Thomas James Kelly (1870–1960) was a longtime member of the voice faculty of the Cincinnati Conservatory of Music with a distinguished record of service to that institution and an impressive roster of former students. Mr. Kelly's talents and interests extended beyond the walls of the conservatory and led to an equally distinguished record of community service. He was also the director of Cincinnati's Orpheus Club from

1929 until 1951. His public lectures for the symphony concerts and his lectures on music at the University of Cincinnati were a prominent part of Cincinnati's musical life for many years.

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

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

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

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

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

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

The Jean S. Reis Endowment for 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. The Quartet was formed in Israel sixteen years ago when its members were young students, and they have been playing together ever since. Recently awarded the prestigious Cleveland Quartet Award, the Quartet serves as the faculty quartet-in-residence at the University of Cincinnati's College-Conservatory of Music, where they direct the chamber music program and perform their own annual series of concerts — a remarkable achievement for an ensemble so young.

Formed in Israel, the Quartet moved to the United States in 2004 to continue its professional studies. The resident ensemble in the New England Conservatory's prestigious Professional String Quartet Training Program through their graduation in 2010, the Ariel has won a number of international prizes. During the 2014-15 season, the Quartet performed at New York City's famous SubCulture and at the Kennedy Center in Washington, D.C.

Taught by Paul Katz, Donald Weilerstein, Miriam Fried, Kim Kashkashian, and Martha Strongin Katz, among others, the Quartet has received extensive scholarship support for the members' studies in the United States from the America-Israel Cultural Foundation, Dov and Rachel Gottesman, and the Legacy Heritage Fund.

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/conduct/code_of_conduct.html. 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.

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.

Please note that the policies listed above are specific to the College-Conservatory of Music. The University of Cincinnati may also evoke academic sanctions that are separate from those enacted by the College. For a complete explanation of UC's Undergraduate Academic Standing Policy, please reference the following website: uc.edu/registrar/policies_and_procedures/undergrad_acad_standing.html.

Graduate

Graduate students in the College-Conservatory of Music may be placed on academic probation when:

1. Their grade point average for any semester falls below 3.0;
2. The GPA for courses *within their major field of study* falls below 3.0;
3. When their performance does not meet the minimum established standards following evaluation by a majority of their faculty in the major area at a scheduled applied board or portfolio examination/review.

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

Students who have received a Graduate Incentive Award (GIA) or a Graduate Assistantship Scholarship (GAS) must make every effort to ensure that they maintain at least a 3.0 University GPA overall and do not allow their term GPA to drop below 3.0. Failure to maintain at least a comprehensive GPA of 3.0 may result in the cancelation of scholarships and/or assistantships, regardless of the term GPA.

Suspension and Dismissal

Undergraduate

The records of all undergraduate students will be reviewed at the end of each semester by staff in the CCM College Office. Those found to have GPA's below 2.0 for the term will be sent for review to the college's Undergraduate Academic Performance Evaluation Committee. The following conditions will render students subject to suspension or dismissal:

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

Graduate

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

1. Failure to achieve a 3.0 grade point average during the 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 no longer than the next semester to meet with the Chair of the Appeals Committee and file a written appeal.

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 a student representative recommended by the CCM Tribunal (if the grievant is an undergraduate student) or the Graduate Student Association (if the grievant is a graduate student). The Associate Dean has the prerogative to appoint another faculty or student member if the situation warrants.

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 reenroll 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 begin-

ning 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, Double Bass and Harp

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

Applied Study in major instrument
Ensembles

Sem. Hrs.

48
8

Chamber Music
Electives

8
32*
96

* 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: uc.edu/gened. These requirements are embedded in each of the curricula listed under each major.

All baccalaureate students must have a minimum grade point average of 2.0 in order to graduate. The minimum residency requirement for undergraduate students is three 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 scheduling portion, satisfy all freshman and transfer requirements as outlined below, and complete a college change application.

Former students returning to CCM must submit the CCM paper application for readmission. 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.

- Recommendation letter(s).
- Scores from either the Scholastic Aptitude Test (SAT) of the College Entrance Examination Board, or from the American College Testing Program (ACT).

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.

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. Audition in person or submit a recorded audition via getacceptd.com/ccm.
5. After you are accepted, send official verification of available funding (at least \$43,717 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".

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 ac-

ceptance 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.

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

http://ccm.uc.edu/about/majors_and_programs.html

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

http://ccm.uc.edu/about/majors_and_programs.html

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

Harpichord and Organ Curriculum

http://ccm.uc.edu/about/majors_and_programs.html

Strings Curriculum

Violin, Viola, Violoncello, Double Bass and Harp

http://ccm.uc.edu/about/majors_and_programs.html

Woodwinds, Brass, and Percussion Curriculum

**Flute, Oboe, Clarinet, Bassoon, Saxophone,
Horn, Trumpet, Trombone, Euphonium, Tuba and
Percussion**

http://ccm.uc.edu/about/majors_and_programs.html

Jazz Studies Curriculum

http://ccm.uc.edu/about/majors_and_programs.html

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

http://ccm.uc.edu/about/majors_and_programs.html

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

http://ccm.uc.edu/about/majors_and_programs.html

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.

Music Education Curriculum

http://ccm.uc.edu/about/majors_and_programs.html

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 completion of the sophomore year by the entire music education faculty in order to determine admission to upper division status. Failure to pass this sophomore music teaching board will result in dismissal from the program.

