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Section II. Instructional Programs Portfolio

The School of music offers the following degree options and seeks renewal of Final Approval:

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 renewal of 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)
Section II. A.

Introductory Information

Granting of Credit, Transfer of Credit, Publication of Policies
See (MDP #5.16)

Item UP: All Professional Baccalaureate Degrees in Music-Common Body of Knowledge and Skills

Performance

All music majors must successfully pass an entrance audition within their respective applied area. These auditions typically take place on four dates in January and February, but can be scheduled at other times if needed. Audition requirements for each area are detailed on the website and faculty regularly communicate with prospective students regarding requirements. As part of the audition process, students must take a theory placement exam to determine proper placement in our theory sequence.

BA – Honors Tutorial College Track applicants are selected on the basis of superior academic ability, superior musical ability, and the potential for self-motivated study and research. In most cases, minimum credentials include a high school rank in the upper 10%, and high scores on standardized tests (a minimum of 30 on the ACT or a combined math/verbal score of 1300 on the SAT). In addition to the requirements for admission to the HTC, students must also pass an audition with the School of Music on the primary instrument/voice. A personal interview with the Director of Studies is also required for entry. (MDP #1.11)

All music majors are required to attend twelve recitals each semester and enroll in MUS 1090 Performance Lab (see syllabus in Management Portfolio). Approximately 50% of these recitals are provided during our weekly student recital series. All undergraduate bachelor of music students in the School of Music are required to attend a total of twelve concerts, recitals and/or PL 90’s (Performance Labs) each semester for six semesters. All B.M. students who have not yet achieved Junior Applied Level must attend PL90’s 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). (MDP #4.1)

All Bachelor of Arts students are required to attend a total of twelve concerts, recitals and/or PL 90’s (Performance Labs) each semester for four semesters. When registered for MUS 1090, B.A. students must attend all PL 90’s 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).

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.

The juries at the end of the student’s freshman and sophomore years of applied study are 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. BA majors must reach junior level. 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.

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. Students presenting an elective recital may enroll for one hour of credit. Piano performance majors with an emphasis in pedagogy are only required to give a senior recital.

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 defined as 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. 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. BA majors do not have a performance requirement.

BA majors must perform in an ensemble at least four semesters. Every other full-time undergraduate major must perform in a major ensemble on his or her principal instrument/voice each semester in residence. Keyboard majors, when not participating on the principal instrument, may elect ensembles as outlined in the undergraduate handbook. 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. Scholarship students may be assigned to specific ensemble(s) when necessary to maintain balance within the ensemble.

All of our music ensembles tour on occasion and many have participated in state, regional, national, and international events, conferences, and exhibits. The School provides funding for these activities and encourages all ensembles to apply for such events and/or participate in recruiting trips throughout the academic year.

**Musicianship Skills and Analysis**

At Ohio University, musicianship and analysis skills for all undergraduate music majors (regardless of concentration) are taught in the following ways:

1) All students are required to take four semesters of Music Theory (MUS 1010, 1020, 2010, 2020). This sequence incorporates a review of fundamentals, principles of tonal
organization, tonal voice leading and part writing, diatonic and chromatic harmony, tonal forms (binary, ternary, sonata, variations, and imitative forms including invention and fugue), extensions of tonal harmony found in the late 19th century, and 20th century post-tonal analysis. *(MDP #4.3, 4.5)*

The second year of core theory includes an emphasis on written analysis, with two substantial analytical papers assigned (typically one sonata form paper and one fugue paper); and an emphasis on model composition, with two complete compositions assigned (usually one chromatic Lied with text, and one post-tonal ternary piece for solo instrument).

2) All majors are required to take a four-semester sequence in Dictation and Sight Singing (MUS 1030, 1040, 2030, 2040). This sequence enables students to learn to sight sing melodic examples that incorporate diatonic and chromatic tonal harmony as taught in the theory sequence, and eventually examples of typical contemporary usage. Rhythm reading beginning with basic rhythmic cells and progressing to advanced techniques such as asymmetrical meters and tempo modulation is included. Students learn to identify melodic and harmonic intervals, tertian sonorities (triads and 7th chords), and some typical 20th-century pitch collections such as whole-tone, octatonic, pentatonic, etc. Dictation includes melodic and harmonic dictation, and well as aural analysis of phrase structure and form using form diagram. *(MDP #4.4, 4.6)*

In addition to the written analyses and compositions included in the core, upper-level courses in music theory include 16th- and 18th-century counterpoint, which have a heavy emphasis on composition. Other upper-level electives emphasize analysis (e.g. Schenkerian and post-tonal techniques), while two new courses in tonal and post-tonal topics (created during the quarters-to-semesters transition) allow for a wider variety of concepts to be taught based on student and faculty interests.

3) All non-pianists must take either four or six semesters of class piano. Students in instrumental performance, music education(instrumental), composition, and therapy take four semesters of piano. Vocal performance and music education(choral) majors take six semesters. BA majors are not required to take class piano, but must pass one semester with a grade of a B or by passing an exam. All piano requirements can be found in the undergraduate handbook. *(MDP #3.1)* Class piano involves not only the acquisition of keyboard technique for non-pianists, but also scales, harmonic progressions, harmonization and transposition skills, keyboard harmony, reading a variety of keyboard textures, and other aspects of functional keyboard skills designed to reinforce and augment skills learned about in the theory sequence.

4) All Bachelor of Music students are required to take MUS 4550, Basic Conducting. The purpose of the course is to help the student develop the knowledge and skills appropriate to professional conducting. The course includes instruction in beginning conducting techniques, score study, rehearsal preparation and delivery, visual/aural discrimination skills, the role of the conductor in historical and philosophical perspectives, alternative movement approaches, and a reinforcement of essential musicianship. Students in either section of Basic Conducting conduct a live ensemble composed of their fellow students, and
the conducting repertoire includes both choral and instrumental excerpts. Students in the Bachelor of Music Education degree track as well as students who elect to take additional study enroll in MUS 4560 Instrumental Conducting or MUS 4561 Choral Conducting during a subsequent semester after completing the Basic Conducting course.

**Composition/Improvisation**

Students are exposed to improvisation in several courses of study including class piano, music theory, aural skills, ensembles, and applied lessons. Improvisation is covered throughout the class piano sequence in a variety of formats, including work with 12-bar blues, and other keyboard styles. \((MDP \#4.2)\). As part of the required Keyboard Skills Proficiency, all majors must demonstrate the ability to improvise simple accompaniments to melodies found in third grade elementary music series books using I, IV, and V7 chords.

The 2-year core music theory sequence also includes selected assignments in various styles of musical composition. These courses are required of all music majors. As part of the aural skills sequence, students also do some selected improvisational drills (both rhythmic and melodic) and extensive work in error detection.

Within the ensemble and applied areas, students study cadenza development, repertoire that requires improvisation skills, jazz harmony, transcriptions of improvised jazz solos, and self-expression. Students also can elect to participate in jazz ensembles, jazz combos, or enroll in Jazz Theory, all of which incorporate the study of improvisation. Elective courses in Jazz Improvisation I and II are also available.

All majors are asked to develop their composition skills throughout the music theory sequence. Requirements include part writing, harmonization, and additional composing projects. These expectations and requirements are found in all syllabi of faculty who teach \((MUS 1010, 1020, 2010, 2020)\) \((MDP\# 4.3, 4.4, 4.5, 4.6)\). Some students complete composition studies in applied lessons. Compositions are also often written by students for chamber music ensembles.

