

**OHIO UNIVERSITY
SCHOOL OF MUSIC
UNDERGRADUATE HANDBOOK**

2021-2022



OHIO
UNIVERSITY
SCHOOL OF MUSIC

CONTENTS

DIRECTOR’S INTRODUCTION.....	3
I. GENERAL INFORMATION.....	4
GLIDDEN HALL BUILDING HOURS.....	5
RECITAL HALL	5
REHEARSAL ROOM 101	5
PRACTICE ROOMS	5
INSTRUMENTS.....	5
MUSIC AND DANCE LIBRARY	5
STUDENT ORGANIZATIONS.....	7
PERFORMING ENSEMBLES.....	7
PERFORMANCE SCHEDULING.....	9
MUS 1090 RECITAL ATTENDANCE POLICY	9
PERFORMANCE LAB (PL).....	9
ACCOMPANYING SERVICES GUIDELINES.....	10
KEYBOARD SKILLS PROFICIENCY EXAMINATION	14
CORE THEORY/DICTATION & SIGHT SINGING	21
ONLINE COURSE TRANSFER POLICY.....	21
AUDITION, JURY, LESSONS, RECITAL, & PERF. LAB REQUIREMENTS.....	21
STUDENT GRIEVANCE PROCEDURE.....	26
II. AREA OF CONCENTRATION REQUIREMENTS	27
INSTRUMENTAL PERFORMANCE (BM 5053).....	27
VOICE PERFORMANCE (BM 5101).....	29
MUSIC EDUCATION.....	30
MUSIC THERAPY (BM 5115).....	37
COMPOSITION (BM 5105).....	45
BACHELOR OF ARTS IN MUSIC (BA 5195).....	48
PERFORMANCE HONORS INITIATIVE.....	50

DIRECTOR'S INTRODUCTION

Dear Students,

On behalf of the faculty, staff, and administration, it is my pleasure to welcome you to the Ohio University School of Music. For more than a century, our rich and vibrant community of musicians, scholars, and practitioners have devoted themselves to amplifying the transformative power of music. Our distinguished faculty are dedicated to assisting you in honing your craft, and our commitment to rigorous artistic and scholarly work combined with meaningful mentoring relationships are the cornerstones of the OHIO student experience. We are delighted you have chosen to join us!

The Undergraduate Student Handbook details the requirements, policies, and procedures that are vital to your success as a student and will serve as an important reference throughout your undergraduate studies. We encourage you to carefully read through this document so you are well-informed. This handbook is revised annually in consultation with faculty and administration. If you have suggestions for clarification, please submit comments to Dr. Matthew Talbert, Associate Director for Academic Affairs, via e-mail at talbertm@ohio.edu.

Our faculty and staff are wholly devoted to helping you achieve your artistic and academic goals. Please do not hesitate to reach out to your faculty mentor, academic advisor, Dr. Talbert, Ms. McAdoo, or myself if we can ever be of assistance. Again, we are glad you have joined the OHIO family and we wish you the very best!

Sincerely,

A handwritten signature in cursive script that reads "Christopher Fisher".

Christopher Fisher, DMA
Director, School of Music
fisherc@ohio.edu

I. GENERAL INFORMATION

One of six schools in the College of Fine Arts, the School of Music is a significant part of the vibrant cultural life of the Ohio University campus. School of Music students, faculty, and guest artists present well over 200 concerts and recitals each year. A distinguished faculty of 34 full time and 9 part-time music professors serve a primarily residential student body of approximately 230 undergraduate and 50 masters students. School of Music alumni hold prominent teaching and professional positions throughout the United States and abroad. The School of Music is committed to a continuing tradition of excellence and is accredited by the National Association of Schools of Music. Entrance and graduation requirements are in accordance with the standards set up by the association.

The School of Music offers the following undergraduate degrees:

Bachelor of Arts in Music (with Honors Tutorial College option)
Bachelor of Music in Composition
Bachelor of Music in Music Education
Bachelor of Music in Music Therapy
Bachelor of Music in Performance
Bachelor of Music in Performance/Contemporary Music & Digital Instruments
Bachelor of Music in Performance/Piano Pedagogy
Minor in Conducting
Minor in Jazz Studies
Minor in Music

Additional undergraduate level programs:

Performance Honors Initiative (for non-performance majors)

The School of Music offers the following graduate degrees:

Master of Music in Composition
Master of Music in Music Education
Master of Music in Music History and Literature
Master of Music in Music Therapy
Master of Music in Performance
Master of Music in Performance/Collaborative Piano
Master of Music in Performance/Conducting
Master of Music in Performance/Pedagogy (Piano, String, Voice, Brass, Woodwind)
Master of Music in Theory

Additional graduate level programs:

Certificate in Conducting
Certificate in Performance

GLIDDEN HALL REGULAR BUILDING HOURS

Monday - Saturday 7:00 AM – 11:00 PM
Sunday: 11:00 AM – 11:00 PM

RECITAL HALL

The Recital Hall is used for most student and faculty recitals and other musical events. Students wishing to use the Recital Hall should refer to the Guidelines for Student Use of the Recital Hall (below).

REHEARSAL ROOM 101

Room 101 is the largest space in Glidden Hall designated specifically for ensemble rehearsal use. It can also be used by students and faculty for selected performances and recitals. Students wishing to use room 101 must consult the Associate Director in the main office.

PRACTICE ROOMS

Practice rooms are located on the sixth floor of Glidden Hall. Private teaching in practice rooms is restricted to Athens Community Music School teachers.

INSTRUMENTS

A limited number of university-owned instruments are available for student use for private study, music education classes, music therapy classes, and participation in School of Music ensembles during the academic year. Instruments are issued under a written contract stating the student's full responsibility for the instrument. Students who need to use School of Music instruments can do so by visiting room 321.

MUSIC AND DANCE LIBRARY

Hours during fall and spring semesters:

Monday – Thursday 8:00 AM - 10:00 PM

Friday 8:00 AM - 6:00 PM

Saturday 1:00 PM - 6:00 PM

Sunday 1:00 PM - 6:00 PM

Hours during intersession and summer sessions:

Monday – Friday 9:00 AM - 5:00 PM

The Music and Dance Library is located on the fifth floor (room 530) of Glidden Hall. It contains 29,568 books, 35,353 scores, 1,818 microforms, 35,563 audio recordings, 2,117 video recordings, and 53 current periodicals. In addition, there are hundreds of e-books and journals.

Equipment

1 black and white printer

12 Macintosh computers (Finale 2014 installed on 6)

5 PCs (Boardmaker installed on 2; Macgamut installed on all

5) 11 scanners

2 Scannx scanners

1 AV room equipped with VHS, DVD, and Blu-Ray, CD, cassette, and LP players. To use, ask at the service desk.

Reference Services

Music reference services are available Monday - Friday, 8:00 AM - 5:00 PM. Student assistants are available during other hours.

Borrowing materials

Borrowing periods are:

A. Scores and books

- 1 semester for faculty, staff, and graduate students
- 3 weeks for undergraduate students and non-university patrons

B. CDs, LPs, VHS, and DVDs - 3 weeks

C. Reserves - 2 hours

Some items have shorter loan periods, and some do not circulate. These are clearly identified.

Access

Access to the library's collection is through ALICE, the Ohio University Libraries' online catalog. ALICE is web-based and is available on all on-campus computers. Patrons may also borrow materials through OhioLINK, giving them access to 84 other university and college libraries in Ohio. Interlibrary Loan is available for out-of-state materials.

Electronic Resources

Oxford Music Online (including Grove Music Online), NAXOS Music Library, Music Periodicals Database, Music Index, RILM, E-books and E-journals

Reserve materials

Books, scores, and recordings on reserve for current courses are available at the service desk.

STUDENT ORGANIZATIONS

- American Choral Directors Association
Members of the student chapter of ACDA participate in state, regional and national conferences and facilitate other activities devoted to the professional development of future choral directors.
- American Music Therapy Association Students (AMTAS)
Student chapter for prospective music therapists and others interested in working in the service projects of the group.
- American String Teachers Association
Student Chapter of the leading national organization that supports string teaching and performance at every level.
- College National Association for Music Education (CNAfME)
Student chapter of the leading professional organization for music educators.
- Kappa Kappa Psi
National honorary service fraternity for college band members.
- Music Teachers National Association – Ohio University collegiate chapter.
- Ohio University Jazz Club
Open to any Ohio University student.
- Ohio University Percussion Club
Open to percussion students.
- Ohio University Trombone Society (OUTS)
- Phi Mu Alpha Sinfonia
National social music fraternity for men.
- Pi Kappa Lambda
National music honorary fraternity.
- Sigma Alpha Iota
National professional music fraternity for women.
- Student NATS (SNATS)
Student chapter for students who are interested in learning more about the profession of singing and teaching voice.
- Tau Beta Sigma
National honorary service sorority for college band members.

PERFORMING ENSEMBLES

See "Areas of Concentration" for specific ensemble performance requirements.

Vocal/Choral Ensembles:

Choral Union
Opera Theater
Singing Men of Ohio (& Section 8)
University Singers
Bella Voce (& Title IX)

Large Instrumental Ensembles

Jazz Ensemble I
Jazz Ensemble II
Marching 110
New Music Ensemble
Symphonic Band I
Symphonic Band II
Symphony Orchestra
University Concert Band (non-major concert band)
Varsity Band
Wind Symphony

Like-Instrument Ensembles

African Drumming Ensemble
Bass Ensemble
Cello Choir
Clarinet Choir
Euphonium/Tuba Ensemble
Flute Choir
Horn Ensemble
Jazz Percussion Ensemble
Percussion Ensemble
Saxophone Quartet
Trombone Choir
Trumpet Ensemble

Mixed Instrumental Ensembles

Brass Quintet
Contemporary Music Ensemble
Indian Ensemble
Jazz Combos
String Quartet
Woodwind Quintet

Membership in most performance organizations is open by audition or permission only.

