National Association of Schools of Music

Self-Study

In Format A
Presented for consideration by the
NASM Commission on Accreditation

By
Ohio University
440 Robert Glidden Hall
Athens, OH 45701
740-593-4244
www.ohio.edu/finearts/music

Degrees Submitted for: Renewal of Final Approval for Listing
Bachelor of Music in Composition
Bachelor of Music in Music Education
Bachelor of Music in Music Therapy
Bachelor of Music in Performance
Master of Music in Composition
Master of Music in History and Literature
Master of Music in Music Education
Master of Music in Music Education (Distance Learning)
Master of Music in Music Therapy
Master of Music in Performance
Master of Music in Theory

The School of Music offers the following degree options and seeks Final Approval:
Bachelor of Arts in Music
Performance Certificate (Graduate)

The School of Music offers the following degree options and seeks Renewal of Plan Approval:
Doctor of Philosophy in Interdisciplinary Arts (Music)

The data submitted herewith are certified correct in the best of my knowledge and belief

___________________________  ___________________________
(Date (Signature of Reporting Officer)
Christopher Hayes, Director
(Name and Title of Reporting Officer)
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Section 1. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Music Unit

Ohio University is a public institution of higher education offering general and liberal arts programs, pre-professional and professional training in education and various other fields at both the undergraduate and graduate levels. The mission of Ohio University holds as its central purpose the intellectual and personal development of its students. Distinguished by its rich history, diverse campus, international community, and beautiful Appalachian setting, Ohio University is known as well for its outstanding faculty of accomplished teachers whose research and creative activity advance knowledge across many disciplines.

Ohio University Vision
Ohio University will be the nation’s best transformative learning community where students realize their promise, faculty advance knowledge, staff achieve excellence, and alumni become global leaders.

Ohio University Core Values
Excellence is our hallmark: Outstanding people, ideas, and programs drive our educational mission. Integrity, civility, and diversity define our community: These values guide our leadership in a global society. Stewardship enhances our legacy: As Ohio’s first institution of public higher education, we are mindful of our accountability to the public trust.

College of Fine Arts Mission
The College of Fine Arts advances the arts through innovative creativity and scholarship, and through an engaging and challenging learning environment. To transform society, the College infuses the arts into the core identity of the university and promotes collaborative and interdisciplinary practices. As the most comprehensive artistic and cultural resource in the Ohio Valley, we broadly engage members of the community and region in the arts.

College of Fine Arts Core Values
The arts have transformative power on society and on individual lives. A diversity of arts should be both accessible and challenging.

Traditional and emerging practices should reflect the most rigorous measures of artistic and scholarly production.

Creative processes and the scholarly study of the arts contribute to humanity and produce skills and insights that are transferable to many other areas of knowledge.
Students who study diverse cultures gain a deeper understanding of our changing world.

The vision of the College of Fine Arts is to become an internationally and regionally significant nexus of creativity, scholarship, and learning, by launching innovative, collaborative, and entrepreneurial arts initiatives that reflect a diversity of ideas and cultures.

School of Music Mission
The School of Music is committed to developing confident, creative, and skilled professional musicians. Undergraduate and graduate students are prepared for careers in music education, performance, music therapy, composition, musicology, and music theory. The School of Music provides opportunities for students of all majors to enhance their musical knowledge and skill through participation in a wide variety of academic courses, performance studies, university ensembles, and field experiences. It enriches the cultural life of the university and surrounding region through public performances and educational outreach by its students, faculty, and guest artists. As a vital part of the College of Fine Arts, the School of Music promotes the musical arts within the university, regional, national, and international communities.

Aspirational statement
The School of Music is committed to a quality education focused on preparing students to become dynamic artists in a dynamic society. In addition to a traditional rigorous curriculum, the School will embrace diversity, collaboration, entrepreneurism, innovation, independent learning and critical thinking, with a focus toward engagement in the wider community. To reach this visionary goal, the School recognizes the following areas:

The School’s educational environment continues to focus on the intense individualized relationship, forged between the faculty/mentor and the student. Faculty collegiality and open communication foster awareness of students’ development and progress; we envision continuing this environment in which students are exposed to collaborative, cross-disciplinary, and faculty-student activities (examples include events like Mozart on the Green Festival, faculty chamber music concerts, World Music and Dance Festival, Halloween concerts, and the Summer Music Camp).

We envision a streamlined and robust curriculum that covers foundational skills for music majors, while promoting innovative and cross-disciplinary activities. The curriculum reflects the strengths of the faculty and works to maximize faculty resources. Additionally, the School will continue to develop innovative courses that will be inclusive, accessible, and valuable to a well-rounded university student body.
In order to achieve this vision, the School will need the capital resources to increase scholarships, improve facilities, and support professional activity. A modern, renovated building with increased and technologically up-to-date rehearsal, performance, and classroom spaces is critical to attract more quality students, as well as to accommodate them. Scholarships that are competitive with cohort institutions will allow the School to properly recruit these strong students. Finally, capital support for faculty professional activities, such as for travel and research, will allow the School to gain greater stature, as will sufficient financial support for world-renowned guest artists and scholars. Such capital support will only be possible through an engaged and transparent relationship with administration.

A more integrated relationship with School alumni will also help with recruitment; capital development, and introducing recent graduates to the work and artistic community.

B. Size and Scope

The School has seen a stable student population over the past years with a current total enrollment of 299 graduate and undergraduate students. There have been many changes in the makeup of the School’s faculty since our last reaccreditation, however our total faculty number is the same at 43, with 32 of those being full-time. We currently have searches underway for a tenure-track faculty member in music theory to replace a faculty member who left over the summer. That teaching is now being covered by adjunct instructors. We have a second search underway for a full-time, non-tenure track position in music therapy. This will be a new position and help cover the growing numbers in that degree program.

When considering all degree programs at both the undergraduate and graduate levels, the School has maintained enrollments sufficient to maintain NASM standards. Current populations of students and faculty from all eleven specific degree programs number average approximately 9 to 1 faculty/student ratio. Our largest degree program, the Bachelor of Music in Music Education makes up over 50% of our majors. Our second largest degree program, Music Therapy makes up an additional 26% of our undergraduate student population. These enrollments are in line with our mission and staffing. Recent and projected increases in enrollments in Music Therapy are exciting and will offer new opportunities and challenges as we move forward. (See Management Documents Portfolio, MDP #5.9 for HEADS data)

Continued growth in all degree programs is possible, but would require additional staffing and increases in scholarships and institutional support.
Our facilities are adequate for our program; however, we have a shortage of large rehearsal spaces which impacts our schedule, requiring that no two large ensembles rehearse at the same time. This, coupled with a strict university class scheduling model, can make scheduling difficult for students. Our curriculum supports the following major ensembles: Symphony Orchestra, Wind Symphony, Symphonic Band, University Singers, and Choral Union. Additional ensembles include: Campus Orchestra, University Band, Marching Band, New Music Ensemble, Jazz Ensemble I, Jazz Ensemble II, Opera Theatre, Singing Men of Ohio, Women’s Ensemble, Jazz Combos, chamber music in strings, woodwinds, and brass, and ensembles for each applied studio. Budgets have been established for large and small ensemble music purchases, travel, guest artists, and active recruitment.

Our faculty positions have fluctuated over the past decade both in the number and type of position. Starting around 2008, faculty who left due to retirement or resignation were primarily replaced by non-tenure track faculty. At the highest point, the School had nine such faculty. Over the past three years, we have been able to convert several of these positions back to tenure track and currently have four full-time, non-tenure track faculty. The current faculty makeup is twenty-seven group I (tenure-track), four group II (full-time renewable), one group IV (renewable for three years), eight adjuncts (part-time), and three early-retired faculty who teach one-third of a load per year. The School also employs three staff positions made up of two administrative assistants and one assistant director of bands position.