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

A student will not be recommended for graduation who has, in the opinion of the music education faculty, failed to demonstrate acceptable characteristics and competencies. Upon successful completion of the music education program, students are eligible for a 4-year Ohio Provisional License to teach Music PK–12 grades.

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

http://ccm.uc.edu/about/majors_and_programs.html

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)

http://ccm.uc.edu/about/majors_and_programs.html

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.

Dramatic Performance Curriculum

http://ccm.uc.edu/about/majors_and_programs.html

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.

Electronic Media Curriculum

http://ccm.uc.edu/about/majors_and_programs.html

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

http://ccm.uc.edu/about/majors_and_programs.html

Musical Theatre Curriculum

http://ccm.uc.edu/about/majors_and_programs.html

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

Musical Theatre majors will be required to take a minimum of **18 hours** of dance suited to the skill level and training of the individual student. This will be determined by the resident choreographer for the program through a series of diagnostic examinations for incoming students. Students will be placed in dance classes that will most effectively strengthen their dance abilities or eliminate weaknesses in their previous training. Each student will take a variety of dance classes including ballet, modern, jazz, tap, "partnering" (through the dance division) and choreography.

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

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, Lighting Design Technology, Sound Design, Stage Design, Scenic Art and Prop. Making, Stage Management and Technical Production

http://ccm.uc.edu/about/majors_and_programs.html

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).

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

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

3. Submit a 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 \$43,593) 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

All new students entering one of the graduate music programs are required to take a variety of diagnostic examinations prior to their initial registration. These examinations are distinct from any required for admission, and the results of these diagnostic examinations help to determine an appropriate program of study. More specific information about the various diagnostic examinations is given below.

Performance

All new students with a major or cognate in applied music, including returning students entering a new degree program, must play or sing a satisfactory entrance diagnostic board during the Orientation Week in September. This allows the faculty to evaluate each student's status as the new degree program is begun. Two or three pieces of contrasting style representing the student's current level of study should be prepared. Any student receiving an "Unsatisfactory" evaluation will be assessed "musical warning" and will have a maximum of two subsequent opportunities to achieve a "Satisfactory." If this status is not achieved, the student will be subject to dismissal from the applied music area of study. (NOTE: This section does not apply to MM collaborative-piano majors.)

Music History

The diagnostic examination in music history is required of all new MM students and doctoral degree students in music who did not earn their MM degree from CCM. If a student completed an MM at CCM and is returning for an additional MM, DMA, or PhD degree after no more than seven (7) years have lapsed since completing the course work for MM, he or she is exempt from the exam. Also, this exam is not required of graduate students majoring in Jazz Studies. This examination is divided into two sections — Middle Ages through the mid-eighteenth

century and mid-eighteenth century to the present corresponding to the content of Graduate Music History Review (16MUHS-6001, 6002); it consists entirely of multiple-choice questions. The commended preparation is a thorough review of the most recent edition of Burkholder, Grout and Palisca's *A History of Western Music* or a textbook/anthology set of similar depth and detail. If test results are unsatisfactory on either of the two parts, the student will be required to take the corresponding Graduate Music History Review course(s) for remedial purposes and without degree credit. The student will not be allowed to take special topics courses (MUHS60XX) and advanced period courses (MUHS-80XX) until deficiencies in the respective periods have been resolved. For detailed information, see <http://ccm.uc.edu/content/dam/ccm/admissions/docs/GraduateMusHistDiagnosticExamInfoSemesters.pdf>

Theory, Analysis, and Aural Skills

The diagnostic examination in music theory is required of all new master's students, and of doctoral students who did not earn the Master of Music degree at CCM. The purpose of this examination is to place students into an appropriate section of Graduate Theory and Analysis, a course sequence required of master's students, or into a section of Graduate Theory Review, for either one or two semesters, for remedial purposes, without degree credit. The examination consists entirely of multiple-choice questions that cover various aspects of tonal theory: harmony, part writing, voice leading and analysis. As recommended preparation, students should review relevant topics in a current college-level harmony textbook such as *Harmony in Context*, Roig-Francolí (the text adopted by CCM); *Harmony and Voice Leading*, Aldwell, Schachter; *Harmonic Practice in Tonal Music*, Gauldin; *The Complete Musician*, Laitz; *Tonal Harmony*, Kostka, Payne. While there is no aural skills section on the diagnostic examination, students are strongly encouraged to develop their aural skills using MacGAMUT (scales, intervals, chords, melodic dictation), Blombach.

Graduate Piano Proficiency

In most of the graduate programs, the Piano Proficiency Exam is required of new students, who do not have a previous music degree from CCM. The purpose of this exam is to place students into the appropriate section of the required piano courses or to place them out of the requirement. For those majors expecting proof of piano proficiency, an examination is administered by the student's area of study. For detailed information about each area, see http://ccm.uc.edu/music/keyboards/grad_proficiency.html for detailed information

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. Please email Dr. Conda (*michelle.conda@uc.edu*) if you are unsure of the course number.

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 talent 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, Trumpet, Trombone, Euphonium, Tuba, Percussion, Violin, Viola, Violoncello, Double Bass and Harp

ccm.uc.edu/about/majors_and_programs.html

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.

Harpsichord

Contact the faculty to learn more about this academic program.

Organ

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

Further Requirement:

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

Voice Curriculum

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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, Oboe, Clarinet, Bassoon and Saxophone

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

* 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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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.