**History and Repertory**

All music majors take three semesters of music history. MUS 1250 is an introductory course taken in the freshman year that develops musical vocabulary through the elements of music. The course scratches the surface of all eras of Western music history, and includes brief forays into non-Western musical traditions. MUS 3210/3220 is the two-semester, upper-division music history sequence taken by most students during junior year. These courses delve more deeply into the music of the Western canon. Emphasis is placed on the ability to identify stylistic practices of different eras and cultures. In addition, music education and music therapy majors are required to take World Music \((MUS 1210)\). World Music is also available as an elective for other majors.
Synthesis

Students demonstrate these competencies in capstone courses and projects required for graduation. All bachelor of music students must complete either required recitals or required performance lab performances.

Students fulfill additional competencies in specific degree programs.

Music Education majors acquire the competency to arrange and adapt music from a variety of sources by taking MUS 3040, Instrumentation, or MUS 3070, Choral Arranging. In addition, these competencies are covered in MUS 1790, Computer Skills for Music Education, which includes arranging and scoring for instruments and voices. Instrumental and Choral Music Education students are required to have appropriate ensemble experiences. These requirements are found in our University Catalog (MDP #2.1). Music Education students complete their program with a one semester professional internship.

Performance majors demonstrate performing competency in a variety of settings, including master classes, studio recitals, and Junior and Senior recitals. Voice majors are required to take courses in foreign languages as part of their general studies requirements (MDP #3.1).

**Item ME: Teacher Preparation Programs**

Music Education candidates enroll for 12 credits during their final semester: EDPL 4560 Professional Internship (5); EDPL 4570 Professional Internship (4); and EDPL 4650 Internship Seminar (3). Candidates must be finished with academic coursework prior to their professional internship and are not allowed to concurrently enroll in academic courses. The 15-week Professional Internship is assigned by the Field Experience Office in the College of Education with consultation from Music Education faculty. During the internship semester, candidates meet for five evening seminars presented by the College of Education and four evening seminars with Music Education faculty and other music interns.

Because of our location, a limited number of quality sites are available within the Athens and Lancaster areas. We place music interns “in area” whenever possible but utilize “out-of-area” placements when needed. When an intern is placed out of area, the University coordinates hiring and compensating supervision. The Music Education faculty maintains contact with out-of-area interns via e-mail and Skype.

Beginning in 2012, Professional Interns complete the EdTPA, a nationally available assessment of readiness for teaching. Over the past three years, Music Education candidates have completed this assessment and the Professional Internship with a very high success rate. Candidates are also required to take the OAE (Ohio Assessment for Educators) Exam before graduation. A passing score on the OAE is not required for graduation but is required for Certification by the State of Ohio.

**Item GR: Graduate Programs**

1. The following is a listing of graduate theses in music within the last three years.
2011
Evans, Michael C. *A New Look at Ars Subtilior Notation and Style in the Codex Chantilly, Ms. 564* Master of Music (MM), Ohio University, 2011, Music History and Literature (Fine Arts)

Azusa Higotani Bies
*Effectiveness of music therapy education in addressing multicultural competencies: a survey of music therapy program directors*

2012
Frederick, Ian A. *Pensamientos Ajenos for Orchestra* Master of Music (MM), Ohio University, 2012, Composition (Fine Arts)

2013
Yeh, Tsu-Hsin. *Sextet with Soloistic Pianist* Master of Music (MM), Ohio University, 2013, Music Composition (Fine Arts)


2014
Gross, Andrew. *Rebirth* Master of Music (MM), Ohio University, 2014, Music Composition (Fine Arts)

Ferris-Morris, Sam. *Pulse Patterns* Master of Music (MM), Ohio University, 2014, Music Composition (Fine Arts)

Lai, JinXing. (Music History) *The Music of the Hindu Firewalking Ceremony in Singapore*

Walden, Joe. (Music Theory) *An Analysis of Dimitri Shostakovich’s Symphony Number 5*

Morris, Stephanie H. (Music Therapy) *Quality of Life Issues for Three Young Adults with Developmental Disabilities Receiving Music Therapy During Transition from High School to Adult Life: A Phenomenological Inquiry*

2. **Institution’s approaches to the development of breadth of competence for students in all graduate degree programs.**

Graduate students participate and are leaders in a wide variety of academic courses, performance studies, university ensembles, and field experiences. These functions enhance their own musical knowledge and performance and pedagogical skills while contributing substantially to the School’s undergraduate programs, and to the enrichment of the cultural life of Athens and the surrounding region.

In each of its specializations, interrelationships that enhance and broaden the core program contents are emphasized. The general objectives of these interrelationships include the development of research capabilities, professional level verbal and written expression, pedagogical expertise, and performance competencies.
All graduate curricula require coursework in music theory and music history, in addition to courses in the major area. The Entrance Placement Examination in these areas combined with the music theory and music history portions of the culminating oral examination ensures that graduates possess a core of knowledge in music theory and music history, regardless of their major.

Students in performance degrees and music education are required to participate in large ensemble and/or chamber music. Music therapy majors are required to complete 33 hours in non-music courses, which constitute the cognate area. This combined with music history, music theory and music therapy coursework, provides breadth of knowledge. Students majoring in composition, music history and music theory take courses in all three disciplines. The music history and literature and music theory degrees require demonstrated reading knowledge of a foreign language (preferably German or French). These programs and music therapy require a thesis.

3. The institution’s approaches to the development of teaching and other professionally related skills for students in all graduate degree programs.

Graduate students contribute substantially as instructors and performers to the fulfillment of the purposes of the School. They primarily teach courses specifically designed for non-music majors. A number of these courses are designed to meet requirements of the University-wide general education curriculum. Graduate students participate and are leaders in a wide variety of academic courses, performance studies, university ensembles, and field experiences.

Section II. B Specific Curricula-Descriptions, Goals, Objectives

University General Education for all degree programs
Ohio University believes that, as an educated person, you need certain intellectual skills in order to participate effectively in society. These include the following:
• The ability to communicate effectively through the written word and the ability to use quantitative or symbolic reasoning.
• Broad knowledge of the major fields of learning.
• A capacity for evaluation and synthesis.

All baccalaureate degree students (except those in Honors Tutorial College) at Ohio University must complete a three-tiered General Education requirement. Tier I course requirements build quantitative and English composition skills; Tier II course requirements increase breadth of knowledge; and the Tier III course requirement develops an ability to interrelate, synthesize, and integrate knowledge from different academic disciplines. (MDP #2.3)

The School offers a number of music courses that serve as Tier classes. (MDP #5.13)

Specific Recommendations for General Studies in Music Therapy
Music Therapy students are required to take general education courses required by Ohio University, however most of these courses correspond to the courses required within the
curriculum in Music Therapy in order to meet the American Music Therapy Association guidelines for non-musical professional competencies. The following general education non-music classes are required for undergraduate music therapy students: ENG 1510 (Tier I English), PSY 1110 Elementary Statistical Reasoning (Tier I Math), PSY 1010 General Psychology (T2), BIOS 1030 Human Biology I (T2), and CSD 1080 Introduction to Communication Disorders (T2). EDEC 1600 Child and Adolescent Development is a Tier 2 course, however students can choose between this course and PSY 2410 Psychology of Child and Adolescent Development to meet the development competency. Additional music courses that are required within the therapy curriculum include: MUS 1250 Music History Introduction (T2) and MUS 1210 World Music (T2). The remaining 2-3 Tier 2 courses can be chosen at the student’s discretion. Students are required to take a Tier I Junior level writing composition course as well as a Tier III general education course.