The applied faculty positions are organized into the following divisions: Brass, Woodwinds, Vocal, Percussion, Piano, and Strings. In addition areas in Conducting, Music Therapy, Performance, Theory, Composition, Music Education, and Graduate Studies are also adequately staffed.

Since our last report, we have lost three staff positions: one administrative assistant, our piano technician, and instrument repair technician. In the last ten years, we also created and lost both a full-time and part-time staff accompanist position. This year we were able to create a new staff position using University funds. The position is an Assistant Director of Athletic Bands, and part of position includes staff work for the School including scheduling and instrument inventory. We also hire thirty graduate assistants per year who are allocated for each instructional area. Those students are given academic duties associated with their stipend.

The Music and Dance Library, which is housed in the School of Music, has a head librarian and staff including full and part-time positions and work-study students. The funding for the library and its staff comes from the central library, not from music funds.
Our ensembles provide varied and excellent opportunities for our music majors, as well as to the University student population as a whole. Additional ensemble offerings are based on opportunity and need. Certain ensembles can serve as major ensembles for a limited number of semesters due to the addition of extended repertoire. These include Jazz Ensemble, Singing Men of Ohio, Opera Theatre, and Women’s Ensemble. Ensemble offerings are available to both undergraduate and graduate students, and to other University students by audition. (MDP #2.1)

The School offers courses appropriate to the study of all degree programs. We operate on a set curricular plan in order to effectively retain and graduate students in a timely manner. Our curriculum at the undergraduate level is set for eight semesters and at the graduate level to four semesters. A proper rotation of course offerings is discussed in all advising sessions and currently available to all students via web site, and in printed materials. All undergraduate students take a common core of courses including music theory/aural skills, class piano, and music history. Students also pass yearly barrier juries in order to continue applied study at the next level. In addition, graduate level courses in the areas listed above are available. In some cases, courses are double listed in order to accommodate both undergraduate and graduate students. Syllabi for these courses outline expectations at the various levels (See Faculty Syllabi).

C. Finances

The School operates on university funds, grants, donations, and interest from endowments. Though we have experienced operational cuts in the past ten years, the School has adequately sustained growth in other areas such as enrollments, faculty lines, equipment purchases, facility upgrades, scholarships, stipends, faculty development, class fees, and capital equipment. We also received one-time grant funds to purchase capital items including $175K for marching band uniforms and accessories and $346K for new marching band instruments.

The university-provided operating budget for our unit is made up from university funds, class fees, instrumental rentals, recital fees, and start-up funds, totaling $113,515. This budget is divided into the following categories: Professional Services (guest artists, piano tech, instrument repair tech), Supplies (office, computer, instructional, movable furniture), Travel & Entertainment (tours, faculty travel, recruiting students, interview faculty/staff, business meetings), Info/Communication (music, printing, copying, mail, phones, advertising, freight), Maintenance/Misc. (repairs, door keys, copiers, rentals, equipment, and facilities). The budget is maintained by the administrative associate in consultation with the School director.
Priorities for the use of these funds are determined by the Director in consultation with faculty representatives.

Faculty have the opportunity to submit proposals for additional funding, including faculty development and travel, technology, and new instruments. In some cases, the College of Fine Arts (COFA) will provide matching funds (particularly for development and travel) and may provide for the entire cost (ex. faculty computer replacement). Some travel and development funding exists for students as well, both through the School and College.

Included in the operating budget listed above are applied lesson fees, ensemble music fees, and some course fees which are assessed each semester. It is those fees, in conjunction with the university funding, that generate revenue sufficient to support the music school, its ensembles, and programs. *(see budget information in MDP #5.1)*

Scholarship funds are provided by the University to attract highly-gifted students to support studios and performance ensembles. These funds come from the College and from interest paid from endowed funds. The total amount of scholarship funds available to the School last spring was $165,960. These funds currently provide assistance to 55 students with amounts ranging from reduced tuition rates to full tuition compensation.

All accounts are evaluated each year, reconciled, and verified at the School, Dean, and Provost levels. Accurate accounting of all revenue and expenditures are reflected through a School spreadsheet which is checked through the College budget assistant.

The College and the School are currently working with outside consultants to develop a strategic plan which will include financial planning and the setting of fiscal priorities for the School. Currently, large financial decisions are discussed by the Faculty Advisory Committee, which acts as an advisory board for the School Director.

**D. Governance and Administration**

The School is under the leadership of a School Director. In addition there is an Associate Director for Academic Affairs and an Assistant Director for Recruitment and Special Events. The Director is appointed by the College Dean for renewable three-year terms. The Director appoints the Associate and Assistant Directors with faculty input and guidance. The Director receives a full reduction in teaching load, the Associate Director receives a 30% reduction, and the Assistant Director receives no teaching load reduction. Both the Associate and Assistant Director receive a stipend with
their positions. The duties of the Director, Associate Director, and Assistant Director are found in *(MDP# 5.20)*. See organizational chart *(MDP #1.7)*

The mission of the Director is to recommend and implement new policies, adhere to existing policies, evaluate faculty/staff, and to support faculty/staff to ensure active and appropriate scholarship and service. In addition, the director helps to enhance teaching through funding, guidance, grant writing, faculty development, mentoring, and scheduling. The Associate Director works to adhere to policies as found within the undergraduate student handbook, advise high need students, to work on curricular development, and to address concerns of the students. The duties of the Assistant Director include facilitating and coordinating recruitment efforts, including special events and our summer music camp. This individual also is the faculty contact to resolve scheduling-related issues. This administrative framework works very well for the School and is evident in our strategic plan, learning objectives, long-term financial and programmatic planning, and recruiting and retention efforts.

The School is structured into four areas: academic studies, graduate studies, professional studies, and performance studies. The chairs of these areas, plus the Associate Director, make up the Faculty Advisory Committee. The Advisory Committee meets on a monthly basis and discusses issues that impact the School. This committee provides the Director with valuable feedback on budget, scheduling, assessment, strategic planning, policies, and some curricular issues. These discussions are shared with faculty in faculty meetings, and area chairs share Advisory Committee discussions with their areas. If issues require an action from full faculty, these become part of our agenda in our monthly School meetings. Within the four areas listed above are eleven divisions: brass, woodwinds, strings, keyboard, percussion, voice, music therapy, music education, music theory, composition, and history. The five area chairs and eleven division heads are appointed by the Director.

Faculty meetings are scheduled monthly, and an agenda is provided prior to meetings. Each meeting provides the opportunity for faculty to raise issues or announcements, and time is available for faculty to share any issues they feel are important. During several meetings per year, the director will invite guests to share information pertaining to the School, its programs, and opportunities for the faculty and students.

The School is organized into several appointed and elected committees. These consist of Promotion and Tenure (P&T), Advisory, Academic Concerns, Curriculum, Development, Enrollment Management, Ensemble Directors, Summer Programs, Graduate Studies, Student Soloist, International Studies, Scholarship, and Technology. Committee memberships and chairs are appointed by the Director except for P&T. P&T members are elected, and the
committee determines its own chair. In addition, the Director appoints appropriate representatives to faculty/staff search committees as positions become available during the academic year. Faculty are either appointed to College-level committees by the Director, or are automatically assigned based on their chairing of a School committee. (MDP #5.3)

The Promotion and Tenure Committee is comprised of five (5) tenured, full-time Professors and/or Associate Professors elected by the faculty no later than the last day of classes of the spring semester each year. The new committee meets and elects a chair by the end of the spring semester. The Director and Associate Director do not serve on the Promotion and Tenure Committee. The committee includes faculty representation by area as follows:

Academic Studies - one (1) member, Performance - two (2) members, Professional Studies - one (1) member, At-Large - one (1) member.