School of Music Guidelines Regarding Performance Scheduling

1. No performances or rehearsals are to be held during final exam period.
2. Scheduling of School of Music ensemble concerts is to be done by the Ensemble Director's Committee.
3. Additions or deletions to the School of Music ensemble calendar are not to be made unless the Ensemble Director's Committee is consulted.
4. Ensembles are entitled to one extra rehearsal per performance. Exceptions are Opera Theater and Choral Union. Choral Union is entitled to two.
5. All tours, except for special circumstances, are to involve no more than three class days in a given week.
6. Ensemble directors are responsible for notifying School of Music and university faculty at least two weeks prior to any off-campus activity that involves a student missing classes.

MUS 1090 RECITAL ATTENDANCE POLICY Performance Laboratory (PL)

1. All B. M. students in the School of Music are required to attend a total of twelve concerts, recitals and/or scheduled Wednesday class meetings each semester for six semesters. All B.M. students who have not yet achieved Junior Applied Level must attend any class meetings scheduled on Wednesdays at 12:55 PM., with that attendance counting toward fulfillment of the required twelve events (no PL credit will be given if there are more than two absences from the Wednesday class meetings).

All B.A. students are required to attend a total of twelve concerts, recitals and/or scheduled Wednesday class meetings each semester for four semesters. When registered for MUS 1090, B.A. students must attend all class meetings scheduled on Wednesdays at 12:55 PM., with that attendance counting toward the required twelve events (no PL credit will be given if there are more than two absences from the Wednesday class meetings).
2. For B.M. students, failure to complete PL 90 with a grade of CR for six semesters will result in denial of graduation. For B.A. students, failure to complete PL 90 with a grade of CR for 4 semesters will result in denial of graduation
3. Special cases listed below are to be brought to the attention of the Associate Director.
 - A. Transfer students and students in residence fewer than 8 semesters are credited with two semesters towards the total number of semesters required.

- B. Full-time students commuting to the School of Music a distance of twenty miles or more one way are required to attend six events per semester.
 - C. Part-time, therapy equivalency, and special students have no recital attendance requirement.
 - D. Cases not covered by A, B or C above may be referred to the Student Academic Concerns Committees.
4. The concert attendance requirement will be met by attending School of Music sponsored concerts/recitals and selected events from the Performing Arts Series pertaining to music and dance, and online content. Not acceptable for recital credit are the following:
- A. Off-campus events not sponsored by the School of Music
 - B. Pledge recitals
 - C. Student Soloist competitions
 - D. No student may receive attendance credit for a recital or concert on which they perform.
5. The use of computers, cell phones (including texting) or any other electronic devices during PL's, recitals or concerts is prohibited. Students found in violation of this rule will not receive PL credit for the event at which the violation took place. Students who violate this rule a second time will not receive PL credit for the entire semester.

ACCOMPANYING SERVICES GUIDELINES

The Ohio University School of Music and the College of Fine Arts believe that it is educationally and artistically important to foster collaborative partnerships among students. Successful musical partnerships are built on common goals, mutual respect, and a high degree of professionalism. Our staff of professional and student collaborative pianists provide services for both the School of Music and the School of Theater. Please be mindful and respectful of their service to this large body of students and faculty. Scheduling rehearsals and jury, recital and student soloist competition recordings during this semester requires much more time than normal in order to facilitate adequate ventilation between the use of technology-fitted rooms. As such, students are responsible for adhering to a strict deadline of submitting PDF scores of the piano part(s) to Dr. Florence Mak (mak@ohio.edu). Should the deadline be missed, students will relinquish access to collaborative piano services, and pianists are no longer obligated to provide accompanying services for the semester. Hours that are not used during the fall semester do not roll-over into the spring. The deadlines are set and communicated to students and faculty at the start of the semester.

GLIDDEN HALL 6TH FLOOR POLICIES

Please help keep the 6th floor clean and presentable at all times.

Practice Rooms

Several modifications were added to practice room policies due to the current pandemic situation. Students must obey these new rules to allow for proper room ventilation, cleaning, and contact tracing.

1. Glidden Hall practice rooms are reserved for use by music majors only. No other permissions will be granted at this time due to the necessity of possible contact tracing.
2. Music stands and chairs must be returned to practice rooms if removed for any reason. There should be one chair and stand in each room.
3. Tables and upholstered chairs must remain in main hallway. They are not to be placed on patios or in practice rooms.
4. Students may not leave personal items in practice rooms. Unattended items may be confiscated after fifteen minutes.
5. Only drinking water is allowed in the practice rooms, no other food or drink is permitted. Nothing is to be placed on the pianos.
6. Glass on practice room doors must be left uncovered.
7. No practicing, either instrumental or vocal, is permitted outside of practice rooms or rehearsal rooms. 6th floor patios may be utilized as outlined below.
8. Each practice room will be assigned to a pre-determined number of students per semester. No other students will be permitted to use the practice room until further notice.
9. Students will be emailed with a specific practice room assignment at the beginning of Fall semester and will sign up for a fixed number of daily practice periods.
10. Each practice slot will be 70 minutes long: 40 minutes of practice, and 30 for ventilation. Practice rooms must be empty for the 30 minutes ventilation period.
11. Students must adequately disinfect stands and chairs before leaving the room.

Piano Policies

1. Pianos and benches are never to be moved.
2. Report any keyboard problems as soon as possible. Piano tuning/repair forms are available on the School of Music website.
3. No food or beverages are to be placed on pianos at any time.

6th Floor Patios

1. Stands and chairs must not be left on a patio.
2. Smoking is not permitted on the patios.
3. Students may be asked not to practice on a patio if it causes a disruption in other buildings.
4. Upholstered chairs and piano benches are not allowed on the patios.
5. Failure to follow these procedures will result in patios being locked for the semester.
6. Individuals found throwing anything from the patios will be referred to the OU police.

KEYBOARD REQUIREMENTS FOR MUSIC MAJORS

Instrumental Performance Majors:

- MUS 1410, 1420, 2410, 2420
- Completion of MUS 2420 with a grade of C- or better

Music Education/ Instrumental Emphasis:

- MUS 1410, 1420, 2410, 2420
- Completion of MUS 2420 with a grade of B or better, OR
- Completion of MUS 2420 with a grade of C AND the KSP exam
- Piano principals will enroll in MUS 3410 in lieu of class piano.

Voice Performance Majors:

- MUS 1410, 1420, 2410, 2420, 3590, 3600
- Completion of MUS 3600 with a grade of B or better, OR
- Completion of MUS 3600 with a grade of C- or better AND the KSP exam

Music Education/ Choral Emphasis:

- MUS 1410, 1420, 2410, 2420, 3590, 3600
- Completion of MUS 3600 with a grade of B or better, OR
- Completion of MUS 3600 with a grade of C- or better AND the KSP exam
- Piano principals will enroll in MUS 3410 in lieu of class piano.

Composition Majors:

- MUS 1410, 1420, 2410, 2420
- Completion of MUS 2420 with a grade of C- or better AND the KSP exam or
- If KSP is not passed at end of sophomore year, complete MUS 3590 & 3600
- Piano principals will enroll in MUS 3410 in lieu of class piano.

Music Therapy Majors:

- MUS 1410, 1420, 2410, 2420, 3590, 3600
- Completion of MUS 3600 with a grade of C- or better AND the KSP exam
- Piano principals will complete MUS 3410 with a grade of C- or better in lieu of class piano AND pass the KSP exam.

BA Majors:

- Completion of KSP Exam, OR
- Completion of MUS 1420 with a grade of B or better
- Piano principals will enroll in MUS 3410 in lieu of class piano.

KEYBOARD SKILLS PROFICIENCY EXAMINATION

The Keyboard Skills Proficiency Examination (KSP) is offered at the close of the fall and spring semesters. The exam may be taken several times, partially or in its entirety. See Dr. Fisher for details.

Instrumental Performance Majors

(BM5053)

Keyboard Requirements for Instrumental Performance Majors
<ul style="list-style-type: none">• Completion of MUS 2420 with a grade of C or better, OR• Completion of Piano Classification 6 AND the KSP Exam

Keyboard Proficiency Examination Required Materials

1. Harmonize and transpose six melodies. Students should use blocked chords in close position, proper voice leading and inversions for ease of movement. Appropriate accompaniment styles must be used.

- Copies of six (6) melodies are on reserve in the Music/Dance Library under “Fisher—KSP Exam—Melodies for Harmonization/Transposition—Music Education—Instrumental.” Students must prepare all melodies first in the original keys as well as the indicated keys for transposition. Always use the indicated accompaniment styles, afterbeats, etc.
- Additional melodies to be harmonized AND transposed AT SIGHT will be provided during the examination.

2. Transpose AT SIGHT various single instrumental lines to concert pitch. Melodies will be provided during the examination.