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

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

ccm.uc.edu/about/majors_and_programs.html

This comprehensive graduate program — leading to the master of arts degree — was established to fill the growing need for qualified administrators in arts organizations. It is designed to prepare students for careers in performing and visual arts management. Students admitted to the program take course work through various colleges of the university including the College of Business, McMicken College of Arts and Sciences, and the College of Design, Architecture, Art, and Planning as well as the College-Conservatory of Music. Under normal circumstances, two years are required to complete the master of arts in arts administration degree. It is also possible to earn the combined MBA/MA degree in eight 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 — Audition Requirements

Students shall offer a slate of at least 60 minutes of solo repertoire, preferable from diverse style periods, giving ample evidence of the capacity to perform, record and compete at an international level.

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.

Piano Curriculum

ccm.uc.edu/about/majors_and_programs.html

Further Requirements

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

Harpichord Curriculum

Contact the faculty to learn more about this academic 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, Woodwinds, Strings and Percussion

ccm.uc.edu/about/majors_and_programs.html

Instrumental Music Performance — Chamber Music Track

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 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.

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

Purpose and Objectives

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

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

Curriculum

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, Clarinet, Composition, Double Bass, Euphonium, Flute, French Horn, Harp, Harpsichord, Oboe, Organ, Percussion, Saxophone, Trombone, Trumpet, Tuba, Viola, Violin, Violoncello and Voice
ccm.uc.edu/about/majors_and_programs.html

Piano Curriculum

ccm.uc.edu/about/majors_and_programs.html

Admission to the doctor of musical arts in piano presupposes the level required for completion of the master's degree in piano. For the audition, students shall offer at least three solo pieces, including one etude from the Romantic Period, one complete sonata and one substantial composition from 20th or 21st century. Compositions should be performed by memory with the exception of extraordinarily prohibitive 20th or 21st century compositions. The choice of repertoire should be indicative of the capacity to thrive artistically in graduate level piano study. The audition will last up to twenty minutes for DMA applicants.

Conducting, Choral Curriculum

ccm.uc.edu/about/majors_and_programs.html

Conducting, Orchestral Curriculum

ccm.uc.edu/about/majors_and_programs.html

Conducting, Wind Curriculum

ccm.uc.edu/about/majors_and_programs.html

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:

ccm.uc.edu/about/majors_and_programs.html

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/analysis and history/literature are taken by all doctoral students near the end of course work, followed by a two-day comprehensive examination in theory/analysis and a subsequent two-hour oral examination that includes the cognate subject.

Secondary Field (cognate)

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

Dissertation

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

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

DOCTOR OF PHILOSOPHY IN MUSIC

Musicology Emphasis Purpose and Objectives

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

Prerequisites

The prerequisite for the PhD in music (musicology emphasis) is a master's degree in musicology, music history or music theory. Prospective students who have master's degrees in other areas of music or closely related disciplines should apply for the MM in music history and should normally expect to complete that degree. However, 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 adviser. 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 ques-

tions 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/about/directory.html?eid=griffkr&thecomp=uceprof

Donna Loewy

Field Service Professor of Collaborative Piano; Accompanist-in-Residence
ccm.uc.edu/about/directory.html?eid=loewyd&thecomp=uceprof

Sandra Rivers

Professor of Collaborative Piano
ccm.uc.edu/about/directory.html?eid=riverss&thecomp=uceprof

Arts Administration

Jean P. Hamilton

Associate Director and Assistant Professor of Arts Administration
ccm.uc.edu/about/directory.html?eid=hamiltj9&thecomp=uceprof

Sydney Schnurr

Assistant Professor, Arts Administration
ccm.uc.edu/about/directory.html?eid=schnurse&thecomp=uceprof

Brass

Timothy Anderson

Assistant Professor of Trombone
ccm.uc.edu/about/directory.html?eid=anderst5&thecomp=uceprof

Philip Collins

Adjunct Instructor in Trumpet
ccm.uc.edu/about/directory.html?eid=collinpr&thecomp=uceprof

Elizabeth Freimuth

Adjunct Instructor of Horn
ccm.uc.edu/about/directory.html?eid=freimueh&thecomp=uceprof

Randy Gardner

Professor of Horn; Chair, Winds and Percussion Department
ccm.uc.edu/about/directory.html?eid=gardnery&thecomp=uceprof

Timothy J. Northcut

Professor of Music (Tuba and Euphonium)
ccm.uc.edu/about/directory.html?eid=northctj&thecomp=uceprof

Peter Norton

Adjunct Instructor in Trombone
ccm.uc.edu/about/directory.html?eid=nortonpk&thecomp=uceprof

Thomas Sherwood

Adjunct Instructor in Horn
ccm.uc.edu/about/directory.html?eid=sherwots&thecomp=uceprof

Alan Siebert

Professor of Trumpet
ccm.uc.edu/about/directory.html?eid=sieberah&thecomp=uceprof

CCM Administration

R. Terrell Finney, Jr.

Associate Dean of Academic Affairs and Director of Graduate Studies
ccm.uc.edu/about/directory.html?eid=finneyt&thecomp=uceprof

Andrea Fitzgerald

Assistant Dean of Enrollment Services
ccm.uc.edu/about/directory.html?eid=maisonar&thecomp=uceprof

Peter Landgren

Dean and Thomas James Kelly Professor of Music
ccm.uc.edu/about/directory.html?eid=landgrpe&thecomp=uceprof

John Martin

Assistant Dean for Preparatory and Community Engagement
ccm.uc.edu/about/directory.html?eid=marti5jo&thecomp=uceprof