The term of service is three (3) years. In the event that a member of the Promotion/Tenure Committee is unable to complete his/her term, new elections are held to replace that member. The new member serves a full term retroactive to the beginning of that academic year. No member may succeed him/herself before three (3) years have intervened. For each Promotion and Tenure applicant, one student is appointed by the Director of the School of Music, in consultation with the Advisory Committee, for the purpose of collecting and presenting current student feedback to the committee. The P&T committee provides student representatives with written information clearly defining their roles and responsibilities. This committee is responsible for providing all School feedback pertaining to teaching, service, and scholarship to all non-tenured faculty and faculty applying for promotion. It is not necessary for a faculty member to apply for tenure and promotion at the same time; however, it is encouraged. The P&T committee also serves as the evaluation body for every four-year Director Evaluation and peer review. Outcomes and recommendations resulting from the Director’s review are sent to the Dean of the College. The Director review is automatic and conducted during the spring semester of the Director’s fourth year of service and every four years from that point.

The School has an “At Risk” process in place which identifies students who are doing poorly in a class, ensemble, or in applied lessons. Once referred by a faculty member, the student is guided to relevant advisers and resources in order to support academic improvement. The committee charged with monitoring the At Risk process is the Academic Concerns Committee. In addition, this committee handles any grievances filed by students. (MDP #5.8)

See committee chart (MDP #5.3) Curricular changes begin with faculty proposals to the appropriate area, and then are brought to the Curriculum
Committee for discussion and approval. The chair of the School Curriculum Committee sits on the College committee as a voting member. Policies within the School require a full Curriculum Committee vote to pass any curriculum changes to the COFA committee.

The Development Committee is charged with developing new strategies to raise funds for the School. These ideas can be as small as a ticketed performance to as large as a major fundraising campaign. The chair of this committee works closely with the COFA development and marketing staff to ensure that proper University procedures are followed.

The Enrollment Management Committee was established to coordinate recruitment events and activities for the School. This committee manages Experience the Arts day, provides support for honor band, choir, and orchestra weekends, and works with faculty and ensembles who perform in the schools or other recruitment-related events.

The Ensemble Directors Committee is made up of the conductors of all the large ensembles. The committee is charged with leading the scheduling process each year and discussing proposed ensemble trips and events that may cause students to be off campus or miss classes for an on campus event. Because they have the entire calendar picture, they are expected to determine the appropriate ensemble performance schedule each academic year.

The Summer Programs Committee was established to oversee and plan special summer events. These events include, but are not limited to, the Summer Music Camp, Piano Pedagogy Workshop, Movement with Meaning, and Mozart on the Green Festival.

The Graduate Committee meets to discuss issues pertaining to graduate studies, curriculum, graduate assistants, graduate comprehensive exams, and graduate committee assignments. This committee is headed by the chair of the graduate studies area.

The Student Soloist Committee coordinates and manages the annual student soloist competition. The committee hires three outside judges, sets dates for preliminary and final rounds, and runs the finals event.

The International Studies Committee is made up of faculty who have experience and an interest in developing opportunities for faculty or student international travel. It is hoped that the committee will develop new opportunities and provide guidance to those wishing to perform or study overseas.
The Scholarship Committee meets primarily during the spring semester and makes scholarship funding recommendations for worthy students from each applied area. A plan is established to address the needs of the School, future growth predictions, retention of current students, and applicants who may be eligible for academic awards. Once all auditions have been heard, the committee meets and makes recommendations. These recommendations are compiled by the committee chair, and the University sends award letters prior to April 1st.

The Technology Committee is the clearinghouse for requests and information regarding technology needs for the School. The committee helps to determine the distribution of funds and the prioritization of requests from faculty.

E. Faculty and Staff
See faculty vitas in (MDP #5.17)

Qualifications

One of four schools in the College of Fine Arts, the School is a significant part of the vibrant cultural life of the Ohio campus. Our students, faculty, and guest artists present well over 150 concerts annually. A distinguished faculty of 43 professors serves a primarily residential student body of approximately 229 undergraduate and 70 master’s students. The School also houses the Athens Community Music School, which provides lessons, ensembles, and courses to students of all ages from Southeast Ohio. Music students have the opportunity to teach through the ACMS, gaining highly valuable professional experience. School alumni hold prominent teaching and professional positions in a variety of music fields throughout the United States and abroad. The School is committed to a continuing tradition of excellence and to meeting the needs of future generations of students. Ohio University has been a fully accredited member of the National Association of Schools of Music since 1946.

Numbers and Distribution

Performance Studies Area:
Professor Roger Braun, Area Chair

Brass Division:
Dr. Lucas Borges, Assistant Professor, trombone
Professor John Schlabach, Division Chair, Professor, trumpet
Professor C. Scott Smith, Associate Professor, horn
Dr. Jason Smith, Professor, tuba/euphonium

Conducting & Ensembles Division:
Mr. Josh Boyer, Staff, Assistant Director of Bands, University Band
Professor Roger Braun, Professor, Percussion Ensembles
Dr. Lisa Foerster, Assistant Professor, Opera Theater
Dr. Daniel Hall, Assistant Professor, Director of Choral Studies,
  University Singers, Singing Men of Ohio, Choral Conducting
Professor Steven Huang, Associate Professor, Director of Orchestral
  Activities, Symphony Orchestra, Campus Orchestra, New Music
  Ensemble, Orchestral Conducting
Dr. Matthew James, Professor, Jazz Ensemble I
Dr. Paul Mayhew, Assistant Professor, Choral Union, Women's
  Ensemble
Dr. Sean Parsons, Lecturer, Jazz Ensemble II
Dr. Richard Suk, Professor, Associate Director of Bands, Symphony
  Band, Wind Conducting
Dr. Andrew Trachsel, Division Chair, Associate Professor, Director of
  Bands, Wind Symphony, Wind Conducting
Dr. Paschal Younge, Professor, African Ensemble

Keyboard Division:
Dr. Paul Barte, Associate Professor, organ
Professor Gail Berenson, Emeritus Professor, piano
Dr. Christopher Fisher, Division Chair, Associate Professor, piano and
  group piano
Dr. Youmee Kim, Assistant Professor, piano

Percussion Division:
Professor Roger Braun, Division Chair, Head, Performance Area,
  Professor, percussion
Eric Paton, Adjunct Professor, percussion
Ben Ramirez, Adjunct Professor, percussion

String Division:
Dr. Michael Carrera, Associate Professor, cello
Professor Steven Huang, Division Chair, Associate Professor,
  orchestra
Professor Garry Wasserman, Adjunct Professor, double bass
Dr. Dawn Wohn, Assistant Professor, violin/viola

Voice Division:
Professor Kelly Burns, Lecturer, voice
Dr. Lisa Foerster, Assistant Professor, voice/opera
Professor Debra Rentz, Division Chair, Lecturer, voice
Dr. Peter Jarjisian, Early retired professor, voice

Woodwind Division:
Dr. Michele Fiala, Associate Professor, oboe  
Dr. Matthew James, Professor, saxophone  
Dr. Matthew Morris, Lecturer, bassoon  
Dr. Rebecca Rischin, Professor, clarinet  
Professor Alison Brown Sincoff, Division Chair, Associate Professor, flute

**Jazz Studies Division:**  
Professor Roger Braun, Professor, Jazz Percussion Ensemble  
Professor John Horne, Adjunct Professor, Jazz Ensembles and Improvisation  
Dr. Matthew James, Division Chair, Professor, Jazz Ensembles  
Dr. Sean Parsons, Lecturer, Jazz Ensembles, Theory  
Dr. Richard Wetzel, Professor, Jazz History

**Academic Studies Area:**  
Dr. Mark Phillips, Professor, Area Chair

**Composition Division:**  
Professor Andre Gribou, Professor, Composition/History-Literature  
Dr. Mark Phillips, Division Chair, Professor, Composition