1. **Degree Title and Statement of Purpose**

   **Bachelor of Music in Music Education - Instrumental Emphasis**
   Application for: Renewal of Final Approval

   **Bachelor of Music in Music Education - Choral and Instrumental Emphasis**
   Application for: Renewal of Final Approval

Students who major in music education choose an emphasis in either choral or instrumental music. The curriculum provides a balanced program of applied music, theoretical studies, professional education studies, and fieldwork experiences. Emphasis is upon contemporary music education with training and experiences designed to meet the varying needs of today's schools.

Music education students at Ohio University receive intense musical training on their chosen instrument or voice, and participate in the performing ensembles. They study music history, literature, theory, and conducting. Methods courses help students develop teaching skills in a variety of settings from marching, concert, and jazz bands, to elementary classroom and high school choral music. Students also learn about modern technology in education as they work in the School's keyboard and electronic music labs. Many music education students choose to serve as paid instructors in the Athens Community Music School, where they can gain valuable experience teaching community members. As members of the active collegiate National Association for Music Education (NAFME) chapter, students travel to music conventions and workshops where they participate in a variety of educational and social activities.
2. **Curricular Table (Instrumental Emphasis)**

**BACHELOR OF MUSIC IN MUSIC EDUCATION – INSTRUMENTAL EMPHASIS**

Program Title: Bachelor of Music in Music Education – Instrumental Emphasis  
Number of Years to Complete the Program: 4  
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: 78  
Name of Program Supervisor(s): Professor Dorothy Bryant

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<th>Musicianship and Performance</th>
<th>Music Education</th>
<th>Professional Education</th>
<th>General Studies</th>
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| | 48% | 15% | 28% | 20% | 0% | 111% |

List course numbers, titles, and unit allotments under each applicable category.

**Basic Musicianship and Performance**

- MUS 1090  
  Performance Lab, 6 semesters  
- MUS 1010-1020, 2010-2020  
  Music Theory  
- MUS 1030-1040, 2030-3040  
  Dictation and S.S.  
- MUS 1210  
  Intro to World Music  
- MUS 1250  
  Intro to Music History and Literature  
- MUS 1410-1420, 2410-2420  
  Class Piano  
- MUS 1470  
  Class Voice  
- MUS 25**  
  Performance Group  
- MUS 3040  
  Instrumentation  
- MUS 3210, 3220  
  Music History  
- MUS 3***  
  Major Instrument  
- MUS 4550-4560  
  Basic & Instrumental Conducting  

*Total Musicianship and Performance* 58

**Music Education**

- MUS 1630  
  Intro to Music Education  
- MUS 1790  
  Technology for Music Ed  
- MUS 2610-2611  
  Upper/Lower String Methods  
- MUS 2630  
  Percussion Methods  
- MUS 2631  
  Horn and Tpt Methods  
- MUS 2632  
  Trombone/Euph/Tuba Methods  
- MUS 2633  
  Instrumental Methods Lab Band  
- MUS 2635-2636  
  Woodwind Methods I & II  
- MUS 3630  
  Inst Meth and Mat  
- MUS 3660 or 3662  
  General Music Methods/Early Childhood Music Ed  
- MUS 4640  
  Marching Band Tech  
- MUS 4650  
  Jazz Ensemble Methods  

*Total Music Education* 18

**Professional Education**

- EDTE 2000  
  Learning, Human Growth and Development  
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<td>EDCS 3010</td>
<td>Cultural Diversity and Education</td>
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<td>EDTE 3730</td>
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**General Studies**

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**Total General Studies** 24

**Electives**

**Total Electives** 0
Curricular Table (Choral Emphasis)

BACHELOR OF MUSIC IN MUSIC EDUCATION – CHORAL EMPHASIS

Program Title: Bachelor of Music in Music Education – Choral Emphasis
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 29
Name of Program Supervisor(s): Professor Paul Mayhew

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EDTE 2020  Field Experience  1
EDCS 3010  Cultural Diversity and Education  3
EDTE 3730  Instructional Adapt for Exceptionalities  3
EDSE 3500  Sec School Planning & Instruction  3
EDSE 3510  Sec School Teaching and Learning  3
EDTE 4200  Teaching Reading in the Content Areas  3
EDPL 4610, 4630, 4650  Student Teaching and Seminar  12

Total Professional Education  34

General Studies
Tier I  ENG 1510 & Quantitative Skills  6
Tier I  ENG 3000 level  3
Tier II  PSY 1010 & additional Gen Ed Courses (MUS 1210 and MUS 1250 apply)  15
Tier III  Synthesis (EDPL 4650 applies)  0
Total General Studies  24

Electives
Total Electives  0

3. Assessment of compliance with NASM Standards

Music Education students take applied lessons on their major instrument for at least six semesters and are required to attain senior status based on jury performance. Instrumental Majors take four semesters of keyboard classes, choral/vocal students take six semesters. All majors demonstrate keyboard proficiency in their final semester or through a Keyboard Proficiency Exam. Students take two semester of performance-based conducting courses. Students participate in a major performing ensemble on their principal instrument each semester in residence except for the student teaching semester.

Techniques for teaching and developing improvisation and composition are taught in music education methods courses, particularly General Music Methods (MUS 3660). Advanced improvisation pedagogy is addressed in Jazz Ensemble Methods (MUS 4650).

Students take three semesters of Music History (Intro, Music History I, and Music History II) covering the middle ages through the early 21st-Century and one semester of World Music. To meet the Performance Lab requirement, students are required to attend a total of twelve concerts, recitals and/or performance labs each semester for six semesters.

Technology
Students are required one semester of Technology for Music Educators. In addition, each music education methods course requires at least one technology-based assignment including spreadsheets of repertoire, drill-writing software for marching band techniques, Finale or similar notation software for music arranging and scoring, and online web design software for the creation of an online portfolio.

Synthesis
All courses in music education are designed to develop independence through critical thinking. Students are expected to synthesize information from applied instruction, ensemble experience, and methods coursework to develop a philosophy of music education and an understanding of the role of the music teacher in the school classroom. The Junior Review process asks students to demonstrate teaching skills, express their philosophy of teaching, and synthesize their professional preparation to that point. The student teaching seminar in the final semester asks students to synthesize all of their previous experience and reflect upon their teaching, their career goals and their strengths and weaknesses as classroom teachers. Music Education Majors develop an online portfolio which includes their philosophy of music education, sample lesson plans, video of teaching and conducting and documentation of their pre-professional experiences.

The B.M in Music Education Degree continues to enroll and graduate the largest number of students in the School. Students in the program take a solid core of music theory and history, applied instruction, ensembles, and music education courses. The degree program exceeds the state required minimum of 100 hours of early field experience in music education. Graduates are successful in seeking public school teaching positions.

5. **Results**
In the final semester of study, Music Education candidates complete a 15-week Professional Internship which includes observation by clinical supervisors (Music Education Faculty) and a formal assessment of teaching called the EdTPA. The EdTPA is a nationally available performance-based assessment to measure candidates’ readiness to teach K-12 Music.

Over the past five years, 100% of Music Education Candidates have successfully completed the professional internship. Passing rate for Music Education Candidates on the EdTPA has been 100% since the assessment began in the Fall of 2013.

6. **Assessment of strengths and area for improvement**
The School has identified two areas for improvement in the Music Education degree program. 1) Early field experiences are currently assigned and supervised through the College of Education rather than by Music Education Faculty. 2) Critical content in curriculum, planning, instruction, and assessment is delivered in a “general” fashion through College of Education courses rather than in “music-specific” fashion through music education methods courses.