Classical Guitar

Clare Callahan

Professor of Classical Guitar

ccm.uc.edu/about/directory.html?eid=callahc&thecomp=uceprof

Commercial Music Production

Scott Belck

Associate Professor and Director of Jazz Studies (Trumpet)

ccm.uc.edu/about/directory.html?eid=belcksb&thecomp=uceprof

Thomas Haines

Professor of Electronic Media

ccm.uc.edu/about/directory.html?eid=hainesta&thecomp=uceprof

Kim Pensyl

Assistant Professor of Jazz Studies (Trumpet)

ccm.uc.edu/about/directory.html?eid=pensylkc&thecomp=uceprof

Composition

Michael Fiday

Associate Professor, Chairman of Composition Department

ccm.uc.edu/about/directory.html?eid=fidaymd&thecomp=uceprof

Mara Helmuth

Professor of Composition

ccm.uc.edu/about/directory.html?eid=helmutmm&thecomp=uceprof

Joel Hoffman

Professor of Composition; Head, Division of Composition, Musicology and Theory

ccm.uc.edu/about/directory.html?eid=hoffmaj&thecomp=uceprof

Douglas Knehans

Norman Dinerstein Professor of Composition Scholar

ccm.uc.edu/about/directory.html?eid=knehands&thecomp=uceprof

Conducting

Mark Gibson

Professor of Music; Director, Orchestral Studies

ccm.uc.edu/about/directory.html?eid=gibsonmi&thecomp=uceprof

Angela Holt

Visiting Assistant Professor of Ensembles and Conducting

ccm.uc.edu/about/directory.html?eid=holtam&thecomp=uceprof

Glenn D. Price

Associate Professor of Music; Director of Wind Studies

ccm.uc.edu/about/directory.html?eid=pricegn&thecomp=uceprof

Aik Khai Pung

Assistant Professor of Music, Orchestral Conducting

ccm.uc.edu/about/directory.html?eid=pungai&thecomp=uceprof

Earl Rivers

Professor of Music; Director of Choral Studies; Division Head, Ensembles and Conducting

ccm.uc.edu/about/directory.html?eid=riverseg&thecomp=uceprof

L. Brett Scott

Assistant Professor of Ensembles and Conducting

ccm.uc.edu/about/directory.html?eid=cornislb&thecomp=uceprof

Dance

Deirdre Carberry

Assistant Professor of Dance

ccm.uc.edu/about/directory.html?eid=carberde&thecomp=uceprof

Patricia James

Adjunct Associate Professor of Dance and Musical Theatre

ccm.uc.edu/about/directory.html?eid=jamesps&thecomp=uceprof

Qi Jiang

Professor of Dance

ccm.uc.edu/about/directory.html?eid=jiangq&thecomp=uceprof

Andre Megerdichian

Assistant Professor of Dance

ccm.uc.edu/about/directory.html?eid=megeardae&thecomp=uceprof

Michael Tevlin

Assistant Professor of Dance

ccm.uc.edu/about/directory.html?eid=tevlinmj&thecomp=uceprof

Dramatic Performance

Rocco Dal Vera

Professor of Drama; Division Head; TAPPA

ccm.uc.edu/about/directory.html?eid=dalverr&thecomp=uceprof

Vincent DeGeorge

Assistant Professor of DRama, Joseph Weinberger Chair of Acting

ccm.uc.edu/about/directory.html?eid=degeorvj&thecomp=uceprof

Dale Doerman

Adjunct Instructor

ccm.uc.edu/about/directory.html?eid=doermads&thecomp=uceprof

Richard Hess

Professor of Drama; A.B., Dolly, Ralph and Julia Cohen Chair of Dramatic Performance

ccm.uc.edu/about/directory.html?eid=hessre&thecomp=uceprof

k. Jenny Jones

Professor of Drama

ccm.uc.edu/about/directory.html?eid=jonekj&thecomp=uceprof

Robert Pavlovich

Adjunct Assistant Professor of Drama

ccm.uc.edu/about/directory.html?eid=pavlovrg&thecomp=uceprof

Brant Russell

Assistant Professor of Drama

ccm.uc.edu/about/directory.html?eid=russelb2&thecomp=uceprof

Electronic Media

Chad Ashmore

Adjunct Instructor of Electronic Media

ccm.uc.edu/about/directory.html?eid=ashmorcb&thecomp=uceprof

Raul Barcelona

Assistant Professor of Electronic Media

ccm.uc.edu/about/directory.html?eid=0000000&thecomp=uceprof

Kevin Burke

Associate Professor of Electronic Media (Digital Video Production and Postproduction, Producing)
 ccm.uc.edu/about/directory.html?eid=burkekf&thecomp=uceprof

Peter DePietro

Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=depierpr&thecomp=uceprof

Steve Gillen

Adjunct Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=gillense&thecomp=uceprof

Donald Hancock

Adjunct Instructor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=hancocda&thecomp=uceprof

John Hebbeler

Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=hebbeljm&thecomp=uceprof

Hagit Limor

Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=sunberht&thecomp=uceprof

John Owens

Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=owensjw&thecomp=uceprof

Lorin Parker

Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=parkerlk&thecomp=uceprof

Norma Rashid

Adjunct Instructor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=rashidnj&thecomp=uceprof

Simón Sotelo

Production Manager of Electronic Media
 ccm.uc.edu/about/directory.html?eid=sotelosd&thecomp=uceprof

Lakshmi Tirumala

Assistant Professor of Electronic Media
 ccm.uc.edu/about/directory.html?eid=tirumaln&thecomp=uceprof

General Studies**Clifford Adams**

Adjunct Professor of Vernacular Music
 ccm.uc.edu/about/directory.html?eid=adamsco&thecomp=uceprof