- B-flat Instruments: Play melody a Major second below written pitch
- E-flat Instruments: Play melody a Major sixth below written pitch
- F Instruments: Play melody a perfect fifth below written pitch

**Use *Music for Score Reading* by Melcher and Warch (MT85.M34) for practice.

3. Prepare and perform an instrumental accompaniment with soloist. Repertoire must be pre-approved by Dr. Fisher.

4. Sight read selected fragments of a band or orchestral condensed score.

Revised 24 February 2009 by Dr. Christopher Fisher

Piano, Piano Pedagogy, Organ and Voice Performance Majors
(Piano BM5100)
(Piano Pedagogy BM 5104)
(Organ BM5102)
(Voice BM5101)

Keyboard Requirements for Piano, Organ and Voice Performance Majors
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| <ul style="list-style-type: none">• Completion of MUS 3600 with a grade of B or better, OR• Completion of MUS 3600 with a grade of C or better AND the KSP Exam, OR• Completion of Piano Classification 9 AND the KSP Exam |
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Keyboard Proficiency Examination Required Materials

1. Harmonize and transpose six melodies. Students should use proper voice leading and inversions for ease of movement. Appropriate accompaniment styles must be used.
 - Copies of six (6) melodies are on reserve in the Music/Dance Library under “Fisher—KSP Exam—Melodies for Harmonization/Transposition—Music Education—Choral.” Students must prepare all melodies first in the original keys as well as the indicated keys for transposition. Always use the indicated accompaniment styles, afterbeats, etc.
 - Additional melodies to be harmonized AND transposed AT SIGHT will be provided during the examination.

2. Prepare and perform a vocal or instrumental accompaniment with soloist. Repertoire must be pre-approved by Dr. Fisher. Students will also sight read a simple vocal or accompaniment during the exam.

3. Prepare a four-staff choral work from an open score. This work will be placed on reserve in the Music/Dance Library under “Fisher—KSP Exam—Open Score—Music Education—Choral” ONE WEEK prior to the examination.

4. Perform your choice of TWO (2) popular/community songs. These may be selected by the student and approved by Dr. Fisher. High level of performance is expected, i.e. appropriate tempo, musicality, fluency, etc. You are encouraged to sing along as you play.

Revised 24 February 2009 by Dr. Christopher Fisher

Music Education/Choral Majors (BM 5106)

Keyboard Requirements for Music Education – Choral Majors
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| <ul style="list-style-type: none">• Completion of MUS 3600 with a grade of B or better, OR• Completion of MUS 3600 with a grade of C- or better AND the KSP Exam, OR• Completion of Piano Classification 9 AND the KSP Exam |
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Keyboard Proficiency Examination Required Materials

1. Harmonize and transpose six melodies. Students should use proper voice leading and inversions for ease of movement. Appropriate accompaniment styles must be used.
 - Copies of six (6) melodies are on reserve in the Music/Dance Library under “Fisher—KSP Exam—Melodies for Harmonization/Transposition—Music Education—Choral.” Students must prepare all melodies first in the original keys as well as the indicated keys for transposition. Always use the indicated accompaniment styles, afterbeats, etc.
 - Additional melodies to be harmonized AND transposed AT SIGHT will be provided during the examination.

2. Prepare and perform a vocal accompaniment with soloist. Repertoire must be pre-approved by Dr. Fisher.

3. Prepare a four-staff choral work from an open score. This work will be placed on reserve in the Music/Dance Library under “Fisher—KSP Exam—Open Score—Music Education—Choral” ONE WEEK prior to the examination.

4. Perform your choice of TWO (2) popular/community songs. These may be selected by the student and approved by Dr. Fisher. High level of performance is expected, i.e. appropriate tempo, musicality, fluency, etc. You are expected to sing along as you play.

Revised 24 February 2009 by Dr. Christopher Fisher

Music Education/Instrumental Majors (BM5107)

Keyboard Requirements for Music Education – Instrumental Majors
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| <ul style="list-style-type: none">• Completion of MUS 2420 with a grade of B or better, OR• Completion of MUS 2420 with a grade of C or better AND the KSP Exam, OR• Completion of Piano Classification 6 AND the KSP Exam |
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Keyboard Proficiency Examination Required Materials

1. Harmonize and transpose six melodies. Students should use proper voice leading and inversions for ease of movement. Appropriate accompaniment styles must be used.
 - Copies of six (6) melodies are on reserve in the Music/Dance Library under “Fisher—KSP Exam—Melodies for Harmonization/Transposition—Music Education—Instrumental.” Students must prepare all melodies first in the original keys as well as the indicated keys for transposition. Always use the indicated accompaniment styles, afterbeats, etc.
 - Additional melodies to be harmonized AND transposed AT SIGHT will be provided during the examination.

 2. Transpose AT SIGHT various single instrumental lines to concert pitch. Melodies will be provided during the examination.
 - B-flat Instruments: Play melody a Major second below written pitch
 - E-flat Instruments: Play melody a Major sixth below written pitch
 - F Instruments: Play melody a perfect fifth below written pitch
- **Use *Music for Score Reading* by Melcher and Warch (MT85.M34) for practice.
3. Prepare and perform an instrumental accompaniment with soloist. Repertoire must be pre-approved by Dr. Fisher.

Revised 24 February 2009 by Dr. Christopher Fisher

Composition Majors (BM 5105)

Keyboard Requirements for Composition Majors
<ul style="list-style-type: none">• The keyboard skills proficiency may be fulfilled by completing MUS 2420 and the following KSP examination or by completing Classification 6 (understood as two years of MUS 3410 in good standing as a secondary instrument) and the following KSP examination:• Note: if a student in the class piano sequence does not pass the KSP after completing MUS 2420, the student must continue in the third year of the sequence (MUS 3590 and 3600) until the KSP is passed.

Keyboard Proficiency Examination Required Materials

1. Harmonize and transpose seven (7) melodies. Students should use proper voice leading and inversions for ease or movement. Appropriate accompaniment styles must be used.
 - Copies of the seven (7) melodies are on reserve in the Music/Dance Library under “Fisher—KSP Exam—Melodies for Harmonization/Transposition—Composition.” Students must prepare all melodies first in the original key as well as the indicated key for transposition. Always use the indicated accompaniment styles, afterbeats, etc.
 - Additional melodies to be harmonized AND transposed AT SIGHT will be provided during the examination.
2. Prepare and perform an instrumental or vocal accompaniment with soloist. Repertoire must be pre-approved by Dr. Fisher.
3. Prepare and perform a chorale texture from a standard hymnal or the Bach *Choralbuch*.
4. Prepare and perform short excerpts from both a string quartet and choral score written in a homophonic texture. Examples are on reserve in the the Music/Dance Library under “Fisher—KSP Exam—String Quartet and Choral Score Reading — Composition.”

Revised 16 July 2009 by Dr. Christopher Fisher

Music Therapy Majors (BM 5115)

Keyboard Requirements for Music Therapy

- Completion of MUS 3600 with a grade of C- or better AND the following KSP Exam
- Piano principals will complete MUS 3410 with a grade of C- or better in lieu of class piano AND pass the KSP exam.

Keyboard Skills Proficiency Exam Materials

1. Harmonize and transpose melodies found in fake books. Students should use proper voice leading and inversions for ease of movement. Appropriate accompaniment styles must be used.
 - Copies of THREE (3) melodies have been placed on reserve in the Music/Dance Library under "Fisher-KSP Exam-Melodies for Harmonization-Music Therapy". Be prepared to play ANY of these melodies. Play them first in the ORIGINAL KEY and TRANSPOSE to the keys indicated. Always use the indicated accompaniment styles, afterbeats, etc.
 - Students will select THREE (3) different melodies of their own choosing from *The Ultimate Fake Book* to prepare and perform in the original key as well as in two additional singable keys.
 - Students will sing as they play in both the original and transposed key(s).
 - Additional melodies to be harmonized AND transposed at sight will be provided during the examination.
2. Sight read a hymn texture.
3. Perform a prepared vocal or instrumental accompaniment with soloist. Selections must be pre-approved by Dr. Fisher.
4. Perform your choice of TWO (2) popular songs. These may be selected by the student and approved by Dr. Fisher and the Music Therapy Faculty. High level of performance is expected, i.e. appropriate tempo, musicality, fluency, etc. Students will be required to sing along as they play.

Revised 16 July 2009 by Dr. Christopher Fisher

Bachelor of Arts in Music Majors

Keyboard Requirements for Bachelor of Arts Degree Program
<ul style="list-style-type: none">• Completion of KSP Exam, OR• Completion of MUS 1420 with a grade of B or better

Keyboard Proficiency Examination Required Materials

1. All White Key Major and Harmonic Minor Scales and Arpeggios, Two Octaves, Hands Separate
2. Sight Reading
3. Harmonize and transpose four melodies. Students should use blocked chords in close position, proper voice leading and inversions for ease of movement. Appropriate accompaniment styles must be used.
 - Copies of four (4) melodies are on reserve in the Music/Dance Library under “Fisher—KSP Exam—Melodies for Harmonization/Transposition—Bachelor of Arts Degree.” Students must prepare all melodies first in the original keys as well as the indicated keys for transposition. Always use the indicated accompaniment styles, afterbeats, etc.
 - Additional melodies to be harmonized AND transposed AT SIGHT will be provided during the examination.
- 4 . Prepared Solo Repertoire (Must be approved by Dr. Fisher prior to exam.)

CORE THEORY/DICTATION & SIGHT SINGING REQUIREMENTS FOR ALL MUSIC MAJORS

1. A minimum grade of C in any course in the Theory and Dictation/Sight singing freshman/sophomore sequence (MUS 1010-1040, 2010-2040) is required for advancement to the next course in the sequence. A student with a grade of C- may take a proficiency exam at the beginning of the next semester; a grade of C or better on the proficiency exam will allow the student to continue in the sequence.