**Music History & Literature Division:**  
Dr. Paul Barte, Associate Professor, Music History  
Professor Andre Gribou, Professor, American Popular Music  
Dr. Richard Wetzel, Division Chair, Head, Graduate Studies, Professor, Music History  
Dr. Dora Wilson, Professor, Early retired/Part-time, Music History  
Dr. Paschal Younge, Professor, World Music

**Music Theory Division:**  
Dr. Michele Fiala, Associate Professor, Music Theory  
Professor Andrew Francis, Adjunct Professor, Music Theory  
Dr. Matthew Morris, Lecturer, Music Theory  
Dr. Sean Parsons, Lecturer, Music Theory  
Dr. Allyn Reilly, Emeritus Professor, Music Theory  
Dr. Elaine Ross, Lecturer, Music Theory  
Professor C. Scott Smith, Associate Professor, Music Theory

**Professional Studies Area:**  
Dr. Richard Suk, Area Chair, Professor, Instrumental Music

**Music Education Division:**  
Dr. Joseph Brown, Adjunct, Music Education  
Dr. Dorothy Bryant, Division Chair, Associate Professor Music
Education
Professor Bonnie Hall, Adjunct, Music Education
Dr. Paul Mayhew, Assistant Professor, Choral Music Education
Dr. Richard Suk, Head, Professional Studies Area, Professor, Instrumental Music
Dr. Paschal Younge, Professor, Multicultural Music Education

Music Therapy:
Dr. Laura Brown, Assistant Professor, Music Therapy
Professor Alejandra Ferrer, Adjunct, Music Therapy
Professor Kamile Geist, Division Chair, Associate Professor, Music Therapy

Staff:
Dr. Elizabeth Braun, Director, Athens Community Music School
Joshua Boyer, Assistant Director of Bands
Helen Kasler, Administrative Associate
Barbara Palmer, Administrative Assistant

Music Library:
Sara Harrington, Interim Director

Graduate Assistants:

Full-time- 15-20 hours a week
Jordan Alfredson, orchestra, ensemble office
Alison DuBois, string quartet
Jeremy Harmon, bands
Joseph Kuhlman, bands
Daniel Mullins, string quartet
Judyta Murzyn, saxophone, jazz, MUS 1200
Aleksandra Pereverzeva, string quartet
Alica Silva, string quartet

3/4 Time – 12-15 hours a week
Amber Bruns, theory
Steven Darling, brass area
Amy Dunlap, music therapy
Amy Schaaf, trumpet, OhioBrass
Allegra Sorley, class piano

Half time – 10-12 hours a week
Melissa Brobeck, choral conducting
Maira Cabal, piano
Sarah Casey, flute
Andrew Edelman, percussion  
Anthony Fortuna, bassoon  
Paul Gospodinsky, voice  
Austin Harris, composition  
Ryan Harrison, percussion  
William Holderby, horn  
Ericka Hopkins, voice  
Holly Kessis, piano  
Alex Perkins, voice  
Kevin Reim, oboe  
Malissa Tong, piano  
Jeremiah Umholtz, trombone  
David Wright, music education  
Calvin Yue, clarinet  
Liquang Zhou, piano  

Administration:  
Dr. Christopher Hayes, Director  
Dr. Matthew James, Associate Director  
Dr. Andrew Trachsel, Assistant Director

Appointments, Evaluations, and Advancement

New faculty and staff appointments are made upon the approval of the College Dean. The approval is based on current needs of the School as demonstrated by the staffing plan. Once a position is approved, it is advertised nationally, and a University online employment system is utilized. This system is used for all full-time faculty and staff positions. All information is entered into the system using an assigned position number. Criteria for all positions are outlined in the system and should include (but are not limited to): qualifications, rank, salary, and duties. Additional items such as transcripts, letters of reference, vitae, and performance recordings are usually requested. The Director can also set up qualifying questions that applicants answer during their online application process. Candidates who do not meet the minimum qualifications (such as a terminal degree or significant professional experience) are automatically eliminated from the process.

All visiting and full-time tenure-track searches are managed by search committee. The committee usually consists of five music faculty members. The committee has access to the online applications. Once a short list is created, Skype interviews are conducted to limit the pool for on-campus interviews. All expenses for faculty searches are paid by the School. Interviews are usually for a two-day period, sometimes requiring a third day for travel. While on campus, each candidate meets with the faculty
committee, students, Director, and Dean of the College. Candidates perform a recital and masterclass if they are interviewing for an applied position, or give a presentation and teach a class if they are interviewing for an academic position. After all candidates are interviewed, the search committee presents information to the Director summarizing the strengths and weaknesses of each candidate. All candidates deemed acceptable can be offered the position based on the discretion of the Director. Once a candidate is selected, the hiring must be approved by the Dean, and then by Institutional Equity. When all procedures are complete, an offer can be made. Prior to the offer, a salary range is discussed with the Dean. If the candidate does not accept the offer, the procedure outlined above is repeated until an acceptable candidate accepts the offer. If none of the candidates accept the position, the search is deemed unsuccessful and approval is needed to reopen the search.

During the on-campus interviews, candidates are given the opportunity to discuss promotion and tenure procedures and other pertinent issues related to the position. Once an appointment is made, the candidate receives a letter from the Dean outlining expectations of duties, salary, rank, and any other items negotiated with the offer. The new faculty member is assigned a mentor from the School of Music to assist with assimilation, annual reviews, and the promotion and tenure process.

Part-time faculty positions are categorized as Group III and may be hired without a formal search. These faculty members teach classes and support applied areas within the School.

All full-time faculty participate in evaluations, include Promotion and Tenure evaluations, student evaluations, and FAR (Faculty Annual Report) evaluations. Successful P&T evaluations lead to a tenure decision during the faculty member’s sixth year for all tenure-track positions. Time towards tenure and rank are negotiated at the time of hire. Faculty who receive time toward tenure or rank must fulfill the same criteria of faculty who take all five years. Faculty not successful in obtaining tenure are given a terminal contract for one year. Tenured faculty may apply for promotion to Professor after a minimum of five years as an Associate Professor. Pay increases are established for each promotion. Currently these increases are $6,000 for Associate Professor and $9,000 for Full Professor.

Specific criteria for annual evaluation of faculty are outlined in the FAR document. (MDP 5.6) The FAR is used for annual progress toward tenure letters from the Promotion and Tenure committee, as well as a letter of evaluation from the Director. This process, along with all other P&T processes, are described in the School’s P&T document. These criteria serve as a springboard for faculty completing their annual self-evaluation, which is submitted during the fall semester. First-year faculty are not required to
complete an FAR document and do not receive a letter of evaluation from the Director, or a progress toward tenure letter from the P&T committee.

In addition to teaching, faculty are evaluated in the areas of research/creative activity and service. Criteria are well-established and documented within the School P&T and FAR documents. Through this process, faculty receive recommendations for improvement and feedback on their accomplishments. The School supports faculty members through mentoring, faculty development opportunities, and through a positive and encouraging working environment.

Staff are evaluated through a process required by University Human Resources. This evaluation is completed annually and includes input from the Director and the staff member, and requires a meeting to discuss the final evaluation.

Student evaluations are completed each semester and are integral to both the Director’s evaluation of faculty, and the progress toward tenure letter. The process by which courses are evaluated is outlined in the FAR guidelines, but it is stipulated that each class taught (including applied lessons) is evaluated at least once per year. Student evaluations are used by the Director for annual evaluations, and by the P&T committee for progress toward tenure letters and promotion and tenure decisions. A rubric is used to determine each faculty score, ranging from zero to five in each of the three categories. This score is used to determine merit raises if a merit pool is established. Results of merit are disclosed to the faculty prior to the creation of new academic year contracts. These communications (as in P&T decisions) include the opportunity for a one-on-one dialogue between each faculty member and the director.