Jonathan Brink

Adjunct Instructor in General Studies: Jazz Studies
 ccm.uc.edu/about/directory.html?eid=brinkjm&thecomp=uceprof

Drew Dolan

Adjunct Instructor in General Studies: Music
 ccm.uc.edu/about/directory.html?eid=dolandf&thecomp=uceprof

Richard Hordinski

Adjunct Instructor in General Studies: Commercial Music Production
 ccm.uc.edu/about/directory.html?eid=hordinrd&thecomp=uceprof

Roger Klug

Assistant Professor in General Studies: Music
 ccm.uc.edu/about/directory.html?eid=klugrr&thecomp=uceprof

Drew McDonnell

Adjunct Instructor in General Studies: Music
 ccm.uc.edu/about/directory.html?eid=mcdonndb&thecomp=uceprof

Terence Milligan

Professor Emeritus of Music
 ccm.uc.edu/about/directory.html?eid=milligtg&thecomp=uceprof

Holly Pratt

Assistant Professor in General Studies: Music
 ccm.uc.edu/about/directory.html?eid=pratthb&thecomp=uceprof

Kazuaki Shiota

Adjunct Instructor in General Studies: Music
 ccm.uc.edu/about/directory.html?eid=shiotak&thecomp=uceprof

Torie Lashae Wiggins

Adjunct Instructor in General Studies: Drama
 ccm.uc.edu/about/directory.html?eid=wigginte&thecomp=uceprof

Alison Wolf

Adjunct Instructor in General Studies: Drama
 ccm.uc.edu/about/directory.html?eid=vodnoyab&thecomp=uceprof

Harp**Gillian Benet Sella**

Adjunct Associate Professor of Harp
 ccm.uc.edu/about/directory.html?eid=sellag&thecomp=uceprof

Jazz Studies**Steve Allee**

Assistant Professor of Music in Jazz Studies (Piano)
 ccm.uc.edu/about/directory.html?eid=alleesn&thecomp=uceprof

Craig Bailey

Assistant Professor of Saxophone
 ccm.uc.edu/about/directory.html?eid=baileycg&thecomp=uceprof

Scott Belck

Associate Professor and Director of Jazz Studies (Trumpet)
 ccm.uc.edu/about/directory.html?eid=belcksb&thecomp=uceprof

Chris Berg

Adjunct Professor of Jazz Bass and Combos
 ccm.uc.edu/about/directory.html?eid=berga&thecomp=uceprof

James Connerley

Adjunct Instructor
 ccm.uc.edu/about/directory.html?eid=connerjy&thecomp=uceprof

Marc Fields

Adjunct Instructor of Jazz Trombone and Combos
 ccm.uc.edu/about/directory.html?eid=fieldsmf&thecomp=uceprof

Art Gore

Adjunct Instructor of Jazz Drums
 ccm.uc.edu/about/directory.html?eid=gorear&thecomp=uceprof

Bill Gwynne

Adjunct Instructor of Jazz Studies (Audio Theory and Techniques)
 ccm.uc.edu/about/directory.html?eid=gwynneb&thecomp=uceprof

Aaron Jacobs

Adjunct Instructor of Jazz Studies
ccm.uc.edu/about/directory.html?eid=jacobsat&thecomp=uceprof

Ted James Karas

Adjunct Instructor
ccm.uc.edu/about/directory.html?eid=karastd&thecomp=uceprof

Dan Karlsberg

Adjunct Instructor
ccm.uc.edu/about/directory.html?eid=karlsbd&thecomp=uceprof

Kim Pensyl

Assistant Professor of Jazz Studies (Trumpet)
ccm.uc.edu/about/directory.html?eid=pensylkc&thecomp=uceprof

James E. Smith

Adjunct Assistant Professor of Jazz Guitar
ccm.uc.edu/about/directory.html?eid=smithje&thecomp=uceprof

Rick VanMatre

Adjunct Professor of Jazz Studies – Saxophone; Professor Emeritus
ccm.uc.edu/about/directory.html?eid=vanmatjr&thecomp=uceprof

John Von Ohlen

Adjunct Instructor of Jazz Drums
ccm.uc.edu/about/directory.html?eid=vonohlj&thecomp=uceprof

Phillip Russell Willis

Lecturer
ccm.uc.edu/about/directory.html?eid=willispr&thecomp=uceprof

Music Education

Amy Beegle

Associate Professor of Music Education (General Music)
ccm.uc.edu/about/directory.html?eid=beegleya&thecomp=uceprof

Michelle Conda

Professor of Piano; Coordinator of Secondary Piano and Piano Pedagogy
ccm.uc.edu/about/directory.html?eid=condajm&thecomp=uceprof

Eva Floyd

Assistant Professor of Music Education
ccm.uc.edu/about/directory.html?eid=floydea&thecomp=uceprof

BettyAnne Gottlieb

Assistant Professor of Music Education (Strings)
ccm.uc.edu/about/directory.html?eid=gottlibe&thecomp=uceprof

Ann Porter

Associate Professor of Music Education, Chair, Division of Music Education
ccm.uc.edu/about/directory.html?eid=porteram&thecomp=uceprof

Musical Theatre

Aubrey Berg

Professor of Musical Theatre; Chairman, Department of Musical Theatre; Patricia A. Corbett Distinguished Chair of Musical Theatre
ccm.uc.edu/about/directory.html?eid=berga&thecomp=uceprof