Only students in good standing have the option of taking the proficiency exam to advance to the next course in the sequence after receiving a grade of C-. A student in good standing will have good attendance, turned in all homework, and have taken all exams. Therefore, if excessive absences (non-excused, non-medical absences), missed homework assignments, or missed quizzes and exams lowered the grade to C-, then a student is not eligible to take the proficiency exam.

2. A student is allowed to attempt any of the core theory or dictation/sight singing courses (MUS 1010-1040, 2010-2040) a maximum of three times. A proficiency examination or academic review counts as one of the three times.

ONLINE COURSE TRANSFER POLICY

Prior approval must be obtained in order for online music theory, aural skills, or music history courses to be transferred from another institution. The student will provide a syllabus for the course and meet with the Associate Director, who in consultation with School of Music faculty will determine if the course meets the objectives of the course offering at Ohio University.

ENTRANCE AUDITION, JURY, APPLIED LESSONS, RECITAL, AND PERFORMANCE LAB PERFORMING REQUIREMENTS

Entrance Audition

1. Music majors must audition on their major instrument as part of the admission process. If the minimal entrance standard is not demonstrated, the student may be assigned provisional status in their degree program. The student may begin the normal curriculum but must take a jury at the end of each semester until Sophomore Level is achieved in their primary applied area by passing the sophomore qualifying jury, which shall be attempted at the end of the freshman year or 2nd semester of study. Information on secondary instrument requirements will be found under "Area of Concentration Requirements."

Students who leave music degree programs by changing majors or transferring to another university must re-audition for admission and placement if they later desire to continue a music degree at Ohio University. The faculty in the appropriate division will decide on a case-by-case basis if a re-audition will be required for a student who leaves a music degree program for other reasons such as financial, medical, or military service.

Jury Regulations

1. A minimum of two juries per year are required until applied music requirements are met. One jury per year is required of secondaries, students who have completed applied music requirements, and non-majors. Non-majors may take juries based on the direction of the applied faculty member. Individual applied areas may have more specific requirements and guidelines; contact the appropriate area chair or applied faculty for more information.
2. The juries at the end of the student's freshman and sophomore years of applied study will be qualifying juries. A student must pass the sophomore qualifying jury to achieve Sophomore Level in applied study, and must pass the junior qualifying jury to achieve Junior Level in applied study. Music Education, Music Therapy, and Composition majors must also pass a senior qualifying jury to achieve Senior Level in applied study. Performance of a non-degree recital or half recital may fulfill a qualifying jury requirement, but students may need to fulfill additional requirements as determined by each division.
3. Qualifying jury results will be determined by the faculty present at the jury. The possible results are:
 - A. Pass:
Performance level expected of every student.
 - B. Pass with Distinction:
Outstanding performance, far above average.
 - C. Pass with Reservations:
Minimally passing; displays weaknesses that must be improved before the next qualifying jury.
 - D. Held:
Unsatisfactory performance, below the level needed to pass for the first attempt at the qualifying jury. The student will receive a written statement of required improvements necessary for passing the second attempt. *Any student held on their sophomore, junior, or senior qualifying jury must make a second attempt to pass that qualifying jury the next semester.*
 - E. Fail:

Unsatisfactory performance for the second consecutive attempt at the qualifying jury. The student is not allowed to continue in their music degree program.

4. If a student does not demonstrate satisfactory achievement in a non-qualifying jury, a letter from the Associate Director of the School of Music will be sent to the student notifying them that the jury was unsatisfactory and did not demonstrate adequate progress towards the requirements expected in the upcoming qualifying jury.
5. Music majors who do not pass sophomore, junior, or senior qualifying juries for two consecutive semesters will be denied further study in their music degree program. Following the second denial, a minimum of one semester must elapse before a student can request a jury hearing for reinstatement. The student must then pass the appropriate qualifying jury level to continue study in their degree program.
6. Students should attempt their next qualifying jury no sooner than the second semester after their previous passed qualifying jury. Exceptions must be approved by the appropriate applied division.
7. The length and content of the jury will be determined by the faculty of each division.

Applied Lesson Enrollment/Attendance: *See “Credit Policies” on this website**

1. Students are required to enroll in applied lessons every semester on the major instrument/voice until all applied requirements have been completed.
2. Lessons missed by the teacher will be re-scheduled.
3. Lessons missed for reasons beyond the control of the student (such as participation in university sponsored activities, serious illness, or family emergency) will be rescheduled by the teacher. The teacher must be notified of these absences in advance.

Recital and Performance Lab Requirements and Regulations:

1. All performance majors must enroll for and present the minimum of a half-recital (one hour credit) during the junior year and a full recital (three hours credit) the senior year.
2. Students presenting an elective recital may enroll for one hour of credit.
3. Piano performance majors with an emphasis in pedagogy are only required to present a senior recital.
4. Students majoring in Music Education and Music Therapy are required to perform a minimum of four times in Performance Laboratory (MUS 1090), School of Music sanctioned solo or chamber music, or divisional recitals. Divisions are the entire applied studios of the voice, keyboard, string, woodwind, brass or percussion areas. Two of these

performances may be in a small ensemble, where suitable to the performance medium, and the other two must be solo performances.

Performances within large, like-instrument ensembles, such as Clarinet Choir or Trumpet Ensemble, do not count towards the performance requirement. The applied instructor will decide if a performance counts towards the performance requirement. In the case of pianists, the two performances may be in accompanying. Music Education and Music Therapy students may elect to present a half-recital. This option may be substituted for three of the four PL 1090 appearances.

Students majoring in the BA in Music are required to perform a minimum of two times in Performance Laboratory MUS1090 (PL90), School of Music sanctioned solo or chamber music, or divisional recitals. Divisions are the entire applied studios of the voice, keyboard, string, woodwind, brass or percussion areas.

5. A student must be enrolled in applied music and have the approval of the instructor to present a recital or perform on a PL.
6. Students are not to request faculty to perform on their recital except in unusual cases.

Recital Approval Procedures – New Online Process Fall 2020

Step 1- Student fills out Student Recital Request

-once they fill this out the form is set to automatically email their applied teacher the summary and the Applied Professor Student Recital Request Approval. Their pianist will receive the summary and the Pianist Student Recital Request Approval

Step 2- Student fills out Student Recital/Hearing Program Approval

-once they fill this out the form is set to automatically email their hearing committee the summary and the Hearing Committee Approval Form.

Step 3- Student fills out Recital Stage Set-up & Fee Payment

-the stage set-up sheet will be posted on the site for download

Step 4- Student fills out Student Recital Program Form

Step 5- Final Step! Student fills out Solo Student Recital Checklist OR Joint Student Recital Checklist.

This step is just to make sure they've completed all the necessary forms.

1. The student recital application process (including information on policies, scheduling, and fees) is managed by Joshua Boyer (boyerj1@ohio.edu).
2. All students presenting a recital must have the approval of their applied teacher. A recital hearing for every undergraduate or graduate student solo recital, degree or non-degree, must be performed for a faculty committee to determine if the recital can be presented. The entire recital, including chamber repertoire, shall be prepared for the hearing. The

hearing **shall occur at least two weeks prior** to the scheduled performance. Under extenuating circumstances a hearing may occur within the two week time period, but a hearing cannot occur less than one week before the recital.

3. The recital hearing committee will consist of at least three faculty members, preferably from the division, which shall include the student's applied teacher. There is no required faculty committee or decision for the recital performance, but the applied teacher, in consultation with the division, has the right to determine whether the recital is performed at an acceptable level to fulfill the requirement for the degree program.
4. The recital program, as it is to be printed, and fees must be submitted no less than two (2) weeks before the performance.
5. Failure to submit the required Recital Fee or Recital Program ten (10) days prior to the date of the recital may result in the cancellation of the recital.
6. A student failing to perform a recital on the date scheduled must have permission of the division to re-schedule the recital. A new application process is necessary.
7. The recital must be given during the regular academic year, August through May. No recitals can be scheduled after the final Friday of regular classes during any semester.
8. Recitals are scheduled using a priority scheduling system. All graduate degree recitals receive first priority, followed by undergraduate degree recitals. Non-degree recitals are scheduled after the closing dates for all degree-required recitals.

GUIDELINES FOR USE OF THE RECITAL HALL

1. Degree and Non-Degree Recitals (Preparation time for hearing and recital)
Winds, Strings, Voice, Keyboard Four (4) hours
Percussion Eight (8) hours
2. PL's, Division Recitals, Master Classes, Auditions
(Preparation time) One (1) hour
3. Student Soloist Competition (Preparation time for prelims and finals)
Winds, Strings, Voice Two (2) hours
Keyboard, Percussion Four (4) hours
4. Lessons held in the recital hall are counted in the allowable preparation time.
5. All recital hall reservations, including lessons, are to be scheduled with Joshua Boyer (boyerj1@ohio.edu)
6. All reservations outside of normal office hours (M-F, 8:00 a.m. – 5:00 p.m.) require a Recital Hall Reservation Pass from Joshua Boyer, and must be presented to any faculty or staff member upon request. Students with after-hour hall reservations may retrieve the key to the hall from the Music & Dance Library, but only with a valid Recital Hall Reservation Pass.
*NOTE: Faculty-supervised rehearsals outside of the business day do not require a Reservation Card.