Loads

Faculty loads are aligned with university policies and utilize NASM guidelines. Every full-time faculty teaches a total of 12 teaching credits made up from ensembles, applied instruction, and classroom lecture. Loads are based on contact hours, with a multiplier being used for classroom teaching. Music Education and Therapy faculty receive load credit for student observation, and faculty who perform with Faculty Brass Quintet or the Woodwind Quintet can receive up to 1 load credit per semester. (MDP 5.7)

Student/Faculty Ratio

Student/faculty ratios are excellent and are consistent with the size, scope, goals, and specific purposes and requirements of our music programs. Our
full-time student/faculty ratio equates to approximately nine students/faculty member.

**Graduate Assistants**

Graduate assistants are assigned a variety of duties within the School. These duties include teaching, performing, and other duties. Graduate assistants receive a contract from the School outlining their responsibilities. *(MDP# 5.19)* Applications are evaluated by the chair of graduate studies, Director, and faculty in their area of study. Graduate openings are posted on the website and flyers are distributed nationally. A graduate assistantship requires a certain number of hours of work/week plus full admittance into a graduate program, successful interview/audition, and assessment of prior College work. If weaknesses are found at the undergraduate level after this assessment, or found during graduate entrance exams, graduate students are required to take appropriate remedial courses. *(MDP 3.2)*

Graduate assistants are generally allocated to each applied instrument and academic area. Some studios receive more than one assistant due to the needs of the School.

Graduate assistants must participate in a University orientation session which outlines academic standards and expectations for those who will be teaching. The School also trains assistants in a separate and ongoing meetings in the School to discuss functions, expectations, assignments, and policies. All assistants are assigned a faculty advisor. The faculty advisor oversees their duties, evaluates their responsibilities, and addresses concerns or problems they may encounter.

**Faculty Development**

Tenured faculty are eligible every seven years to apply for a faculty fellowship leave. A faculty fellowship leave can consist of a one-semester leave at full pay, or a full-year leave at two-thirds pay. The purpose of the University Faculty Fellowship Program is to enhance the professional skills of the faculty member through further education, study, research, or creative work. It is the spirit of the program to permit the faculty member maximum flexibility in planning in his/her way for his/her professional development. A report on the completed University Fellowship leave is to be submitted in writing through the same channels as the request for leave within three months following the return of the faculty member to his/her teaching duties. The department will evaluate the report and it will play a significant role in the granting of future University Fellowships.

To help develop and improve teaching, each full-time faculty member has the opportunity to receive funding for travel from the School, College, and
University. This funding is provided to faculty presenting or performing at a conference or other appropriate venue. Faculty are provided with a new computer every three years, and also receive funding for teaching needs such as scores, texts, and other items necessary to be effective in the classroom or rehearsal. Faculty are also encouraged to apply for College-level development funds. Creative Research Awards are annual competitive awards to promote and encourage creative research in the arts. Other awards and grants are available through the College and University based on funding.

Support Staff

Duties of all support staff positions are as follows:

**Assistant Director of Bands**
Organize all equipment moves
Responsible for music/sound equipment
Responsible for maintaining School inventory
Aid in the maintenance and upkeep of School equipment
Aid in large-scope School events

**Director of Athens Community School (part time)**
Coordinate community adults and children with teachers from student body, faculty, and teachers from community
Supervise payroll for all teachers
Supervise teachers

**Administrative Associate**
Responsible for all correspondence from Director
Responsible for maintaining graduate student records
Responsible for maintaining budgets
Responsible for all scholarships/maintaining records
Responsible for all materials required for faculty searches
Responsible for all student workers
Responsible for electronic records of all students-adding classes, assigning advisors
Assists Director with Bobcat Student Orientation in summer
Serve as liaison with Facility Services

**Administrative Assistant**
Responsible for creating programs for faculty and guest artist presentations
Responsible for maintaining undergraduate student records
Responsible for maintaining audition schedule for incoming students
Responsible for maintaining records for performance lab attendance
Serve as receptionist for front office
Piano Technician (part time)
Responsible for maintenance of all pianos (including electronic)
Responsible for record keeping of all tuning and repairs
Responsible for development of a tuning/maintenance schedule
Responsible for proper storage and moving of pianos

F. Facilities, Equipment, Health, and Safety
See (MDP #5.15)

The School is housed in Robert Glidden Hall, a six-story facility that contains classrooms, practice rooms, faculty studios and offices, MIDI lab, keyboard labs, the Music & Dance library, administrative offices, instrument repair shops, student lockers, graduate associate offices, and student organization offices. Glidden Hall also includes two large rehearsal rooms and a 160 seat recital hall. Large ensembles and opera productions typically perform in the two-thousand seat Templeton-Blackburn Alumni Memorial Auditorium, located one block from Glidden Hall. Additional on-campus performance venues include Galbreath Chapel, which houses a Bedient 18-stop tracker organ, Baker Center (which houses a theater, ballroom and 2 stage areas), and The Ridges Auditorium. The Music & Dance Library collection encompasses scores, books, recordings, videos, periodicals, and microforms related to the needs and interests of the Schools of Music, Dance, and Interdisciplinary Arts. Facilities in the Music & Dance Library also include computer terminals (Mac and PC), scanners, a MIDI station, video viewing, and listening area. The library’s collection can be found online via ALICE, the Ohio University Library catalog system.

Glidden Hall contains 41 faculty studios, 86 practice rooms, 2 rehearsal rooms, and 10 classrooms. We have adequate teaching space for our full-time applied faculty, but must often use student practice rooms for any adjunct applied teaching. Academic office space is similarly adequate for full-time faculty, but adjunct and early retired faculty, who teach two classes per year, often must share an office. Within the music building, we have two rehearsal halls, one dedicated primarily to instrumental music and the other to choral music. The instrumental room has been updated and acoustically treated, but the second space is a poor rehearsal space with a one-story ceiling and no acoustical treatments. Academic classes are held in 10 classrooms. In addition, there is a piano lab divided into two twelve-piano classrooms. There is also a computer lab that is used for composition and other technology classes. There are three practice rooms designated for piano majors, and 8 practice rooms used exclusively for percussion practice. Next to the percussion practice rooms is a larger rehearsal space used for percussion group practice. There are also 16 practice rooms used for graduate assistants, 2 assigned to adjunct faculty, two dedicated to the music
therapy clinic, one used for a piano resource lab, and 3 used for Athens Community Music School teaching.

Equipment

The School is fortunate in most cases to have adequate equipment. We have an appropriate number of string, woodwind, and brass instruments for methods classes, and have over the last few years updated many of those instruments. We also have an adequate number of specialty instruments used by music majors. However, our piano inventory is in need of attention. Though several new instruments have been purchased, augmentation and improvement of studio, performance, and practice room pianos needs to be made a priority.

Each rehearsal space has adequate chairs, music stands, percussion equipment, and proper lighting. Memorial Auditorium has a full set of percussion equipment and a concert grand piano that is used for performance to eliminate unnecessary equipment moves. Also a full set of music stands and Wenger performance chairs occupy the space. Ensemble risers are available to elevate winds and percussion if needed, and choral groups have access to risers which are moved to the space needed.

Storage

Lockers are available to all students in a variety of sizes to accommodate most instruments. We also have rooms for tubas and large string instrument storage. Additional storage for marching band instruments and uniforms is available, including a room in the football stadium and at The Ridges.

We have library space for our choral, band, jazz, marching band, percussion, and orchestra music. Most small ensemble scores are housed in individual faculty studios.

Safety

Glidden Hall is open Monday-Sunday from 7:00 am to midnight. The building is locked at 10:00 pm, but students already in the building are allowed to stay until midnight. Campus police monitor the building throughout the night, and five nights per week custodians are in the building until it closes. At midnight, all doors are secured and lights are turned off.