Roger Grodsky

Associate Professor of Musical Theatre
ccm.uc.edu/about/directory.html?eid=grodskr&thecomp=uceprof

Patricia James

Adjunct Associate Professor of Dance and Musical Theatre
ccm.uc.edu/about/directory.html?eid=jamesps&thecomp=uceprof

Diane Lala

Professor of Musical Theatre
ccm.uc.edu/about/directory.html?eid=lalad&thecomp=uceprof

Julie Spangler

Adjunct Instructor of Musical Theatre
ccm.uc.edu/about/directory.html?eid=spangljm&thecomp=uceprof

Musicology

Stefan Fiol

Associate Professor of Musicology
ccm.uc.edu/about/directory.html?eid=fiolsn&thecomp=uceprof

Jeongwon Joe

Associate Professor of Musicology
ccm.uc.edu/about/directory.html?eid=joej&thecomp=uceprof

Jonathan Kregor

Professor of Music
ccm.uc.edu/about/directory.html?eid=kregorjn&thecomp=uceprof

bruce d. mcclung

Associate Professor of Musicology; Division Head, Composition, Musicology and Theory
ccm.uc.edu/about/directory.html?eid=mcclunbd&thecomp=uceprof

Mary Sue Morrow

Professor of Musicology
ccm.uc.edu/about/directory.html?eid=morrowms&thecomp=uceprof

Matthew Peattie

Associate Professor of Musicology
ccm.uc.edu/about/directory.html?eid=peattimw&thecomp=uceprof

Stephanie P. Schlagel

Associate Professor of Musicology
ccm.uc.edu/about/directory.html?eid=schlagsp&thecomp=uceprof

Opera

Lydia Brown

Associate Professor Opera Coach
ccm.uc.edu/about/directory.html?eid=brown2lw&thecomp=uceprof

Vincent DeGeorge

Visiting Professor, Joseph Weinberger Chair of Acting for the Lyric Stage
ccm.uc.edu/about/directory.html?eid=degeorvj&thecomp=uceprof

Emma Griffin

Assistant Professor Opera Director
ccm.uc.edu/about/directory.html?eid=griffie2&thecomp=uceprof

Robin Guarino

Associate Professor of Opera; J. Ralph Corbett Distinguished Chair in Opera
ccm.uc.edu/about/directory.html?eid=guarinrn&thecomp=uceprof

Marie-France Lefebvre

Associate Professor of Opera/Voice Coaching
ccm.uc.edu/about/directory.html?eid=lefebvme&thecomp=uceprof

Ben Terry Lusk

Associate Professor of Opera/Vocal Coaching
 ccm.uc.edu/about/directory.html?eid=luskbt&thecomp=uceprof

Organ & Harpsichord**Michael Unger**

Assistant Professor of Keyboard (Organ and Harpsichord)
 ccm.uc.edu/about/directory.html?eid=ungerml&thecomp=uceprof

Percussion**Russell Burge**

Professor of Percussion
 ccm.uc.edu/about/directory.html?eid=burgerd&thecomp=uceprof

James Culley

Professor of Percussion
 ccm.uc.edu/about/directory.html?eid=culleyjf&thecomp=uceprof

Allen Otte

Professor of Percussion
 ccm.uc.edu/about/directory.html?eid=otteac&thecomp=uceprof

Piano**Michael Chertock**

Assistant Professor of Piano; Department Chair, Piano
 ccm.uc.edu/about/directory.html?eid=chertoms&thecomp=uceprof

Michelle Conda

*Professor of Piano; Coordinator of Secondary Piano and Piano Pedagogy /
 Division Head, Keyboard Studies*
 ccm.uc.edu/about/directory.html?eid=condajm&thecomp=uceprof

John Deaver

Adjunct Assistant Professor of Organ/Piano
 ccm.uc.edu/about/directory.html?eid=deaverjn&thecomp=uceprof

Soyeon Kate Lee

Assistant Professor of Piano
 ccm.uc.edu/about/directory.html?eid=lee3s5&thecomp=uceprof

Elaine Leung-Wolf

Adjunct Instructor of Piano
 ccm.uc.edu/about/directory.html?eid=leunges&thecomp=uceprof

Donna Loewy

Field Service Professor of Collaborative Piano; Accompanist-in-Residence
 ccm.uc.edu/about/directory.html?eid=loewyd&thecomp=uceprof

Awadagin Pratt

*Associate Professor of Piano and Artist-in-Residence, Chair, Piano
 Department*
 ccm.uc.edu/about/directory.html?eid=prattak&thecomp=uceprof

Sandra Rivers

Professor of Collaborative Piano
 ccm.uc.edu/about/directory.html?eid=riverss&thecomp=uceprof

Robert Ruckman

Adjunct Instructor of Piano
 ccm.uc.edu/about/directory.html?eid=ruckmarc&thecomp=uceprof

James Tocco

Eminent Scholar in Chamber Music
 ccm.uc.edu/about/directory.html?eid=toccojv&thecomp=uceprof

Stringed Instruments**Minyoung Baik**

Adjunct Instructor of Violin
 ccm.uc.edu/about/directory.html?eid=baikmg&thecomp=uceprof

Rebecca Barnes

Adjunct Instructor of Viola
 ccm.uc.edu/about/directory.html?eid=barnesm&thecomp=uceprof

Catharine Carroll

Professor of Viola; Chair, String Department
 ccm.uc.edu/about/directory.html?eid=carrolcl&thecomp=uceprof

Amit Even-Tov

Instructor Field Service, The Ariel Quartet (cello)
 ccm.uc.edu/about/directory.html?eid=eventoat&thecomp=uceprof