STUDENT GRIEVANCE PROCEDURE

1. Any student with a grievance should attempt to settle the issue directly with the faculty member involved.
2. Should the student feel that a satisfactory disposition of the problem was not received, the student should then discuss the problem with the Division Chair or Area Coordinator.
3. Should the student still feel that a satisfactory disposition of the problem was not received, the School of Music Academic Concerns Committee will consider the student's grievance. In the student's absence, the committee will discuss and make written recommendations to the student involved (a copy being kept on file for any further reference.)
4. Should the student still feel that the grievance is valid and that the decision rendered by the SGC committee is an unsatisfactory one, the grievance may be taken directly to the Director of the School of Music. (The Academic Concerns Committee will make available a copy of its recommendations to the Director for informational purposes.)
5. Should the student be dissatisfied with the result of meeting with the Director of the School of Music, the student may appeal to the Dean of the College of Fine Arts (or the Dean's designated representative).

The University Ombudsperson

The University Ombudsperson's primary responsibility is to assist students and other members of the University community in expediting settlement of complaints and grievances. School of Music students who have a grievance may contact the University Ombudsperson at any step in the above process.

II. AREA OF CONCENTRATION REQUIREMENTS

INSTRUMENTAL PERFORMANCE (BM 5053)

Audition

Students auditioning to major in Instrumental Performance must be fully admitted or assigned provisional status to enter this program.

Applied Level and Qualifying Juries

1. Performance majors must first attain Junior Level in their applied area by passing the Sophomore and Junior Qualifying Juries and then complete Junior and Senior recital requirements to be eligible for graduation. Students are required to enroll in applied lessons every semester on the major instrument/voice until all applied requirements have been completed.
2. Each division has specific requirements for advancement to the junior level. The requirements are available from the studio teachers.

Keyboard Skills Requirement

Successful completion of keyboard skills as outlined in this Handbook is required of all performance majors. (see Keyboard Skills Proficiency Requirements)

Recitals (See Recital Approval Procedures)

1. A minimum of a half recital is required the junior year (MUS 4940 - 1 credit) and a full recital is required the senior year (MUS 4941 - 3 credits). A junior degree recital may not be performed until Junior Level in the student's applied area is achieved. A junior degree recital cannot be performed until the student has successfully completed MUS 2020, MUS 2040, and MUS 1250. A senior recital cannot be performed until the student has successfully completed MUS 2020 and MUS 2040.
2. Piano performance majors with an emphasis in pedagogy are only required to present a senior recital.

Ensemble Performance Requirements for Performance Majors

1. Every full-time undergraduate performance major must perform in a major ensemble on their principal instrument/voice each semester in residence.

2. Keyboard majors, when not participating on the principal instrument, may elect ensembles as outlined below.
3. Voice majors must perform in either University Singers or Choral Union for 7 semesters, and in addition must perform in Opera Theater for a minimum of 2 semesters.
4. Scholarship students may be assigned to specific ensemble(s) when necessary to maintain balance within the ensemble.

Ensembles that fulfill the Performance Requirement:

Principal Instrument	Ensemble
Strings	Symphony Orchestra
Wind/Brass/Percussion	Jazz Ensemble I* Symphonic Band Symphony Orchestra Wind Symphony
Voice	Choral Union Opera Theater** Singing Men of Ohio* University Singers Women's Ensemble*

*Up to two semesters may be counted toward the major ensemble requirement, with permission from the ensemble director, once junior applied level has been attained.

**With permission of the Director of Opera, the Chair of the Voice Division, and the Director of Choral Studies, a student performing a major role may substitute Opera Theater for the choral ensemble requirement. Requests for this alternative must be addressed to the Associate Director of the School of Music.

In order to maintain good vocal health and development, voice students are discouraged from participating in more than two ensembles each semester.

For students whose principal instrument is voice, choral ensemble placement is determined following a required semesterly placement hearing and by the choral faculty, in consultation with the student, their academic advisor, and their applied voice teacher (if the student is enrolled in applied voice study).

Piano/Organ	Choral Union Jazz Ensemble Opera Theater** (see above) Singing Men of Ohio Symphonic Band
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Symphony Orchestra
University Singers
Wind Symphony
Women's Ensemble

Requirements in Applied Study for Performance Majors

Students are required to enroll in applied lessons every semester on their major instrument/voice.

Studio Assignments (Voice and Piano)

Students who feel that it is in their best interests to change applied teachers will be allowed to do so provided they discuss the proposed change with both their current teacher and their proposed new teacher.

Chamber Music

Students whose principal instrument is double bass may use MUS 2550 Section 103 or 104 Jazz Combo as a suitable ensemble to meet the chamber music requirement for the Instrumental Performance major.

VOICE PERFORMANCE (BM 5101)

This degree requires completion of all BM 5053 (Instrumental Performance) requirements, plus the following:

1. Diction for Singers, MUS 3750, 3751, 3752 & 3753 – English, Italian, German, and French
2. Solo Repertoire (2 semesters) – French/ British, German/American
3. Vocal Pedagogy (1 semester)
4. Class Piano MUS 3590 & 3600
5. Opera Literature MUS 4215
6. Foreign Language Study: Two semesters of one foreign language (Italian, French, or German):
ITAL 1110 & 1120, or FR 1110 & 1120, or GER 1110 & 1120.

MUSIC EDUCATION
Choral Emphasis (BM 5106)
Instrumental Emphasis (BM 5107)

Teaching Emphasis
Major and Secondary Instruments

1. Each entering music education student must declare a teaching emphasis, either choral or instrumental. In addition, each student must declare a major and secondary instrument as follows:
 - a) Choral Emphasis (BM5106) - Major instrument may be voice, piano or organ. Students who have voice as the major instrument must elect piano as their secondary instrument. Students who have piano or organ as the major instrument must elect voice as their second instrument.
 - b) Instrumental Emphasis (BM5107) - Major instrument must be a band or orchestra instrument, piano or organ. Those students who have a band or orchestra instrument as a major instrument must elect piano as their secondary instrument. Those students who have piano or organ as their major instrument must elect a band or orchestra instrument as their second instrument.

Entrance Audition Requirements for Music Education

1. All entering music students must audition on their major instrument (or voice) as an admission requirement.
2. Choral emphasis students whose major instrument is voice must also audition on piano. Entering freshmen are expected to perform on piano at a level equal to students who have completed one year of class piano (MUS 1420). If the student does not audition at this level, the student will receive an appropriate class piano assignment.
3. Choral emphasis students whose major instrument is piano or organ must also audition on voice. Entering freshmen (choral emphasis, piano or organ major) are expected to perform at a level equal to students who have completed one year of class voice (MUS 1470). If the student does not audition at this level, the student will receive an appropriate class voice assignment.
4. Instrumental emphasis students whose major instrument is piano must also audition on their second instrument, a selected band or orchestra instrument. Entering freshmen (instrumental emphasis, piano major) must successfully audition on a secondary instrument. Requirements for secondary instruments should be obtained from the respective division.

Qualifying Jury and Applied Level Requirements, Instrumental Emphasis

1. Major instrument: Attainment of Senior Level in the primary applied area by successful completion of all qualifying juries. Students are required to enroll in applied lessons every semester on the major instrument/voice until all applied requirements have been completed.
2. Secondary instrument: If major instrument is a band or orchestra instrument, one of the following:
 - a. completion of MUS 2420 with minimum grade of B
 - b. completion of MUS 2420 with a passing grade below B and successful completion of the Keyboard Skills Proficiency Exam
3. If major instrument is Piano: Attainment of Junior Level in an applied area on a band or orchestra instrument by successful completion of sophomore and junior qualifying juries.

Qualifying Jury and Applied Level Requirements, Choral Emphasis

1. Major instrument: Senior Level in the primary applied area by successful completion of sophomore, junior, and senior qualifying juries (and completion of Keyboard Skills Proficiency if major instrument is piano/organ).
2. Secondary instrument: If major instrument is Voice, one of the following:
 - a. complete MUS 2420 with minimum grade of B
 - b. complete MUS 2420 with a passing grade below B and Keyboard Skills Proficiency
 - c. attainment of piano classification 10 and Keyboard Skills Proficiency
3. If major instrument is Piano or Organ: Attainment of Junior Level in voice by successful completion of sophomore and junior qualifying juries.

Keyboard Skills Requirement

Successful completion of Keyboard Skills as outlined above under “Keyboard Requirements for Music Majors” is required of all music education majors. This requirement must be met prior to professional internship.

Voice Skills Proficiency, Instrumental Emphasis

Music Education Majors with Instrumental Emphasis must complete class voice (MUS 1470) with a minimum grade of C.

PL-90 Performance Requirements

Students majoring in music education are required to perform a minimum of four times in Performance Laboratory MUS1090, School of Music sanctioned solo or chamber music, or divisional recitals. Please see complete requirements above under “Recital and Performance Lab Requirements and Regulations.”

Ensemble Performance Requirements for Music Education Majors

1. Every full-time undergraduate music education major must perform in a major ensemble on his or her principal instrument/voice each semester in residence except during student teaching. (The following are not considered principal instruments for meeting the ensemble requirement: sousaphone, mellophone, marching baritone or marching percussion.)
2. Students whose principal instrument is piano or organ must perform in an ensemble on their secondary instrument/voice when not participating in an ensemble on keyboard.
3. Scholarship students may be assigned to specific ensemble(s) when necessary to maintain balance within the ensemble - even if ensemble or applied requirements have been completed.