7. **Plans for addressing weaknesses and improving results**
Plans for addressing these areas include the following: a) the creation of a Music Education Seminar course for early field experience with pre-K – 12th grade field experience assigned and supervised by Music Education faculty; b) an expansion of credit hours in specific music education methods courses to delivery music-specific content related to curriculum, planning, instruction, and assessment; and c) an adjustment of degree requirements between College of Education and School of Music that reflects these two changes (7 fewer credit hours of professional education, 6 additional credit hours of music education).
1. **Degree Title and Statement of Purpose**

Bachelor of Music in Performance  
Renewal of Final Approval

This undergraduate program is designed for both instrumental and vocal students interested in pursuing a degree dedicated to performance. Students in this degree are required to pass a successful audition performing at the highest standards and achievement levels. Successful completion of the program prepares students to perform as a professional musician, communicate effectively about the theoretical concepts in music, and identify and analyze musical works from diverse cultures and historical periods. Majors prepare two performance recitals and analyze the repertoire presented in those recitals. Additionally, they study the pedagogical approaches of their area of performance. Recent graduates are furthering their education at graduate schools across the country, performing in professional ensembles, running private teaching studios, and teaching at the collegiate level.

2. **Curricular Table**

**BACHELOR OF MUSIC IN PERFORMANCE – ORCHESTRAL INSTRUMENTS**  
(String, Woodwind, Brass, Percussion)

Program Title: Bachelor of Music in Performance – Orchestral Instruments  
Number of Years to Complete the Program: 4  
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: 24  
Name of Program Supervisor(s): Professor Roger Braun

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses in Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
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<tbody>
<tr>
<td>50</td>
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<td>29%</td>
<td>23%</td>
<td>6-8%</td>
<td>100-102%</td>
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</table>

List course numbers, titles, and unit allotments under each applicable category.

**Major Area**

- MUS 3**  
  Applied Study on Major Instrument  
  32
- MUS 25**  
  Performance Group  
  8
- MUS 254*  
  Chamber Music  
  4
- MUS 457*  
  Pedagogy & Repertoire  
  2
- MUS 4940-4941  
  Jr. and Sr. Recitals  
  4

**Total Major Area**  
50

**Supportive Courses in Music**

- MUS 1090  
  Performance Lab, 6 semesters  
  0
- MUS 1010-1020, 2010-2020  
  Music Theory  
  12
- MUS 1030-1040, 2030-2040  
  Dictation and S.S.  
  4
- MUS 1250  
  Intro to Music History and Literature  
  3
- MUS 1410-1420, 2410-2420  
  Class Piano  
  4
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<th>Hours</th>
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<td>Music History</td>
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<tr>
<td>MUS 3040</td>
<td>Instrumentation</td>
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<tr>
<td>MUS 4550-4560</td>
<td>Basic &amp; Instrumental Conducting</td>
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**Total Supportive Courses in Music** 35

**General Studies**

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<tr>
<td>Tier II</td>
<td>Gen Ed (MUS 1250 applies)</td>
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<tr>
<td>Tier III</td>
<td>Synthesis (Jr/Sr Recitals apply)</td>
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**Total General Studies** 27

**Electives**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
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<tr>
<td>MUS xxxx</td>
<td>General Music Electives</td>
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<tr>
<td>Theory/Hist/Lit</td>
<td>Electives</td>
<td>4-6</td>
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</table>

**Total Electives** 7-9
BACHELOR OF MUSIC IN PERFORMANCE – ORGAN

Program Title: Bachelor of Music in Performance – Organ
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 0
Name of Program Supervisor(s): Professor Paul Barte

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses in Music</th>
<th>General Studies</th>
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List course numbers, titles, and unit allotments under each applicable category.

**Major Area**
- MUS 3***          Applied Organ Study          32
- MUS 25**           Performance Group          8
- MUS 4212           Literature of Organ Music     2
- MUS 4583           Organ Pedagogy              1
- MUS 4940-4941      Jr. and Sr. Recitals         4
**Total Major Area** 47

**Supportive Courses in Music**
- MUS 1090           Performance Lab, 6 semesters 0
- MUS 1010-1020, 2010-2020 Music Theory        12
- MUS 1030-1040, 2030-3040 Dictation and S.S.   4
- MUS 1250           Intro to Music History and Literature 3
- MUS 1470           Class Voice                 1
- MUS 3210, 3220     Music History               6
- MUS 4071-4071      Counterpoint I & II        6
- MUS 4550 & 4561    Basic & Choral Conducting   4
**Total Supportive Courses in Music** 36

**General Studies**
- Tier I              English & Quantitative Skills 6
- Tier I              Junior (3000) level English 3
- Tier II             Gen Ed (MUS 1250 applies) 18
- Tier III            Synthesis (Jr/Sr Recitals apply) 0
**Total General Studies** 27

**Electives**
- French or German   8
- Theory/Hist/Lit Electives 3
- General electives 3
**Total Electives** 14
Bachelor of Music in Performance – Piano

Program Title: Bachelor of Music in Performance
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 2
Name of Program Supervisor(s): Professor Christopher Fisher

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses in Music</th>
<th>General Studies</th>
<th>Electives</th>
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<td>7-8%</td>
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</table>

List course numbers, titles, and unit allotments under each applicable category.

**Major Area**

MUS 3410             Applied Piano  32  
MUS 25**             Performance Group  8  
MUS 4500             Accompanying  2  
MUS 4576-4577        Keyboard Repertoire I & II  4  
MUS 4580-4581        Piano Pedagogy I & II  4  
MUS 4940-4941        Jr. and Sr. Recitals  4  
Total Major Area     54  

**Supportive Courses in Music**

MUS 1090              Performance Lab, 6 semesters  0  
MUS 1010-1020, 2010-2020 Music Theory  12  
MUS 1030-1040, 2030-3040 Dictation and S.S.  4  
MUS 1250              Intro to Music History and Literature  3  
MUS 3210, 3220        Music History  6  
MUS 4212              Literature of Chamber Music  2  
MUS 4550              Basic Conducting  2  
Total Supportive Courses in Music  29  

**General Studies**

Tier I                English & Quantitative Skills  6  
Tier I                Junior (3000) level English  3  
Tier II               Gen Ed (MUS 1250 applies)  18  
Tier III              Synthesis (Jr/Sr Recitals apply)  0  
Total General Studies 27  

**Electives**

Theory/Hist/Litelectives  4-6  
General Music Electives  4  
Total Electives  8-10
BACHELOR OF MUSIC IN PERFORMANCE – VOICE

Program Title: Bachelor of Music in Performance
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 2
Name of Program Supervisor(s): Professor Debra Rentz

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses In Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<tbody>
<tr>
<td>52</td>
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<td>23%</td>
<td>6-8%</td>
<td>100-102%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and unit allotments under each applicable category.

**Major Area**
MUS 3400 Applied Voice 32
MUS 25** Performance Group 8
MUS 3750, 3752, 3753 English/German/French Diction 3
MUS 4215 Opera Literature 2
MUS 4573-4574 Vocal Repertoire I & II 2
MUS 4585 Vocal Pedagogy 1
MUS 4940-4941 Jr. and Sr. Recitals 4
Total Major Area 52

**Supportive Courses in Music**
MUS 1090 Performance Lab, 6 semesters 0
MUS 1010-1020, 2010-2020 Music Theory 12
MUS 1030-1040, 2030-3040 Dictation and S.S. 4
MUS 1250 Intro to Music History and Literature 3
MUS 1410-1420, 2410-2420, 3590, 3600 Class Piano 6
MUS 3210, 3220 Music History 6
MUS 4550 Basic Conducting 2
Total Supportive Courses in Music 33

**General Studies**
Tier I English & Quantitative Skills 6
Tier I Junior (3000) level English 3
Tier II Gen Ed 10
Tier III Synthesis (Jr/Sr Recitals apply) 0
ITAL 1110 Elementary Italian 1 4
FR 1110 or GR 1110 Elementary French or German 4
Total General Studies 27

**Electives**
Theory/Hist/Lit Electives 4-6
MUS xxxx General Music Electives 3
Total Electives 7-9
BACHELOR OF MUSIC IN PERFORMANCE – PIANO WITH EMPHASIS IN PEDAGOGY

Program Title: Bachelor of Music in Performance – Piano with Emphasis in Pedagogy
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 1
Name of Program Supervisor(s): Professor Christopher Fisher

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Supportive Courses in Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<td>27-29%</td>
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<td>103-106%</td>
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</table>

List course numbers, titles, and unit allotments under each applicable category.