Ilya Finkelshteyn

Adjunct Instructor of Violoncello
 ccm.uc.edu/about/directory.html?eid=finkelia&thecomp=uceprof

Lee Fiser

Professor of Violoncello
 ccm.uc.edu/about/directory.html?eid=fiserlw&thecomp=uceprof

Gershon Gerchikov

Instructor Field Service, The Ariel Quartet (violin)
 ccm.uc.edu/about/directory.html?eid=gerchign&thecomp=uceprof

William Grubb

Adjunct Assistant Professor of Cello
 ccm.uc.edu/about/directory.html?eid=grubbw&thecomp=uceprof

Jan Grüning

Instructor Field Service, The Ariel Quartet (viola)
 ccm.uc.edu/about/directory.html?eid=grunijn&thecomp=uceprof

Yehuda Hanani

Professor of Violoncello
 ccm.uc.edu/about/directory.html?eid=hananiy&thecomp=uceprof

Masao Kawasaki

Adjunct Professor of Viola
 ccm.uc.edu/about/directory.html?eid=kawasam&thecomp=uceprof

Alexandra Kazovsky

Instructor Field Service, The Ariel Quartet (violin)
 ccm.uc.edu/about/directory.html?eid=kazovsaa&thecomp=uceprof

Albert Laszlo

Associate Professor of Double Bass
 ccm.uc.edu/about/directory.html?eid=laszloa&thecomp=uceprof

Timothy Lees

Adjunct Instructor of Violin
 ccm.uc.edu/about/directory.html?eid=leesty&thecomp=uceprof

Piotr Milewski

Associate Professor of Violin
 ccm.uc.edu/about/directory.html?eid=milewsp&thecomp=uceprof

Gabriel Pegis

Adjunct Instructor of Violin
 ccm.uc.edu/about/directory.html?eid=pegisgl&thecomp=uceprof

Alan Rafferty

Adjunct Assistant Professor of Violoncello
 ccm.uc.edu/about/directory.html?eid=rafferan&thecomp=uceprof

Anna Reider

Adjunct Instructor of Violin
 ccm.uc.edu/about/directory.html?eid=reideraa&thecomp=uceprof

Denisse Rodriguez-Rivera

Adjunct Instructor of Viola
 ccm.uc.edu/about/directory.html?eid=rodrigds&thecomp=uceprof

Kurt Sassmannshaus

Professor of Violin; the Dorothy Richard Starling Chair in Classical Violin
 http://ccm.uc.edu/about/directory.html?eid=sassmak&thecomp=uceprof

Won-Bin Yim

Associate Professor of Violin
 ccm.uc.edu/about/directory.html?eid=yimw&thecomp=uceprof

Theatre Design and Production**James Gage**

Professor of Lighting Design
 ccm.uc.edu/about/directory.html?eid=gagejh&thecomp=uceprof

Mark Halpin

Assistant Professor of Scenic Design
 ccm.uc.edu/about/directory.html?eid=halpinma&thecomp=uceprof

Michele Kay

Associate Professor of Stage Management; Chair, Department of Theatre Design and Production
 ccm.uc.edu/about/directory.html?eid=kayma&thecomp=uceprof

Jeremy Lee

Assistant Professor of Sound Design
 ccm.uc.edu/about/directory.html?eid=lee4jm&thecomp=uceprof

Dean Mogle

Professor of Costume Design
 ccm.uc.edu/about/directory.html?eid=moglede&thecomp=uceprof

Stirling Scot Shelton

Professor of Technical Direction
 ccm.uc.edu/about/directory.html?eid=sheltosg&thecomp=uceprof

Regina Truhart

Associate Professor, Costume Technology
 ccm.uc.edu/about/directory.html?eid=truharra&thecomp=uceprof

Thomas C. Umfrid

Professor of Stage Design
 ccm.uc.edu/about/directory.html?eid=umfridt&thecomp=uceprof

Mark Williams

Associate Professor of Lighting Design and Technology
 ccm.uc.edu/about/directory.html?eid=willi3mk&thecomp=uceprof

Kelly Yurko

Assistant Professor of Make-Up
 ccm.uc.edu/about/directory.html?eid=yurkoka&thecomp=uceprof

Theory**David Carson Berry**

Assistant Professor of Music Theory
 ccm.uc.edu/about/directory.html?eid=berrydc&thecomp=uceprof

Steven Cahn

Associate Professor of Music Theory
 ccm.uc.edu/about/directory.html?eid=cahnsj&thecomp=uceprof

Catherine Losada

Assistant Professor of Music Theory
 ccm.uc.edu/about/directory.html?eid=losadacc&thecomp=uceprof

Samuel Ng

Assistant Professor of Music Theory
 ccm.uc.edu/about/directory.html?eid=ngsl&thecomp=uceprof

Miguel Roig-Francolí

Distinguished Teaching Professor of Music Theory and Composition
 ccm.uc.edu/about/directory.html?eid=roigfrma&thecomp=uceprof

Christopher Segall

Assistant Professor of Music Theory
 ccm.uc.edu/about/directory.html?eid=segallcr&thecomp=uceprof

Voice**David Adams**

Professor of Voice; Head, Division of Performance Studies
 ccm.uc.edu/about/directory.html?eid=adamsdh&thecomp=uceprof

Thomas Baresel

Professor of Voice
 ccm.uc.edu/about/directory.html?eid=baresete&thecomp=uceprof

Kimberly Daniel de Acha

Adjunct Associate Professor of Voice
 ccm.uc.edu/about/directory.html?eid=deachaky&thecomp=uceprof