Principal Instrument

Strings

Major Ensemble

Symphony Orchestra

Wind/Brass/Drum/Percussion

Jazz Ensemble I*

Symphonic Band

Symphony Orchestra

Wind Symphony

Voice

Choral Union

Opera Theater**

Singing Men of Ohio*

University Singers

Women’s Ensemble*

*Up to two semesters may be counted toward the major ensemble requirement, with permission from the ensemble director, once junior applied level has been attained.

**With permission of the Director of Opera, the Chair of the Voice Division, and the Director of Choral Studies, a student performing a major role may substitute Opera Theater for the choral ensemble requirement. Requests for this alternative must be addressed to the Associate Director of the School of Music.

In order to maintain good vocal health and development, voice students are discouraged from participating in more than two ensembles each semester.

For students whose principal instrument is voice, choral ensemble placement is determined following a required semesterly placement hearing and by the choral faculty, in consultation with the student, their academic advisor, and their applied voice teacher (if the student is enrolled in applied voice study).

Principal Instrument

Piano/Organ

Major Ensemble

Symphony Orchestra

Wind Symphony

Symphonic Band

University Singers

Choral Union

Opera Theater** (*see above*)

Jazz Ensemble

Singing Men

Women's Ensemble

Specific Ensemble Performance Requirements: Choral Music Education Majors

1. For Choral Music Education majors with voice as their principal instrument, 6 semesters must be in a SATB chorus, preferably University Singers.
2. Choral Music Education majors whose principal instrument is piano or organ must perform in one of the following ensembles on voice when not participating in an ensemble on keyboard: Choral Union, Opera Theater** (*see above*), Singing Men of Ohio, University Singers, or Women's Ensemble.

Specific Ensemble Performance Requirements: Music Education Majors with Piano as Principal Instrument

Music Education majors whose principal instrument is piano or organ must perform in one of the following ensembles on their secondary instrument when not participating on keyboard: Jazz Ensemble, Symphonic Band, Symphony Orchestra, or Wind Symphony.

Requirements in Applied Study for Music Education Students

Students are required to enroll in applied lessons every semester on their major instrument/voice until they have attained Senior Level in their applied area and all performance requirements have been completed.

College of Education Requirements for Music Education Majors

1. Admission to Professional Education - Application for admission to Professional Education is generally made *during the sophomore year*. See requirements given in the Undergraduate Catalog under College of Education.
2. Admission to Advanced Standing in Professional Education - Application for admission to advanced standing in professional education is generally made during the *first semester of the junior year*. See requirements given in the Undergraduate Catalog under College of Education.
3. Professional Internship - Application for student teaching should be submitted to the Office of the Director of Field Experiences, College of Education, not later than *October 1st preceding the academic year in which a student teaching assignment is desired*. All courses must be completed before beginning the Professional Internship experience.

School of Music Reviews and Retention

The Music Education faculty may review the work of each student in Music Education in the School of Music at least once a year. After each review, the student will be notified of the faculty's assessment of their program. The notice will be commendation, warning, or denial of further registration as a degree candidate in Music Education. In the event of denial, the student is still free, if qualified, to apply for transfer to another degree program in the School of Music.

Music education students must successfully complete all required music education courses with a minimum grade of C in each course. No music education courses may be repeated more than once, and students failing to achieve a C in a repeated music education course will be denied further study in music education.

Junior Standing in Music Education

Students should apply for Junior Standing in Music Education during the *second semester of Sophomore year*. In order to begin the process, the candidate must complete and submit an application for the Junior Standing to the Chair of Music Education. Application forms are available in the School of Music Office (Glidden 440).

Students must be admitted to junior standing in music education prior to taking any of the following courses:

MUS 3631, 3641, 3665, 3661, 4000, 4210, 4560, 4561, 4640, 4650

Full Junior Standing in Music Education includes:

1. Admission to Professional Education in the College of Education
2. A composite ACT score of ≥ 21 , or composite SAT score of ≥ 990 , or successful completion of Praxis Core Academic Skills Examination
3. Completion of four semesters of theory with a minimum grade of C in each course
4. Completion of MUS 2420 (Class Piano IV)
5. Attainment of Junior Standing in the applied area of their major instrument
(Students may be provisionally admitted before they achieve Junior Level in their applied area, but must attain Junior Level by the end of the next semester - normally fall semester of the junior year - to be fully admitted to Junior Standing in Music Education.)
6. Completion of four semesters of Performance Lab (PL1090) requirement
7. Submission of a recommendation form from applied instructor
8. Successful completion of the Music Education Junior Review

The Music Education Junior Review (MEJR) is the process by which the music education faculty will assess the candidate's readiness for junior level study in music education. The review will be scheduled during finals week of each semester. The MEJR consists of the following components:

I. Electronic Portfolio & Documentation of Progress

Using Weebly (www.weebly.com) or a similar online website template, create an electronic portfolio you will continue to develop until your professional internship and job search. By the time of your Music Education Junior Review, your website must include the following:

1. A statement of your career goals in Music Education including a description of where you see yourself five years after graduation.
2. Evidence of your work with children in some capacity (band camps, summer camp, church camp, YMCA, athletic teams, private lessons, etc.). This can include video, photos, letters, or documentation of your involvement.
3. Evidence of your professional development through participation in C-NAfME, ACDA, attendance at workshops or conferences. This can include photos, membership cards, or documentation of your involvement.

II. Musicianship Check

1. Sing a cappella in a range that is comfortable for your voice, demonstrating accurate pitch and rhythm:
 - a. A major scale ascending and descending on solfege syllables
 - b. A natural minor scale ascending and descending using do-based minor solfege
 - c. At least 16 measures of a standard patriotic or folk song
2. Play on piano a recent assignment or playing test from your class piano course that demonstrates fluid, two-hand piano technique

III. Communication Skills

1. Present a brief, auto-biographical speech about your musical background, philosophy, and career goals. Include answers to the following questions:
 - a. Why do I want to teach?
 - b. What are my career goals?
 - c. What experience do I have working with children?
 - d. What are my strengths and weaknesses as a potential music teacher?
2. Sit for an interview with the music education faculty about your academic progress, your professional development, and your future goals.

MUSIC THERAPY (BM 5115)

Requirements in Applied Music

1. Major instrument: Attainment of Senior Level in the primary applied area by successful completion of sophomore, junior and senior qualifying juries. Students are required to enroll in applied lessons every semester for a minimum of 2 credit hours each semester on the major instrument/voice until all applied requirements have been completed. Students need to consult with their applied professor regarding performance requirements on the major instrument.
2. Secondary instrument: In addition to piano course requirements, demonstration of acceptable competency on piano (Keyboard Skills Proficiency (KSP) or MUS 3600 and KSP). Continued demonstration of these competencies is expected throughout practicum placements. Students who do not maintain skills following proficiency exams may be required to retest before advancing in practicum or to internship.
3. In addition to voice course requirements, demonstration of acceptable competency on voice (completion of MUS 1480 and passing of the Vocal Skills Proficiency (VSP) exam). Continued demonstration of these competencies is expected throughout practicum placements. Students who do not maintain skills following proficiency exams may be required to retest before advancing in practicum or to internship.
4. Demonstration of acceptable competency on guitar by passing MUS 1650 and MUS 1660 with a “B” or better and passing of the Guitar Skills Proficiency (GSP). Continued demonstration of these competencies is expected throughout practicum placements. Students who do not maintain skills following proficiency exams may be required to retest before advancing in practicum or to internship.

Ensemble Performance Requirements for Music Therapy Majors

1. Every music therapy major must perform in one of the ensembles listed below on their principal instrument/voice each semester in residence, including at least one semester in a vocal performance group. After completing required applied instrumental requirements, a student may seek permission from a studio faculty to replace an instrumental ensemble with vocal ensemble.
2. Students having piano or keyboard as the principal instrument, when not participating in an ensemble on keyboard, may elect ensembles as outlined below.
3. Scholarship students may be assigned to specific ensemble(s) when necessary to maintain balance within the ensemble - even if ensemble or applied requirements have been completed.

Principal Instrument	Ensemble
Strings	Symphony Orchestra
Wind/Brass/Percussion	Jazz Ensemble I* Symphonic Band Symphony Orchestra Wind Symphony
Voice	Choral Union Opera Theater** Singing Men of Ohio* University Singers Women's Ensemble*
Piano/Organ	Choral Union Jazz Ensemble I, II Opera Theater** Singing Men of Ohio Symphonic Band Symphony Orchestra Wind Symphony University Singers Women's Ensemble

*Up to two semesters may be counted toward the major ensemble requirement, with permission from the ensemble director, once junior applied level has been attained.

**With permission of the Director of Opera Theatre, the Chair of the Voice Division, and the Director of Choral Activities, a student performing a major role may count Opera Theater toward the ensemble requirement. Requests for this alternative must be addressed to the Associate Director of the School of Music.

In order to maintain good vocal health and development, voice students are discouraged from participating in more than two ensembles each semester.

For students whose principal instrument is voice, choral ensemble placement is determined following a required semesterly placement hearing and by the choral faculty, in consultation with the student, their academic advisor, and their applied voice teacher (if the student is enrolled in applied voice study).

PL-90 Performance Requirements for Music Therapy Majors

Students majoring in Music Therapy are required to perform a minimum of four times in Performance Laboratory MUS 1090 (PL90), School of Music sanctioned solo or chamber music, or divisional recitals. Please see complete requirements under "Recital Performance Requirements and Regulations."

Guitar Skills Proficiency (GSP) Exam for Music Therapy Majors

The purpose of the Guitar Skills Proficiency Exam for Music Therapy Majors is to test the student's ability to perform functional musical tasks frequently used in clinical practice. The requirements for each skill area are described below.