**Major Area**
- MUS 3410 Applied Piano 32
- MUS 25** Performance Group 8
- MUS 4500 Accompanying (2 semesters) 2
- MUS 4576-4577 Keyboard Repertoire I & II 4
- MUS 4580-4581 Piano Pedagogy I & II 4
- MUS 4582 Group Piano Pedagogy 2
- MUS 4940-4941 Jr. and Sr. Recitals 4

**Total Major Area** 56

**Supportive Courses in Music**
- MUS 1090 Performance Lab, 6 semesters 0
- MUS 1010-1020, 2010-2020 Music Theory 12
- MUS 1030-1040, 2030-3040 Dictation and S.S. 4
- MUS 1250 Intro to Music History and Literature 3
- MUS 3210, 3220 Music History 6
- MUS 3921 Practicum in Music 3-6
- MUS 4212 Literature of Chamber Music 2
- MUS 4550 Basic Conducting 2

**Total Supportive Courses in Music** 32-35

**General Studies**
- Tier I Eng, Quantitative Skills 6
- Tier I Eng Comp (3000 level) 3
- Tier II Gen Ed 18
- Tier III Synthesis (Jr/Sr Recitals apply) 0

**Total General Studies** 27

**Electives**
- Theory/Hist/Lit Electives 4-5
- MUS xxxx General Music Electives 3

**Total Electives** 7-8
3. Assessment of compliance with NASM Standards

Piano, Organ, Piano Performance/Pedagogy
Undergraduate piano performance majors acquire: 1) Technical skills for artist self-expression through their applied instruction. They demonstrate these skills through juries, studio classes, performance labs and recitals. 2) An overview understanding of the repertory. This skill is acquired in the keyboard repertoire, with the performance ability tested in juries, studio classes, performance labs and recitals. 3) The ability to sight read. This skill is developed in lessons, in accompanying classes, in ear training classes. Students are asked to sight read in juries. 4) Knowledge and skills sufficient to work as a leader. This skill is developed and demonstrated in regular studio classes. 5) Keyboard competency—clearly obvious for keyboard principals and majors. 6) Growth in artistry/ collaborative competence. This skill is acquired in accompanying classes, chamber music classes and the variety of accompanying situations our students find themselves. All pianists typically participate in a choral group as their large ensemble. Most of these classes/situations culminate in performances.
Piano and Piano Performance/Pedagogy majors are required to take a two-semester sequence in Keyboard Repertoire (MUS 4570-4571).

Voice
1) Voice majors are required to take applied music courses based in the European/American tradition of vocal technique and repertory for 8 semesters. Language study and corresponding lyric diction courses are regulated from freshman to senior years and are reflected in the jury exam and degree recital requirements (see Jury/Repertoire requirement document). 2) Language, lyric diction, and solo repertory courses are further enhanced by individual vocal coaching sessions, in preparation for degree recitals and lyric theater productions. 3) Students are required to research all repertory assignments (see repertory information sheet document). 4) One semester of conducting courses is required. 5) The Keyboard Skills Proficiency (KSP) is structured specifically to the needs of voice majors (performance; music education; music therapy). 6) Large and small ensembles provide varied collaborative experiences. It is also the policy of the voice division to include chamber works in degree recital repertory.

In the area of history and repertory, voice students must; 1) Coursework in Solo Repertoire (MUS 4573/5573) is required in the curriculum. All voice students are required to perform solo repertory from the late Renaissance through Modern periods. The range of repertory encompasses, but is not limited to the following languages: English, Italian, French, and German. One of the key goals of the solo repertory courses, together with vocal coaching sessions, is to place the literature in a cultural and historical context. 2) Performance opportunities—afforded locally, regionally, nationally, and internationally—as well as required attendance of school concerts, and the diverse offerings of the Performing Arts Series, add breadth and depth to the students' musical experience.

Orchestral Instruments
1) Technical skills are developed by individual instruction in applied lessons with goals/requirements set for each instrument to be demonstrated at required juries. Students must attain the required applied level in order to graduate. They also must present required
junior and senior recitals. 2) Understanding of repertoire is achieved by the use of a broad base of repertoire for the four years of study, typically culminating in a recital that represents a broad selection of material; required pedagogy and repertoire class designed to study the major works for the instrument and their historical significance; students are assigned to listen to pieces which are similar to repertoire being studied to broaden understanding of style; opportunities to hear and discuss other student’s repertoire in studio class. 3) Sight-reading skills are developed and assessed by required sight reading in ensemble auditions at the beginning of every semester; students are often asked to read new etudes in a lesson as an introduction to the new material before working on it for the week; some time in studio class has been devoted to developing sight reading skills. Some areas also require sight-reading skills in juries. 4) Interpretation/rehearsal collaboration skills are developed through required conducting, chamber music and large ensemble courses; experience in self-prepared chamber music, where students (upperclassmen especially) are required to prepare the piece on their own, presenting a more finished product to the instructor; requiring students to play certain pieces with accompaniment throughout all four years of applied study, helping them learn to rehearse and discuss with another musician; discussions of rehearsal techniques with chamber ensembles, in sectionals, in studio class and in lessons; discussion in lessons of how to approach learning a piece beyond the notes, including historical/theoretical discussions; allowing students to make appropriate comments in weekly studio classes about the performances heard and discuss constructive suggestions for the performer. 5) Keyboard competency is required and must be demonstrated by passing the Keyboard Skills Proficiency. 6) Large ensemble courses and chamber music courses are required throughout the 4-year curriculum. Students often elect to participate in other ensembles, such as the New Music Ensemble, or in regional ensembles and other outside performance venues.

5. **Results**

Once students are enrolled in applied instruction, they are scheduled for weekly lessons. In addition, there are many opportunities to perform and receive feedback such as; Studio Classes, Performance Labs, PL1090, Visiting artist master classes, Recitals, Competitions, Juries, and recital hearings, during which students are responsible for performing any of the repertoire from their program selected by the faculty. These hearings are typically held 4 weeks prior to the scheduled recital. If a student does not pass the hearing, they may not perform the recital.

**Piano, Organ, Piano Performance/Pedagogy**

Keyboard students are asked to prepare an independent piece once a year for a jury. Discussions on such issues as forming and defending value judgments about musical style and interpretation take place during lessons and in studio classes. These topics are also discussed in keyboard repertoire courses. Tools and skills to work with a broad repertory are acquired in lessons, piano pedagogy, and keyboard repertoire classes. The School and Keyboard Division faculty are committed to providing students with exposure to a number of visiting artists throughout each academic year. These individuals, both in the keyboard area and in other areas of expertise, provide lectures, master classes and performances across all music disciplines.
Piano students are assessed to ensure that they are meeting the objectives of the School and the Keyboard Division. This assessment takes place from the audition continuing throughout their educational career and culminating with their degree recitals or final jury, which completes their classification.