Music Technology

Music Technology is an integral part of all of our music programs. Music technology is found in several of our academic courses covering all majors.
Our MIDI Lab is open daily for students to work on projects, theory assignments, other course assignments, and utilize the printer. Students enrolled in certain technology classes have key code access to the lab after hours as well. Faculty incorporate technology in their teaching and expectations in class. Specific software programs to aid instruction are utilized in most degree areas. Additionally, every faculty member has access to portable digital recorders, both video and audio, for use in applied lessons and recital preparation.

G. Library Collections and Collections Services

The collections of the Ohio University Libraries include more than 3.3 million print and electronic volumes, 57,000 current serials, and 38,000 videos (DVD, VHS, etc.). Music materials are housed in the Music and Dance Library, located in Robert Glidden Hall. The physical collection includes approximately 28,000 books, 38,000 scores and parts, 22,000 compact discs, and 2,200 videos. The Music and Dance Library collection is built in response to the curricular needs of the School, including but not limited to foci in performance, music history, music therapy, music theory, and music education. The centralization and networking of collections and services at the Music and Dance Library allows students and faculty easy access and effective use of a wide range of resources related to the study of music.

The acquisitions department regularly creates a list of materials that have been damaged, lost, or not returned. This list is distributed to subject librarians to review and select titles for replacement. Materials that are returned damaged or found damaged on the shelves are sent to our preservation department for professional review and treatment. Scores are systematically sent to preservation for binding to ensure their integrity for continued use into the future.

Approximately 95% of the Libraries’ current serial titles are electronic and accessible to current students, faculty, and staff from on- or off-campus. Online subscriptions directly related to music include but are not limited to major journals such as *Acta Musicologica*, *Journal of Music Theory*, and *Perspectives of New Music*. The library also provides electronic access to more than 140 music journals through subscriptions to the *International Index to Music Periodicals Full Text*, *International Index to Performing Arts Full Text* as well as through our consortial subscriptions to thousands of titles from publishers such as Cambridge University Press, Oxford University Press, and Project Muse. The Libraries’ has also purchased many *JSTOR* collections including *Arts & Sciences III*. Additionally we have a subscription to the databases *The Music Index* and *RILM Abstracts of Music Literature*, providing discovery and access to collections through item-level links.
The Libraries own more than 1 million electronic books accessible to any Ohio University student, faculty, or staff member on- or off-campus, including the reference collection Oxford Music Online. Another digital collection of interest is VAST: Academic Video Online with over 1600 titles in their music and performing arts collection. The physical collections are further supplemented by the Libraries’ subscriptions to Naxos Music Library and Naxos Jazz.

Students, faculty, and staff at Ohio University also have easy access to vast resources through OhioLINK, a statewide academic library consortium with combined holdings of nearly 50 million books and other library materials. Students and faculty of any OhioLINK institution are eligible to borrow physical materials from any of the other 91 member libraries. If a title is unavailable in Athens, with a few additional keystrokes any campus user can request that title from another OhioLINK library and it will be delivered for checkout within 2-3 days. Traditional interlibrary loan services are also provided to faculty, students and staff making materials from libraries worldwide available when an item is not available locally or through OhioLINK. No fees are charged for either service.

No limit is placed on the number of print items that OU faculty, students and staff can borrow locally; loan periods are one semester for all students, faculty, and staff, with unlimited renewals unless an item is recalled for another user. Both faculty and graduate students can borrow up to 200 items at a time from OhioLINK libraries.

Students and faculty may request digital copies of print journal articles or book chapters housed within Alden Library to be delivered via email through the Document Express service. Alden Library will also deliver books and other materials to faculty and staff offices through the Faculty and Staff Delivery program.

**Library Finances, Governance, and Administration**

The Libraries’ use a supply/demand allocation formula to allocate acquisitions funds across the Schools and Colleges. The allocation formula development was presented through open forums to encourage faculty review and input. The University Library Committee is a standing committee composed primarily of faculty but also includes undergraduate and graduate student representation. The Dean of University Libraries utilizes this group to counsel the library administration on significant matters including the allocation formula and facilities planning. The Libraries’ makes every attempt to ensure wide representation from the Schools and Colleges on the Committee.
Acquisitions allocations do not vary greatly from year to year since averaging is used to prevent intense swings. Music resources are an explicit element in the Libraries’ budget. The School received $72,579 in funds for acquisitions in fiscal year 2014. The Libraries’ maintain approval plans for books, scores, and compact discs with a major music publication distributor, Theodore Front. Approximately 180 books, 700 scores, and 680 compact discs were added to the collection last fiscal year through these plans alone. Additionally, our subject specialists encourage faculty requests to ensure the collections meet their teaching and research needs.

Membership in OhioLINK allows the library to maximize its purchasing power; costs of research databases, electronic journals, and e-books are all substantially lower as a result of shared purchasing agreements. Some resources are paid in full or heavily subsidized by OhioLINK’s budget. Notable OhioLINK purchases include subscriptions to Oxford University Press journal titles, Oxford Scholarship Online, Academic Search Complete, RILM Abstracts of Music Literature, and Humanities International Complete.

Administratively, the Music and Dance Library falls under the department of Arts and Archives. In addition to Music and Dance, this department includes the Mahn Center for Archives and Special Collections, and the Frederick and Kazuko Harris Fine Arts Library. The department head for Arts and Archives, a professional librarian, works closely with the Music and Dance Library staff to ensure maximum engagement with the School and with the professional practice of librarianship.

Library Facilities, Library Services, and Personnel

The Music and Dance Library has public seating to accommodate 70 people at study tables, plus 22 public computer workstations (17 Macs and 5 PCs) with full Internet access and a standard suite of software applications installed, including Finale Music Notation software. 15 of the computers are equipped with scanners, and a stand-alone book scanner is also available. Printing is available to students via a high capacity laser printer. There is also a room set aside for viewing videos and listening to recordings. The CLVR (Critical Listening and Viewing Room) provides a place for small groups—roughly ten and under—to listen to recordings on compact disc, cassette, or long-playing record as well as view videos on DVD, Blu-ray, or VHS. The Music and Dance Library is open for 86 hours per week: Monday – Thursday, from 8am until 11pm, Fridays from 8am until 6pm, Saturdays from noon until 6pm, and Sundays from 1pm until 11pm.

There are 1.4 FTE permanent employees at the Music and Dance Library fully financed through the University Libraries’ operating budget. The full-time
employee is an administrative professional, the .4 FTE employee is a classified staff member. There are currently 16 undergraduate and graduate student employees, funded by a combination of federal work-study awards and a $30,000 annual budget allocation for hourly student employment. Evening, weekend, and holiday hours are covered primarily by student employees. Faculty and students have access to professional librarians for instruction and research. Research assistance is provided in person at the Music and Dance Library, by appointment, and via electronic modes (email/chat). The culture of The Libraries’ is one that promotes and facilitates collaboration and service excellence.

Since September 2014, with the departure of the Music and Dance Library’s long-time librarian, the department head for Arts and Archives has been acting as the Music Librarian. The responsibilities associated with this position include:

· Liaison to the School, builds relationships and collaborations with faculty and students, and receives faculty input with regard to collection development

· Provision of research and reference services based on detailed knowledge of Music and Dance Library, Ohio University Libraries, and consortial collections

· Information literacy instruction and instruction in the use of the Music and Dance Library, including the construction and maintenance of LibGuides

· Participation in Ohio University Libraries committees and groups, including the subject librarians group, communities of practice, etc.

· Collection development and assessment (books, scores, cds, digital, multi-media)

· Collection management, including review and analysis of approval plans and approval plans cooperatively organized with other university partners in the state of Ohio, analysis of cooperative borrowing within OhioLINK, etc.