1. Perform a memorized song.

Perform a song of your choosing from memory. Please select a song that would be useful in a clinical setting and prepare as you would for a song-leading situation. Song selections must contain all of the following criteria: at least 3 chords, 2 verses of lyrics, and an introduction and ending. Expectations for successful completion of section 1 include: having your guitar in tune, playing the accompaniment in time WITHOUT looking at your hands, and singing in time and in tune while accompanying yourself.

2. Demonstrate a variety of strumming and picking patterns.

Demonstrate your knowledge of various accompaniment patterns by preparing examples for each of the following meters and styles: calypso, boom/chuck, shuffle, strumming in 3/4, strumming in 6/8, and fingerpicking in 4/4, 3/4 and 6/8. This is a total of eight examples. The guitar professor will provide you with an additional handout for suggested songs. One verse and/or chorus of each song will be sufficient for demonstration. Again, be prepared to sing as you play.

3. Determine the harmonic structure of a song and create an accompaniment by ear.

You will choose two songs from a selection of familiar songs provided by the professor. Only lyrics will be provided – no chord symbols. You will then have 30 minutes in which to determine the basic harmonic structure of the song by ear and create an appropriate accompaniment for each song. You will then perform both songs. The songs should be in an appropriate key for your vocal range and may be transposed as needed.

4. Transposition

You will transpose one of the songs from section 3 into three keys. One key will be a “guitar friendly” key, the second will be a key that will require the use of barre chords, and the third will require you to demonstrate how to use a capo to change key. For example, if the song was originally in G major, the professor may ask you to transpose the song first to E major, then to F major where at least 2 barre chords are necessary and finally to use a capo to play the song in A-flat major. Note that there is more than one way to correctly play the last two examples.

The GSP exam may be completed in more than one attempt if necessary. All sections must be passed by the end of the sophomore year to be considered for junior standing. Specific exam dates will be posted each semester. Dates may also be scheduled by appointment at the professor's convenience.

Vocal Skills Proficiency (VSP) Exam for Music Therapy Majors

1. Perform one song from memory with piano accompaniment. Your song must be from the standard musical theater or art song literature. You must provide your own accompanist; you may not accompany yourself. It is recommended that the song be chosen from the class voice textbook, *The Singing Book, 3rd Edition*, or one that is approved by the examiner. Any song from pp. 144–255 of *The Singing Book, 3rd Edition* is acceptable.
2. Improvise a vocal melody to 12-bar blues accompaniment in a variety of keys (at least 3) and tempos (fast, medium, slow). You can use a prepared text or scat singing. You must improvise a different melody for each repetition. You may accompany yourself at the piano or on ukulele or guitar, or you may use pre-recorded accompaniment tracks approved by the examiner. The important aspect of this element is improvisation, not singing the same musical phrases in each repetition.
3. Sing the opening phrase of two songs as assigned by the examiner in several different keys. Focus should be on finding the starting pitches accurately and quickly with and/or without musical introduction.
4. Demonstrate an ease of singing in the lower and middle registers while vocalizing with the aid of the examiner. *This element is not required for students whose primary instrument is voice.*
5. Improvise a vocal melody to a short text provided by the examiner. You may add a clapping rhythmic pattern if you choose. Your improvised melody must be quickly learnable for the client; monotone singing is not acceptable. This is an "on-the-spot" element; the student will not know the text before the exam. An example of a short text is: *Eyes on me, let's get ready to sing.*
6. Accompany yourself on the piano, ukulele or guitar. You can choose one of the following songs; they are all in *The Singing Book, 3rd Edition*. You must be able to accompany yourself and sing in two distantly related keys (example: B-flat and E major). You do not need to perform this song from memory.
 - Amazing Grace
 - Scarborough Fair
 - The House of the Rising Sun

NOTES:

- The exam is typically given during Finals Week of each Spring Semester. Signup for the exam via a Google Form will be made available in early spring.
- Please notify Professor Rentz if you are unable to complete the exam at the scheduled time. Makeup exams will be scheduled at the discretion of the examiners.
- Vocal health is of utmost importance; if your voice sounds unhealthy, you will not pass the exam. Private voice lessons with an approved instructor will be recommended.
- The exam may not be attempted more than 3 times.

Experiential Learning, Site Visits, Visiting Artists/Clinicians/Professors, Conference and Special Projects

Students are expected to participate in required off campus experiences and to attend sessions offered by visiting artists, professors and clinicians. Music Therapy majors are encouraged to seek summer experiences whether through employment or volunteer in settings where they can practice skills related to music therapy. Students are also strongly encouraged to be members and take an active part in the service projects of the American Music Therapy Association Students (AMTAS) and to participate in music therapy conferences, and other special projects of the department.

Pre-Clinical Practicum

1. All music therapy undergraduate and graduate students must complete a criminal records background check; state (Ohio) and federal prior to being able to go to practicum sites. This is typically done prior to the Fall semester. Each student will give a copy of the documentation of no criminal history to the Music Therapy clinical coordinator. Students who do not complete this process will not be allowed to complete their practicum class that semester, therefore will need to make it up another semester. This check is required yearly and must be paid for by the student. To initiate this process, the student should go to Bobcat Depot.
2. Students are expected to meet all obligations associated with field training as defined in the undergraduate course catalog. Practicum assignments are arranged by the music therapy faculty in consultation with each facility. Students are expected to arrange their own transportation to the fieldwork sites and field trip locations as needed. Requirements and expectations of practicum fieldwork assignments are clearly outlined in the syllabus for each course.
3. Typically students register for Music 2920, 3920 or 4920 for one credit per semester. In certain circumstances, students may need to take a semester off from the practicum sequence. Students may not have more than one semester off of the practicum sequence and continue in the program without faculty approval.

Junior Standing in Music Therapy

Formal application for Junior Standing must be made during the spring semester of the sophomore year or, in the case of transfer students, students who wish to take junior level music therapy courses. Applications are submitted online. Professors will provide details. Students who do not meet junior standing requirements may not be allowed to take junior level music therapy courses.

Students may be given up to one semester in which to correct any deficiencies for junior standing. This decision is made on an individual basis following a review of the student's academic history by the music therapy faculty. If the deficiencies are not met in that time, the music therapy faculty will then review whether or not the student may continue in the program.

Students will be notified of their junior standing or junior standing with conditions status prior to the beginning of the semester following the junior review.

The criteria, which students must meet by the end of the semester in which they apply, are as follows:

1. Completion of 60 semester hours with a minimum 2.5 cumulative average.
2. Completion of all required freshman and sophomore theory and dictation/sight singing courses.
3. Completion of freshman and sophomore music therapy courses with a grade of “C” or better.
4. Successful completion of a minimum of two sections of the Keyboard Skills Proficiency examination (KSP).
5. Successful completion of the Guitar Skills Proficiency (GSP).
6. Attainment of Sophomore Standing in the applied area of their major instrument. Students may be provisionally admitted before they achieve Junior Level in their applied area, but must attain Junior Level by the end of the next semester (normally fall semester of the year) to be fully admitted to Junior Standing in music therapy.
7. Completion of four semesters of PL1090 requirement.
8. Successful completion of the Voice Skills Proficiency (VSP).
9. Students will complete the professional dispositions evaluation with their application. If there are significant discrepancies between the student’s self-evaluation and the professors’ assessment of the student’s skills, the student may be denied standing.
10. Successful completion of a personal interview if needed (professional dress required) with the Music Therapy faculty.

Senior Standing in Music Therapy

Formal application for Senior Standing must be made during the spring semester of the junior year or, in the case of transfer students, students who wish to take senior level music therapy courses. Applications are submitted online. Professors will provide details. Students who do not meet senior standing requirements may not be allowed to take senior level music therapy courses.

Students may be given up to one semester in which to correct any deficiencies for senior standing. This decision is made on an individual basis following a review of the student's academic history by the music therapy faculty. If the deficiencies are not met in that time, the

student may reapply for senior standing and the music therapy faculty will then review whether or not the student may continue in the program. Students will be notified of their senior standing or senior standing with conditions status prior to the beginning of the semester following the senior review.

Requirements for Senior Standing in Music Therapy

1. Maintain a minimum 2.5 cumulative average.
2. Successfully complete the following:
 - A. All courses in music therapy with grades of “C” or better.
 - B. All requirements regarding major instrument and completion of **all** components (remaining two) of the KSP.
3. Satisfactory performance in all fieldwork assignments during sophomore and junior years observation by the music therapy faculty, and written reports and paperwork submitted by the student.
4. The senior music therapy student will be expected to continue demonstrating competent functional skills in voice, guitar, piano . If competencies decline, retesting of these skills before being allowed to continue in music therapy classes or practicum or to advance to internship may be required.

Retention in the Music Therapy Program

1. Student must maintain 2.5 cumulative average.
2. Students must maintain good grades in music therapy classes, a C or better is the minimal. Two grades of "D" or "F" in one or more music therapy courses may result in dismissal from the program.
3. Students not meeting all admission and retention requirements will be placed on probation for one semester or more. If deficiencies are not addressed during this period, the student may be dismissed from the music therapy program.

Internship Requirements for Music Therapy

1. Each student will begin to compile and/or maintain active internship applications by the end of their Junior year. An internship is typically 6 – 9 months in length.
2. Each student will enroll in the internship class, MUS 4910, during their final semester of their senior year on campus. International students will follow ISFS guidelines for registering for internship.