**Voice**
Evaluative procedures include: a) Studio class performance with teacher evaluation. Peer evaluation is also encouraged which develops critical thinking among all students. b) Jury exams (10 minutes) held twice yearly fall and spring. c) Jury exam (20 minutes) at the end of the sophomore year to demonstrate technical, stylistic, and linguistic skills. Successful candidates are advanced to upper division study. c) Junior recital – 35 to 40 minutes of music. d) Senior recital – 50 to 60 minutes of music (junior and senior recitals are preceded by a recital hearing scheduled three two weeks prior to recital date.

**Orchestral Instruments**
Students are assessed by the quality of the recitals, the perceived level of readiness to tackle the job market and win a job, admission to the next degree at a well-respected school, and juries as outlined in the student handbook. Jury levels are challenging but not too limited. The range of material accepted is wide enough to encompass many styles and the extremely large repertoire for strings. Juries include technical exercises and scales, etc. in the early years, giving way to larger amounts of repertoire (especially for the performance majors) in the later years. There is a barrier jury at the end of the sophomore year (before advancing to junior level in the classification system). Senior recitals for performance majors are expected to be over 60 minutes in length and represent a wide range of styles/periods. Junior recitals for performance majors are expected to be about 45 minutes long. Performance requirements for music therapy and music education majors are less, but they are still required to perform at a high, competent level. One of the main differences is the amount of material covered. It will be smaller, but still representative of the repertoire required to be competent in the field. Jury requirements are located in the Undergraduate Handbook. *(MDP #3.1)*

6. **Assessment of strengths and area for improvement**

**Piano, Organ, Piano Performance/Pedagogy**
A successful School is in many ways undergirded by a vibrant piano program. Indeed, a piano program has a direct influence on the curricular and artistic culture of the school, and is central to the realization of the school’s mission of artistic and scholarly excellence.

The School is home to one of the country’s most dynamic and highly regarded programs in piano performance and pedagogy. Indeed, a recent study placed the OU graduate piano performance and pedagogy program among the top in the nation.[1]

Central to our program’s success is our faculty. The Ohio University piano faculty is nationally and internationally recognized in the field, are authors of acclaimed publications, are featured in international lectures and workshops, and are showcased in recitals throughout the country and abroad. The faculty is committed to providing the highest-quality educational experiences to our students, mentoring students closely throughout
their time at OU and beyond. Evidence of such commitment is the success of our alumni who hold prominent professional positions as faculty at colleges and universities, as independent piano teachers and studio owners/operators as well as leading contributors to the music publication industry (see attached list). Additional resources such as the Athens Community Music School provide our students with extraordinary practical training experiences.

The OU piano program has witnessed significant growth in enrollment, both in quantity and quality, over the last five years with a specific increase in students matriculating from Southeast Asia and South America.

Voice
The Voice Division strongly recommends that voice majors, regardless of degree, receive more formalized instruction in lyric diction (English, Italian, French, and German). Currently, neither music education nor music therapy majors are required to take any diction courses. Music education majors currently have no performance requirements beyond the two jury exams required during each year of vocal study. Of critical need is a revision of ensemble requirements for all voice majors. The ratio of voice major enrollment to the number of ensembles is disproportionate, compelling majors to participate in two or three ensembles concurrently. In sum, voice majors are singing too many hours per day, which often compromises the students’ vocal health and development.

Orchestral Instruments
Strings
Our two full time string professors are excellent musicians who work diligently to recruit and teach our students. We feature a fully-funded graduate string quartet, the purpose of which is to support the string program and provide outreach to regional high schools. Since our last self-study we have added a second orchestra dedicated to training young musicians and members of the community. Members of the graduate quartet participate in that ensemble.

There is a need for additional string faculty on viola and bass. Recruiting is hampered by a lack of full time faculty on each string instrument. The jazz program would greatly benefit from a faculty member specializing in jazz, who could both teach and recruit jazz bassists. Additionally, recruiting is made more difficult by the fact that high schools this region do not feature orchestra programs. An increase in scholarship funds would be of great benefit to attract talented string majors.

Winds and Percussion
A major strength of our wind and percussion faculty is the presence of an accomplished, student-centered faculty with strong teaching skills. Student quality is increasing and faculty are more selective in audition expectations for potential performance majors. Areas for improvement include: increasing scholarships for students based on need and ability, and help with securing accompanists for student recitals.
8. Plans for addressing weaknesses and improving results

Piano, Organ, Piano Performance/Pedagogy
Acknowledging its rich heritage and tradition of excellence as well as its vision for the future, the piano faculty contends that our program is uniquely poised for further expansion. Continued program growth will not only serve the needs of the School (i.e. essential accompanying services for instrumental and voice studio instruction, student degree recitals, ensembles) and community (i.e. student instructors via the Athens Community Music School), but will also enrich the artistic and educational learning environment by enhancing the depth and breadth of talented young artists, teachers, and scholars enrolled in our programs. The goal is to capitalize on recent, documented growth through several key recruitment and program enhancement initiatives.

Voice
Thus the voice faculty feels it is imperative to effect a change in ensemble scheduling and requirements, and will work closely with administration and colleagues to revisit the ensemble rehearsal schedule. The division also plans to do more active recruiting to attract voice performance and music education majors. In addition, having a vocal coach on staff would greatly increase our ability to attract a higher level of voice performance majors and graduate students.

Orchestra Instruments
The need for additional scholarship funds is currently being discussed with the Dean. This has been a longstanding issue that seems to have no short term solution. Our future health and growth will be fundamentally tied to our ability to rectify this problem. Additional faculty positions will require funding from the College. Given our new budget model, the availability of that funding is uncertain at this time.
1. **Degree Title and Statement of Purpose**

Bachelor of Music in Composition  
Renewal of Final Approval

This undergraduate curriculum is designed to prepare exceptionally talented students for careers as composers or for continued study or graduate work in composition. The curriculum focuses on basic musicianship skills; analytical, aural, and writing skills; compositional facility and techniques; and the acquisition of a historical perspective on, and basic knowledge of, technological innovations in the field.

2. **Curricular Table**

**BACHELOR OF MUSIC IN COMPOSITION**

Program Title: Bachelor of Music in Composition  
Number of Years to Complete the Program: 4  
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: ___11___  
Name of Program Supervisor(s): __Professor Mark Phillips__

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<th>Supportive Courses in Music</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<td>7%</td>
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List course numbers, titles, and unit allotments under each applicable category.

**Major Area**

MUS 3040, 3050  
MUS 3090  
MUS 4070-4071, 4901-4902 (take 3)  
MUS 4130, 4150, 4170 (take 2)  
MUS 4943  
MUS 4950 & 4951  
(*)If piano is major instrument, take 4 hours of another instrument, or 4 hours of instrumental methods courses.  

**Total Major Area**  

**Supportive Courses in Music**

MUS 1010-1020, 2010-2020  
MUS 1030-1040, 2030-3040  
MUS 1090  
MUS 3***  
MUS 1410-1420, 2410-2420  
MUS 25**  
MUS 1250  

Music Theory  
Dictation and S.S.  
Performance Lab, 6 semesters  
Major Instrument  
Class Piano*  
Performance Group  
Intro to Music History and Literature  

12  
4  
0  
12  
4  
8  
3
### General Studies

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**Total in General Studies**: 27

### Electives

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<td>MUS 4***</td>
<td>Music Theory/Hist/Lit Electives</td>
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**Total Electives**: 8

#### 3. Assessment of compliance with NASM Standards

All composition students are required to participate in a major ensemble every semester. However, they are permitted to petition to perform in the New Music Ensemble in lieu of a major ensemble for one semester. In order to gain as much experience as possible, composition students are encouraged to participate in additional ensembles, including jazz ensemble/combos and world music ensembles.