· Supervision of .4-time classified staff member

· Supervision of Music and Dance Library student workers

· Collaboration with other subject librarians working in the Ohio University Libraries

· Active professional engagement, including participation in professional associations

It is anticipated that the Ohio University Libraries will begin a search for a Music Librarian, with minimum qualifications of a M.L.S. and a strong background in music, early in 2015.

In addition to the resources of the Music and Dance Library, all School students, faculty and staff have full use of the Alden Library, Ohio University’s main library. Alden Library has ample individual and group study space available on its seven floors. Alden is equipped with over 350 computers that
provide access to the library’s resources together with a variety of software tools. During the quarter, Alden Library is open 96 hours per week, from 8am until midnight Monday through Thursday, 8am to 7pm on Friday, 10 am until 7 pm on Saturdays, and noon until midnight on Sundays. Hours increase before and during exam weeks and decrease during break times. The Learning Commons, on the second floor of Alden Library, is open 24/5, from Sunday noon through Friday midnight, and Saturday 10am to midnight.

The Learning Commons is a student-focused space, well-equipped with nearly 100 PCs, 16 iMACS, scanners, printers (including color), photocopiers, and multimedia production tools. The Learning Commons’ Information Desk is staffed by professional librarians from the Libraries’ Reference Department. They provide general reference help and referral at the desk or by telephone, email, and online chat. They also provide library instruction for both individual students and classes; instruction sessions may be held in one of Alden Library’s three teaching labs or in any classroom on campus.

Other services in the Learning Commons include: The G. Lynn Shostak Adaptive Equipment Room, providing equipment and software for visually impaired and learning-disabled patrons; and the Student Writing Center, offering tutoring for any student on any paper in any subject area.

The collections, services, staffing, and resources of the Ohio University Libraries for the study of music support the curricula and learning outcomes of the School, the research and creative endeavors of faculty, and the learning and personal and professional development of students.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

The School operates under strict guidelines that meet NASM standards in regard to recruiting, scholarship offerings, and retention. The School is extremely active in recruiting, regularly generating up to 65 new freshmen each year. Our efforts are focused primarily on state residents, though we do have success bringing in out-of-state students using University scholarship funds that target non-resident students. These students receive the OHIO trustee’s award and The Promise scholarship to help pay the out-of-state portion of tuition. The music entrance audition is also used for music scholarship considerations. Transfer students are also eligible for School and University transfer scholarship consideration.

As part of the audition process, students are given a theory placement exam which is used to recommend an online summer pre-theory sequence. We have developed a remedial theory course for students who score poorly on the entrance exam. Because of late faculty changes, we were not able to
incorporate this class into our curriculum for this academic year, but plan to do so as soon as possible.

Music scholarships are guaranteed for four years as long as the student: maintains a G.P.A. of 3.0 on a 4.0 system, completes a minimum of 15 credit hours per semester, satisfactorily participates in assigned ensembles, and makes satisfactory progress toward a music degree. Piano majors must accompany one student free of charge each semester.

All music majors must complete a jury demonstrating progress made throughout the semester. Jury comments are given to the student and a record of the jury result is put in their student file housed in the School of music front office. A full record of all juries are archived and kept on record in the front office.

Retention is an important part of the mission of the School. We instituted an “At-Risk” procedure to identify and lend support to students who are doing poorly in any music class.

Advising is a critical component of the work of our faculty. To improve the advising process and hold both the advisor and advisee accountable, we have instituted a College-wide evaluation process for advising. Once the advising session has taken place, the student must come to the music office, fill out an evaluation, and then have the staff lift the advising hold prior to registering for classes. This process requires that an advising meeting take place, and that the student completes an evaluation. The results of the evaluations are given to the advisors and compiled by the College.

I. Published Materials and Web Sites

The School has an excellent web site with information pertaining to all aspects of its operations, including audition dates, scholarship applications, governance documents, schedule of events, jury forms, degree programs and curriculum guides, information on ensembles, social networks, Summer Music Camps, music library, festivals, alumni, maps and directions, donation policies, student organizations, school news, and multimedia.

All university catalogs at both the undergraduate and graduate levels are publications that have up-to-date information for students covering all aspects of their degree programs. These are published as postscript documents downloadable to all students, faculty, and visitors to the University website.
J. **Community Involvement**

*OHIO Summer Music Camp* - One week camp open to high school instrumental, voice and keyboard students.

*Mozart on the Green festival* - One week event featuring guest artists and high school student participation.

*Under the Elms* - A five week concert series featuring the summer community university band and other guest ensembles.

*Hallowpalooza* - A signature event featuring many of the School’s ensembles playing Halloween-inspired music.

*Hallowpalooza Kiddie Concert* - An annual event held during the school day for approximately 1200-1400 students.

*Free concerts and recitals* - Approximately 180 events scheduled throughout the year and open to the public.

*Athens Community Music School Children’s Chorus Concerts* - in December and May

*Athens Community Music School Cadet Strings* - performances in fall and spring

*Athens Community Music School String Fling* - one day event for young string players.

*Summer Fun Week* – a music day camp for kids in grades 1-8.

**Honor Band, Choir and Orchestra**

The annual Honor Band Festival takes place every December. For three days approximately 100 high school instrumentalists participate in the honor ensemble as well as master classes and sectionals with the applied faculty. Additional activities include a reception for participants and their families, an evening social, and the festival opens with the annual Band-O-Rama concert, featuring the university Wind Symphony, Symphonic Band, and Marching 110. Participants are selected through recorded auditions via compact disc and/or YouTube videos.

The annual Honor Choir and Orchestra Festival takes place every January. Featuring guest master classes and outreach activities, the festival exposes talented young musicians to the musical life at Ohio University and in Athens, Ohio. Acceptance is through live audition; OU Faculty travel throughout Ohio and surrounding areas, visiting school programs and auditioning exceptional high school musicians to participate in this three-day, on-campus invitation-only event.

**OMEA Events**

*Middle School Solo and Ensemble Festival*

*High School School Solo and Ensemble Festival*
Regional honor band and honor band auditions
District 17 Band festival

Band Day
The Ohio University Marching Band, often referred to as the “Marching 110,” performs for all Ohio University home football games as well as numerous university, alumni, professional, and outreach events each season. The Marching 110 averages approximately 20 performances each season, including several performances geared towards student outreach and recruitment for Ohio University and the School of Music. Each fall, the band hosts approximately 20 outstanding high school marching bands from throughout Ohio and bordering regions for Band Day, where the over 1,200 musicians perform en masse for pre-game and half-time of an Ohio University football game. In addition the home football games, the band travels and performs at various high school football games and band festivals each season. The Marching 110 also holds two indoor concerts each season, Varsity Show on the campus of Ohio University, and the annual Ohio Theatre performance in Columbus, Ohio. Upwards of 40 high school bands each year will attend one or both of these indoor concerts, and their attendance is announced during the performance.

K. Articulations with Other Schools
See (MDP #5.16)

Transfer of Credit – Institution
In general, College level courses taken at a regionally accredited institution will transfer to Ohio University with grades of "C-" or better. Typically, students transferring from private Ohio institutions or any institution outside the state of Ohio will not receive credit for "D" grades. The manner in which this credit will apply to graduation requirements is determined by the College. Credit is only awarded after admission to the University as a degree-seeking student and upon receipt of official transcripts. If a student is transferring to Ohio University with credit from institution(s) outside the state of Ohio, normally courses in which the student has earned a grade below "C-“ are not acceptable for transfer. Once the student is admitted, they receive a credit transfer report within approximately two weeks after receiving the letter of admission. This report may include some courses that have not been equated to Ohio University courses at the time credit was transferred. The Student Services Office in each College determines how the credit matches Ohio University courses and satisfies specific degree requirements.

Transfer of Credit – Music unit
The School follows the same procedures outlined above for the University.
Procedures – Institution
Course credit for formal courses is based on the number of contact hours according to the following formula:
One hour lecture equals one hour credit
One hour supervised scheduled laboratory equals not more than ½ hour credit.
For undergraduate courses, credit hours must equal the hours prescribed by this formula. For graduate courses, the number of credits should be equal to or within one hour of the lecture hours or the combination of lecture and laboratory credit hours as determined by the formula.