3. In the final semester on campus, prior to internship, each student will meet with the music therapy faculty for their final evaluation and review their exit evaluation. This evaluation form will document the current status for the student related to the professional competencies as outlined by the American Music Therapy Association (AMTA). It is required by AMTA that this material be sent to the internship site at the beginning of the internship.
4. Students may take up to a one year break following completing their last semester of classes on campus before starting an internship. Any student who has more than a one year break must meet with the music therapy faculty to discuss plans as well as demonstrate functional guitar, piano, and voice skills prior to applying for internships. The faculty will determine if the student is ready to apply for internships at that time and if any requirements need to be met, such as taking music lessons, retaking any courses, etc.
5. Students may register for STDY 0000 during each semester of internship to stay an active OU student and to continue to have access to university resources.
6. Students must maintain health insurance during internship.

Graduation Requirements for Music Therapy

Specific procedures must be followed, and specific requirements be met for graduation.

1. All academic requirements (see undergraduate catalog for entry year for academic requirements), including internship, must be successfully completed.
2. Application for graduation should be made by the university deadline for the semester of graduation.
3. Complete review of the DARS by the School of Music and College of Fine Arts appropriate administration to determine that all requirements have been met for graduation.

COMPOSITION (BM 5105)

Qualifying Jury and Applied Level Requirements

1. Principal instrument: Senior Level in the principal applied area by successful completion of sophomore, junior, and senior qualifying juries. Students are required to enroll in applied lessons every semester on the principal instrument/voice until all applied requirements have been completed.
2. Secondary instrument: If piano is **NOT** your principal instrument, complete Class Piano MUS 1420/1420/2410/2420 **OR** complete four semesters of Applied Piano MUS 3410.

Secondary instrument: If piano **IS** your principal instrument, complete four semesters of applied study on an instrument other than piano, **OR** complete the following instrumental methods courses: MUS 2630/2640/2641/2642.

Keyboard Skills Requirement

Successful completion of Keyboard Skills as outlined in the Handbook is required of all students in Composition.

Ensemble Performance Requirements for Composition Majors

1. Every student is required to participate in a major ensemble on their principal instrument/voice each semester in residence. Students having piano or keyboard as the principal instrument, when not participating in an ensemble on keyboard, may elect ensembles as outlined below.
2. Scholarship students may be assigned to specific ensemble(s) when necessary to maintain balance within the ensemble- even if ensemble or applied requirements have been completed.

Principal Instrument

Strings

Wind/Brass/Percussion

Voice

Ensemble

Symphony Orchestra

Jazz Ensemble*
Symphonic Band
Symphony Orchestra
Wind Symphony

Choral Union
Musical Theater**
Opera Theater**
Singing Men of Ohio*
University Singers
Women's Ensemble*

*Up to two semesters may be counted toward the major ensemble requirement, with permission from either the Director of Bands (instrumental) or the Director of Choral Activities (voice) and the pertinent ensemble director (Jazz, SMO, WE) once junior applied level has been attained.

**With permission of the Chair of the Voice Division, the Director of Choral Activities, and the Director of Opera Theater/Musical Theatre, a student performing in the Opera Theater Chorus/Musical Theater Ensemble may count this toward the ensemble requirement. Requests for this alternative must be addressed to the Associate Director of the School of Music.

In order to maintain good vocal health and development, voice students are discouraged from participating in more than two ensembles each semester.

For students whose principal instrument is voice, choral ensemble placement is determined following a required semesterly placement hearing and by the choral faculty, in consultation with the student, their academic advisor, and their applied voice teacher (if the student is enrolled in applied voice study).

Piano

Choral Union
Jazz Ensemble
Opera Theater** (see above)
Singing Men of Ohio***
Symphonic Band
Symphony Orchestra
University Singers
Wind Symphony
Women's Ensemble***

Organ

University Singers
Choral Union
Singing Men of Ohio***
Women's Ensemble***

***Up to two semesters may be counted toward the major ensemble requirement

Requirements in Applied Study & Composition Lessons for Composition Majors

Students are required to enroll in applied lessons on the major instrument/voice every semester until attainment of Senior Level by successful completion of sophomore, junior, and senior qualifying juries.

Students who are Composition Majors are expected to enroll in MUS 3080 Composition for Non-Majors each semester until they reach Junior standing at which time they will enroll in MUS 3090. MUS 3080 lessons may be taught in either one-on-one or in small groups.

Senior Thesis for Composition Majors (MUS 4950/51)

1. The senior thesis of a composition major (MUS 4950/51) will take the form of a composition determined by the composition instructor (typically, this will be a work for concert band or orchestra though other possibilities exist) and will be subject to an oral review conducted by at least three members of the Academic Studies Area, appointed by the chair of the Academic Studies Area. The review is for the purpose of constructive criticism. The grade for the project will be the sole responsibility of the project advisor.
2. A graduating senior completing a thesis in composition must schedule an oral review at least one week prior to the last day of classes during the semester in which the student expects to graduate. These examinations are given September through April. No senior thesis examinations will be given through the summer. In addition, three copies of the composition must be submitted to the project advisor at least five days prior to the oral examination - these copies to be distributed to the area faculty. The student may also wish to contact members of the committee for their preferences (digital vs. hard copy). A thesis approval form signed by all members of the committee is required for graduation approval.

BACHELOR OF ARTS IN MUSIC (BA 5195)

Qualifying Jury and Applied Level Requirements for B.A. Majors

Major instrument: Attain Junior level on the primary applied instrument/voice by successful completion of sophomore and junior qualifying juries. Students are required to enroll in applied lessons on the major instrument/voice every semester until attainment of Junior Level by successful completion of sophomore and junior qualifying juries.

PL 90 Performance Requirements for B.A. Majors

Students majoring in the BA in Music are required to perform a minimum of two times in Performance Laboratory MUS1090 (PL90), School of Music sanctioned solo or chamber music, or divisional recitals. Please see complete requirements under “Recital Performance Requirements and Regulations.”

Keyboard Skills Requirement

Successful completion of Keyboard Skills as outlined above under “Keyboard Requirements for Music Majors.”

Ensemble Performance Requirements for B.A. Majors

1. Every BA in Music student is required to participate in a major ensemble on their principal instrument/voice for 4 semesters. Students having piano or keyboard as the principal instrument, when not participating in an ensemble on keyboard, may elect ensembles as outlined below.
2. Scholarship students may be assigned to specific ensemble(s) when necessary to maintain balance within the ensemble even if ensemble or applied requirements have been met.

Ensembles that fulfill the Performance Requirement

Principal Instrument	Ensemble
Strings	Symphony Orchestra Jazz Ensemble (guitarists only)
Wind/Brass/Percussion	Jazz Ensemble I* Symphonic Band Symphony Orchestra Wind Symphony
Voice	Choral Union Opera Theater** Singing Men of Ohio* University Singers Women’s Ensemble*

*Up to two semesters may be counted toward the major ensemble requirement, with permission from the ensemble director, once junior applied level has been attained.

**With permission of the Director of Opera/Music Theatre, the Chair of the Voice Division, and the Director of Choral Activities, a student performing a major role may count Opera Theater toward the ensemble requirement. Requests for this alternative must be addressed to the Associate Director of the School of Music.

In order to maintain good vocal health and development, voice students are discouraged from participating in more than two ensembles each semester.

For students whose principal instrument is voice, choral ensemble placement is determined following a required semesterly placement hearing and by the choral faculty, in consultation with the student, their academic advisor, and their applied voice teacher (if the student is enrolled in applied voice study).

Piano

Choral Union
Jazz Ensemble
Opera Theater** (see above)
Symphonic Band
Symphony Orchestra
University Singers
Wind Symphony

Organ

University Singers
Choral Union

PERFORMANCE HONORS INITIATIVE

Intent

- A. To provide special recognition to undergraduate students in music education, music therapy, composition, and BA Music majors who demonstrate outstanding performance accomplishment.
- B. Promote active enthusiasm for artistic growth in performance among School of Music students.
- C. Attract and recognize dedicated and talented musicians who wish to pursue a degree in music other than performance.

Requirements

Selection for the Performance Honors designation is based upon the student's level of performance accomplishments; their applied teacher's written recommendation, performance contributions to the School of Music, and commitment to performing at the highest artistic level.

The student must successfully pass a Performance Honors Recital hearing and present a minimum of a half solo recital. An applied faculty committee will review the student's background and the performance level demonstrated during the recital hearing to determine whether the performance quality warrants the Honors designation. The applicant must be enrolled for applied lessons and be a full-time student at the time of application.

Procedure

- A. This process must be initiated by a nomination from the student's applied teacher, communicated to the performance area chairperson. The student will complete the application and submit it to the performance area chairperson at least one month before the proposed honors recital.
- B. The student requests a letter of recommendation from their applied teacher which is to be submitted directly to the performance studies chairperson prior to the hearing date. It is the responsibility of the student to make certain the applied teacher's recommendation is submitted. No application will be considered without the applied teacher's positive recommendation.
- C. A minimum of two weeks before the scheduled recital and before the date of the School of Music Honors Assembly, a hearing arranged by the student's applied teacher is presented before four of the six applied division chairs and the student's applied teacher. If a division chair is the student's applied teacher, an additional member of the division faculty

will be added to the committee. As a result of a successful hearing, the student will be permitted to perform the recital as a Performance Honors Recital. The student should consult with the Associate Director to enroll in MUS 4942H, Honors Recital, in order for the recital to be included on the transcript.