In addition to the 4-semester core music theory curriculum required of other undergraduate music majors, composition majors must complete three additional courses (9 credit hours) of upper-level music theory, chosen from a short list of four possible courses in counterpoint and analysis (tonal and post-tonal). Among the other music electives for composition majors that fit well under this heading are classes in jazz theory. They must pass all eight courses with a “C” or better.

In addition to the three required history courses, composition majors must take three additional courses (6 credit hours) in this area of study, to be chosen from a list of 10 possible classes with ranging from various genre literature classes (symphonic literature, chamber literature, opera literature, etc.) to Jazz History and Music of Africa.

To meet the Performance Lab requirement, students are required to attend a total of twelve concerts, recitals and/or performance labs each semester for six semesters.

In addition, composition majors choose three electives in theory, history or literature, three upper level music theory courses, take four semesters of composition lessons, complete a senior thesis and present a recital featuring their compositions.

### Composition and Improvisation

The Bachelor of Music Composition adheres to the NASM requirements of four semesters of upper-level composition (8 hours of Music 3090), which may only be embarked on after the student has completed the two-year music theory core. Prior to that (as often as every semester for two years), composition majors may enroll in elective composition MUS 3080, a 1-credit hour class designed to accommodate wide range of students interested in studying composition. Composition majors are encouraged to explore improvisation.
through various workshops and masterclasses — sometimes with local workshop leaders, occasionally with visiting artists. Composition majors participate in composition department recitals throughout their undergraduate careers. One program that has been especially successful, the Composition Slam, features the composition department taking over programming of one of the PL recitals. For this event, composers write short pieces to will allow for maximum participation. Last year’s event presented 12 works by 12 composers in under 55 minutes. Audiences voted on who should become the Composition Slam prize winner.

We address of wide range of topics in our weekly composition seminar. We bring in guest presenters to interact with OU composers. Some semesters are devoted mostly to score study and listening to recent music. Last spring, we spent many weeks doing a survey of American symphonic repertoire composed in roughly the past 20 years. This semester we have had several visiting artist presentations. Most of these were in-person visits, but we have also begun using technology to hold virtual master classes with guest composers. This seems to hold great promise for the future. We also invite artists/creators from other disciplines (dance, visual arts, and film) to give a presentation to the composition studio focused on their creative process. A few years ago, we hosted Alarm Will Sound and, in addition to their formal concert and various master classes for the performance area, they conducted a reading session of student compositions written for them. The following year we focused heavily on chamber music for various Pierrot ensembles, which culminated in students writing for an ensemble of (mostly) OU faculty to be read and rehearsed by them. Another semester the focus was on modern piano trio music, which culminated in a visit by the Longleash Trio. In addition to presenting a concert (and master class presentation) with recent string trio music by composers seldom heard in Ohio, a significant feature of this visit involved several student composers writing works for the trio to read and rehearse. Last spring, in combination with several other funding sources, we were able to commission Matthew Burtner and bring him to campus for several days for a world premiere performance along with workshops.

**Technology**
Composition majors are required to take two classes (4-5 credit hours) in electronic and computer music. One course deals with the history and practice of electronic music from its origins to present day. Another course instructs students in the use of commonly available digital audio workstation software. A third course covers topics in computer music programming and is currently focused on Max/MSP/Jitter (from Cycling 74). These classes are given in the School’s MIDI Lab, a computer lab optimized for teaching the use of computers in music. In addition to the 13 Macintosh computers and MIDI keyboards for all stations, there is a large assortment of music software, a video projector, a high-quality sound system, and a large-format printer. Open to enrollment by students across the university, these classes also play a significant role in the elective curriculum other majors, most notably Audio Production in the School of Media Arts. In addition to these three classes, composers get significant instruction over the course of their entire degree in the use of music notation software through their weekly composition lessons.

**Synthesis/Capstone Learning**
For the Bachelor of Music degree in Composition, the senior recital and senior thesis comprise the synthesis capstone learning experience. The senior recital consists of music written by the student while in residence at Ohio University. Composers are encouraged to participate on their composition recital as a performer and/or conductor. The senior thesis project is typically a large ensemble work, though other types of projects may also be acceptable pending approval. The essence of the senior thesis experience is working throughout their senior year with their thesis with their composition professor (sometimes in consultation with others on the faculty). The culmination of this process is a senior thesis defense, where a committee of three faculty convenes a meeting with the student to review the thesis for the primary purpose of offering constructive criticism and advice.

5. **Results**

Students develop competencies in electronic and acoustic media, including learning to use technology to create original compositions. Students will have received experience in several different studios using wide variety of rapidly evolving technology. Additionally, students have their acoustic compositions read or performed by such School ensembles as the Orchestra, Wind Symphony, Jazz Ensembles, University Singers, and the New Music Ensemble. Composition department recitals provide valuable opportunities for students to hear their music performed. The College also has strong programs in film, video, theater, and dance, which provide composition majors with many opportunities for interdisciplinary projects. In addition, composition majors may compete in the annual student soloist competition, or have a work performed on an Honors Recital.

6. **Assessment of strengths and area for improvement**

Historically this degree has had a strong academically rigorous underpinning of courses in music theory and music history. Graduates of our program who go on to pursue higher degrees routinely do very well on their entrance exams in these areas. The composition program has strong support from key areas of the performance area. Major instrumental ensemble conductors are supportive and open to hosting reading sessions several times a year as well as occasional performances of student works. The program has significant support from the University as well. The program is now home to a Distinguished Professor (Dr. Mark Phillips), one of only five such appointments in the College in the entire 55-year history of the award and one of only two current full-time appointments in the College. This recognition also comes with additional scholarship money for the School.

As a result of the move to semesters, the curriculum for the composition program was streamlined, making more room for electives, thus giving composers a chance to explore more diverse bodies of knowledge that they believe will help growth as composers. The presence within the College of active programs in dance, film, and Theater, as well as active programs in audio and video production across campus in the School of Media Arts, provides student composers with many opportunities to collaborate outside of the School of Music. Recently three current composition students had their music featured on the Fall Dance Concert.

The brand new initiative permitting composition students to pursue a certificate in “Entrepreneurship and Music” along with their composition degree offers the promise to better prepare our students for professional success after graduation.
Areas for improvement
Student composers still have difficulty mounting performances of their works. This is especially true for students who are writing more technically advanced music or composing for instrumentalists that are not in abundant supply at the university. The small benefit that was anticipated with the move from a 10-week quarter system to a 14-week semester calendar seems to have been negated by scheduling changes for major ensembles. Another challenge facing the composition program involves better preparing students for the new realities of life as a musician/composer, once they have completed their degree. Years ago, a high percentage of students who graduated from the composition program went on to more advanced degrees at top graduate programs in the country and eventually found their way into successful college teaching jobs. For many students today, the viability of this path is in doubt. Going forward, the composition program will be seeking to better train and prepare students to take advantage of new opportunities that composers have in such fields as commercial music, concert/tour/recording production, film, video games, on-line multimedia, art/sound installations, and other technology related fields. Nationwide, the recent emergence (or reemergence) of the composer/performer is a particularly interesting phenomenon that our composition program has been promoting with significant success in recent years. But more concerted work and emphasis is still needed to solidify our progress in this area. The new certificate in “Entrepreneurship and Music” also offers the promise to better prepare our students for professional success after graduation.

8. Plans for addressing weaknesses and improving results
Continued work to address staffing, and creating new performance opportunities for students, will be necessary for growth and development in the composition area.
1. **Degree Title and Statement of Purpose**

Bachelor of Music in Music Therapy  
Renewal of Final Approval  
The music therapy degree prepares a student for clinical placement in medical, education, and community health settings. The curriculum attracts students desiring to pursue a career as a practicing clinician in music therapy, combining musical talent and interest in the behavioral sciences. The program offers a strong practicum component leading to a six-month internship and meets the curricular standards and professional competencies established by the American Music Therapy Association. The baccalaureate degree leads the student to be eligible to take the U.S. national certification examination offered by the Certification Board for Music Therapists (CBMT) and the entry level certification of Music Therapist-Board Certified (MT-BC).