The University Curriculum Council reviews and approves all curriculum related additions and changes including credit hour policies and procedures.

Procedures – Music Unit
The School curriculum committee reviews any proposals for additional courses or changes to existing courses. Once those proposals leave the School, they follow the same procedures as listed above for the institution.

I. Non-Degree-Granting Programs for the Community

The Athens Community Music School (ACMS) is the outreach arm of the Ohio University School of Music that provides members of the Athens community and surrounding communities with opportunities for private music study as well as participation in a variety of music ensembles and classes. The School of Music retains a part-time Director of the ACMS who is charged with the daily operation of the unit, hiring faculty, and implementing policy.

ACMS operates on the basis of the following general goal, published in its literature and on its website. (MDP#5.19)

The Athens Community Music School is committed to providing professional and qualified music instruction, education programs, and music therapy services to persons of all ages and abilities in Athens and throughout Southeast Ohio.

The published mission statement of the School states the outreach mission of the School of which ACMS is a vital part:

The School of Music is committed to developing confident, creative, and skilled professional musicians. Undergraduate and graduate students are prepared for careers in music education, performance, music therapy, composition, musicology, and music theory. The School of Music provides opportunities for students of all majors to enhance their musical knowledge and skill through participation in a wide variety of academic courses,
performance studies, university ensembles, and field experiences. It enriches the cultural life of the university and the surrounding region through public performances and educational outreach by its students, faculty, and guest artists. As a vital part of the College of Fine Arts, the School of Music promotes the musical arts within the university, regional, national, and international communities.

Goals of the Athens Community Music School are as follows:

a. To hire and retain highly qualified instructors to provide exceptional instruction.
b. To offer group classes to adults and children on a variety of topics to help fill-in gaps in musical training or present opportunities to discover new musical experiences.
c. To sponsor and support the Athens Children’s Chorus.
d. To sponsor and support the Athens String Orchestras.
e. To work with the Music Therapy department in order to enable community access to music therapy services.
f. To provide performance opportunities for participants in settings such as, but not limited to, recitals and concerts on and off campus throughout the year.
g. To provide substantive written feedback to students annually via written progress reports.
h. To provide need-based financial assistance in the form of tuition reduction to all who qualify.
i. To develop ideas for additional musical enrichment opportunities for students and the broader community based on demonstrated interest and need.

Specific programmatic goals of the various ACMS programs are as follows:

**Athens Children’s Chorus**

The primary goal of the Athens Children’s Chorus is to provide the opportunity for children in grades 3 through 9 to experience enjoyment and participation in a children’s choral music program while focusing on healthy and expressive singing habits, rehearsal and performance techniques, and music reading skills.

Other goals of the ensemble include:
a. To develop proper vocal technique.
b. To develop an understanding of musical concepts by singing quality music appropriate to the child voice from a variety of periods and a wide range of styles and cultures.
c. To encourage personal and social growth of members and promote their sense of self-worth, accomplishment, and pride.
d. To contribute to the cultural life of the members and the broader community.

e. To hire and retain a director that serves as a model teacher for Ohio University music education students to observe.

f. To provide Ohio University music education students opportunities for “hands-on” experiences in children's choral music instruction.

**Athens String Orchestras**

The primary goal of the Athens String Orchestras is to provide the opportunity for persons of all ages to experience the enjoyment of playing in a string ensemble while focusing on proper posture and position, rehearsal and performance techniques, and music reading skills. Other goals of the ensembles include:

a. To develop and refine listening skills as they relate to performing in an ensemble.

b. To develop an understanding of musical concepts by performing quality music from a variety of periods and a wide range of styles and cultures.

c. To encourage personal and social growth of members and promote their sense of self-worth, accomplishment, and pride.

d. To contribute to the cultural life of the members and the broader community.

e. To hire and retain a director that serves as a model teacher for Ohio University music education students to observe.

f. To provide Ohio University music education students opportunities for “hands-on” experiences in string instruction.

**Music Therapy Services** (through ACMS)

Music Therapy services are provided through ACMS by a board-certified music therapist (MT-BC) hired by the ACMS director, upon recommendation and consultation with the Ohio University Music Therapy department chair. Services provided by MT-BC’s are referred to as Music Therapy. Board certified music therapists are professionals who have successfully completed an approved music therapy program and have passed the national board certification exam. These individuals are also required to maintain their certification by obtaining 100 continuing music therapy credits for every 5-year cycle.

Music therapy services through ACMS follow the American Music Therapy Associations’ guidelines and requirements in the AMTA Standards for Clinical Practice (*MDP #1.9*). These include standards for Referral and Acceptance, Assessment, Treatment Planning, Implementation, Documentation, Termination, Continuing Education, and Supervision. In ACMS, the referral process begins when a parent or client contacts ACMS regarding receiving
music therapy services. Once the ACMS director identifies the potential client as having a special need, they are referred to an MT-BC employed by ACMS to conduct an assessment. Following the assessment, a determination is made as to whether the individual is appropriate for music therapy services and what type and length of sessions would be appropriate. A fee structure is set by the ACMS Director according to the type of service being rendered and by whom.

Opportunities for Music Therapy undergraduate and graduate students to work within ACMS are monitored by the director of ACMS in consultation with the chair of the Music Therapy department in the School. Graduate students who are board certified (MT-BC) can deliver music therapy services through ACMS. Music therapy students who are not yet board certified music therapists are not allowed to deliver music therapy services, but may have the skills to teach adapted music lessons and participate in practicum opportunities supervised by an MT-BC.

c. Functional principles in the NASM standards for purposes and operations shall be visible in the organizational and management relationship between the post-secondary and non-degree-granting community oriented elements of the total music effort, and shall support the achievement of education results as specified by programmatic goals and objectives.

The ACMS Director is a part-time administrative staff member of the School. This individual is hired by the School Director upon recommendation of a committee composed of faculty and community representatives. The mission of ACMS is developed by the ACMS Director in consultation with the Director of the School. All salaries paid to teachers employed by ACMS are paid directly by Ohio University Payroll and supervised by the Director of the ACMS. Facility use of Robert Glidden Hall by ACMS instructors is handled by the School scheduling office. Publicity for ACMS, including the website and all published materials, is supervised by the Director of the ACMS in consultation with the Director of the School.

d. Titles of programs and terminology must be consistent with content and programmatic focus.

ACMS is truly community-wide in mission and in scope. The majority of ACMS students reside in Athens (77%), are white, approximately 14 years old, and study piano. The remainder of our students come from surrounding areas including Meigs and Vinton Counties and portions of West Virginia. Approximately 8% of our students receive “Need-Based Scholarships” that are applied to tuition reduction.

e. A review of each instructional program demonstrates that students are: (1) Achieving a measurable degree of technical mastery in at least one of the
traditional or innovative techniques which are appropriate to their area of study; (2) Developing an effective work process and a coherent set of ideas and goals appropriate to their level of study; (3) Developing a significant body of skills sufficient to produce work consistent with the goals of their programs.

Students and parents of the Athens Community Music School are surveyed once annually. Questions are asked relative to perceived improvement, quality of instruction, and other issues. Instructors must file progress reports for each student twice annually. The Athens Community Music School employs multiple means of assessing individual and group progress. Assessment techniques include, but are not limited to, aural observation and verbal feedback from instructors, self-analysis/reflection by students, and written progress reports. Further, student-instructors are observed and evaluated twice annually either by the Director of ACMS or by School studio faculty. The ACMS Director files a report with the Director of the School annually describing how ACMS has met its goals.

f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASM standards for such programs.

ACMS offers no diplomas or certificates.