Gwendolyn Coleman Detwiler

Associate Professor of Voice
 ccm.uc.edu/about/directory.html?eid=colemagm&thecomp=uceprof

Amy Johnson

Assistant Professor of Voice (Soprano)
 ccm.uc.edu/about/directory.html?eid=johns4a4&thecomp=uceprof

Patricia Linhart

Educator; Associate Professor of Musical Theatre (Voice)
 ccm.uc.edu/about/directory.html?eid=linharpm&thecomp=uceprof

Karen Lykes

Professor of Voice, Dieterle Chair of Music in Memory of George Andreas and Elsa Fischer Dieterle
 ccm.uc.edu/about/directory.html?eid=lykesks&thecomp=uceprof

William McGraw

Professor of Voice
 ccm.uc.edu/about/directory.html?eid=mcgraww&thecomp=uceprof

Mary Southworth Shaffer

Adjunct Instructor of Voice
 ccm.uc.edu/about/directory.html?eid=southwmy&thecomp=uceprof

Kenneth Shaw

Professor of Voice
ccm.uc.edu/about/directory.html?eid=shawkb&thecomp=uceprof

Mary Henderson Stucky

Professor of Voice
ccm.uc.edu/about/directory.html?eid=henderme&thecomp=uceprof

Daniel Weeks

Associate Professor of Voice
ccm.uc.edu/about/directory.html?eid=weekspd&thecomp=uceprof

Woodwinds

Ronald Aufmann

Adjunct Assistant Professor of Clarinet
ccm.uc.edu/about/directory.html?eid=aufmanrg&thecomp=uceprof

Craig Bailey

Assistant Professor of Music in Jazz Saxophone
ccm.uc.edu/about/directory.html?eid=baileycg&thecomp=uceprof

Randolph Bowman

Adjunct Instructor in Flute
ccm.uc.edu/about/directory.html?eid=bowmanrc&thecomp=uceprof

James Bunte

Associate Professor of Saxophone
ccm.uc.edu/about/directory.html?eid=buntejp&thecomp=uceprof

Ixi Chen

Adjunct Assistant Professor of Clarinet
ccm.uc.edu/about/directory.html?eid=cheni&thecomp=uceprof

Ben Freimuth

Adjunct Assistant Professor of Clarinet
ccm.uc.edu/about/directory.html?eid=freimubn&thecomp=uceprof

Bradley Garner

Professor of Flute
ccm.uc.edu/about/directory.html?eid=garnerba&thecomp=uceprof

Jonathan F. Gunn

Adjunct Instructor of Clarinet
ccm.uc.edu/about/directory.html?eid=gunnfn&thecomp=uceprof

Martin James

Adjunct Associate Professor of Bassoon
ccm.uc.edu/about/directory.html?eid=jamesme&thecomp=uceprof

Mark Ostoich

Associate Professor of Oboe
ccm.uc.edu/about/directory.html?eid=ostoicms&thecomp=uceprof

Heather Verbeck

Adjunct Instructor of Flute

ccm.uc.edu/about/directory.html?eid=verbechd&thecomp=uceprof

William Winstead

Adjunct Professor of Bassoon
ccm.uc.edu/about/directory.html?eid=winstewo&thecomp=uceprof

EMERITI

David Adams, MM, *Professor of Voice*
 Simon Anderson, BEduc, MM, PhD, *Professor of Music Education*
 René Boyer, BM, MM, EdD, *Professor of Music Education*
 Michael Burnham, *Professor of Drama*
 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*
 Phil DeGreg, MM, *Professor of Jazz Studies*
 Gerald Doan, *Professor of Music Education*
 Karen Faaborg, BA, MA, JD, *Professor of Arts Administration*
 Terrell Finney, MFA, *Professor of Drama*
 Donald H. Foster, *Professor of Musicology*
 Marjorie Fox, BA, MS, *Associate Professor of Electronic Media*
 Roberta Gary, BM, MM, DMA, *Professor of Organ*
 Warren E. George, BME, MM, PhD, *Associate Dean*
 Darrell Handel, *Professor of Composition and Theory*
 N. Kelly Hale, BME, MM, DMA, *Professor of Opera and Coaching*
 Eiji Hashimoto, BM, MA, *Professor of Harpsichord*
 Paul Hillner, MM, *Senior Assistant Dean*
 Joel Hoffman, DMA, *Professor of Composition*
 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*
 Diane Kvapil, *Associate Professor of Theater Arts*
 Walter Levin, Dipl, *Professor of Violin*
 Terence Milligan, BME, MA, DMA, *Professor of Ensembles and
 Conducting*
 David Mulbury, *Professor of Music History and Literature*
 Edward Nowacki, BA, PhD, *Professor of Musicology*
 Mark Palkovic, PLS, MA, *Senior Librarian*
 Karin Pendle, BA, MM, PhD, *Professor of Musicology*
 Sylvia Plyler, BA, MM, *Professor of Opera/Accompanying*
 Elisabeth Pridonoff, MM, *Professor-Educator of Piano*
 Eugene Pridonoff, MM, *Professor of Piano*
 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*
 Alan Yaffe, BA, MA, PhD, *Professor of Arts Administration*



College-Conservatory of Music
University of Cincinnati
PO Box 210003
Cincinnati, OH 45221-0003

Design and Production: University Relations, Creative Services

Copyright, 2014. University of Cincinnati
All rights reserved.