2. **Curricular Table**

BACHELOR OF MUSIC IN MUSIC THERAPY

Program Title: Bachelor of Music in Music Therapy  
Number of Years to Complete the Program: 4  
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: 72  
Name of Program Supervisor(s): Professor Kamille Geist

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<th>Musicianship and Performance</th>
<th>Music Therapy and Clinical Foundations</th>
<th>General Studies</th>
<th>Electives</th>
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List course numbers, titles, and unit allotments under each applicable category.

**Musicianship and Performance**

- MUS 1090: Performance Lab, 6 semesters
- MUS 1010-1020, 2010-2020: Music Theory
- MUS 1030-1040, 2030-3040: Dictation and S.S.
- MUS 1250: Intro to Music History and Literature
- MUS 1410-1420, 2410-2420, 3590, 3600: Class Piano
- MUS 1470-1480: Class Voice I & II
- MUS 1650-1660: Class Folk Guitar I & II
- MUS 1820: Recreational Music Instruments/Materials
- MUS 25**: Performance Group
- MUS 2830: Multi-Cultural Percussion and Movement
- MUS 3770: Jazz Improvisation
- MUS 3***: Major Instrument
- MUS 3210, 3220: Music History
- MUS 4550: Basic Conducting

**Total Musicianship and Performance** 61
### Music Therapy and Clinical Foundations

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<td>Observation, Eval &amp; Research in Therapy</td>
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<td>MUS 3820</td>
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**Total Music Therapy and Clinical Foundations** 28

### General Studies

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<td>Tier III</td>
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**Total General Studies** 33

### Electives

| Total Electives | 0 |

3. **Assessment of compliance with NASM Standards**

Strong musicianship skills are foundational and necessary for any music therapist to be effective, therefore performance skills on the primary instrument and functional music skills (guitar, piano, voice) are emphasized throughout the curriculum. Applied study is required for the first three years. The students are strongly recommended to take applied study in the senior year as well as perform in recitals.

The music therapy student is required to fulfill their performance requirement either through PL performances or with a half recital. Music therapy majors are required to complete 8 semesters in a large ensemble, at least one semester must be in a vocal ensemble. Piano or keyboard students, when not participating in an ensemble on keyboard, may elect ensembles from a listing of appropriate performance groups. The piano is one of the primary instruments used in a clinical setting, therefore keyboard competencies are taught through three years of class piano for non-keyboard majors. In addition to their required applied lessons, students who are piano majors take two elective keyboard classes, one of which, functional piano skills, is required. All students are required to pass all four parts of the Keyboard Skills Proficiency examination (two parts for Junior standing and the remaining two parts for Senior standing in music therapy). *(MDP #3.1)*

Effective and strong voice skills are also required to be an effective music therapist. Students who are not voice majors are required to take two voice classes during their freshman year. All students are required to pass the Voice Skills Proficiency in order to gain Junior Standing in music therapy. The third primary instrument used in music therapy is
the guitar. All students take a full year of class guitar and must pass the Guitar Skills Proficiency in order to gain Senior Standing in Music Therapy. Each student utilizes their primary instrument, piano, voice, and guitar during each clinical practicum placement each semester beginning their sophomore year until they complete their internship.

Students are required to take 4 semesters of theory and 4 semesters of sight singing/dictation. Students are required to sight read and transpose music on the spot on the piano, with their voice, and on guitar. Music therapy students are required to write and arrange music for a variety of client populations, individuals and groups. Improvisation is addressed within percussion classes, piano classes, clinical practicum classes, guitar classes and voice classes. All students are also required to take Jazz Improvisation I.

Music therapy students are required to take one semester of music literature and two semesters of music history. They are also required to attend weekly recitals and concerts at the School to meet the MUS 090 Performance Lab requirement. Students also learn about history in reference to music therapy clinical practice, the history of the American Music Therapy Association, and historical trends in music therapy history.

Synthesis
Music therapy students demonstrate their ability to work independently at a pre-internship level through their 6 clinical assignments and culminating in a 6-9 month internship following their fourth year of study. The curriculum is designed to build the student’s cognitive, academic and musical skills in a systematic but developmentally appropriate way in order to prepare them to be competent entry-level music therapists. Pre-internship clinical practicum classes, which require a synthesis of material across the curriculum begin the first semester of the sophomore year and continue for the next 5 semesters until the senior year. The student is expected to demonstrate improvisational skills, composition skills, and abilities on their principal instrument, keyboard, voice and guitar during each of these clinical experiences. In addition, students are responsible for developing a large repertoire of related music experiences appropriate for adults and children with specific diagnosed conditions and from a wide variety of backgrounds and cultures. Feedback from faculty and board certified music therapists on site is specific to skills identified for the student based on their individual strengths and needs and their level in the practicum sequence (sophomore, junior, senior). All core music therapy courses and pre internship practicum are designed to meet the American Music Therapy Association professional competencies, reinforce the music skills and understanding from the music classes, and support the theoretical need for clinical practice. During practicum and ultimately in internship, students learn about the various disciplines with which they will interact as music therapists and learn how to be an effective part of a treatment team.

5. Results
Student progress is monitored through Junior and Senior Standing procedures. Completion of a number of competencies is required to meet Junior or Senior Standing. This procedure measures student results in a number of areas, including progress in core music classes, therapy coursework, progress in applied requirements, and completion of music therapy fieldwork. (MDP #3.1)
A six-month internship at a facility approved by the American Music Therapy Association (AMTA), or the university, is required prior to graduation. Following successful completion of the internship and graduation the student is eligible to take the national Board Certification examination. A student earns a Bachelor of Music with a major in music therapy (BM) and the designation of Music Therapist-Board Certified (MT-BC).

6. **Assessment of strengths and area for improvement**

The Ohio University undergraduate program is known throughout the state and region as a long-standing, strong program. Its students speak highly of their educational experience and many times request to come back to campus to present on their internship experiences and current work experiences. The undergraduate degree in music therapy is outstanding in the following areas:

1. Emphasis on the development of excellent musicianship.
2. Development of a strong academic program.
3. Six semesters of hands-on experience with diverse populations in over 30 settings including hospitals, schools, long-term care facilities, training centers, treatment centers, and penal institutions. OU students receive strong faculty and board certified music therapist supervision.
4. Small classes and individualized attention from faculty.
5. Graduates are in the upper percentile of students who successfully complete Board Certification exam.
6. A high percentage of the graduating class for each of the past four years have accepted positions of employment or have entered graduate school.
7. A supportive Music and Dance Library which provides current music therapy books, video, periodicals. The Library is located on the same floor as the music therapy offices and classrooms.

The Ohio University music therapy program is in a very different place since the last NASM report. Successful implementation of recruiting efforts, as stated in the previous report, as well as the School employing a guitar instructor has resulted in a strong solid program that is demonstrating continued growth in undergraduate and graduate student enrollment. Our total enrollment has increased by approximately 50% over the past 3 years (approximately 50 total in fall 2011 to approximately 110 total in fall 2014). These numbers include undergraduate (on campus and interns) and graduate students. This growth is due in part to increased recruitment efforts, bolstering of strong and consistent teaching and curriculum delivery from the music therapy faculty, and focused efforts on retention through faculty team support for struggling students, student mentorship programs, and department-wide activities. Consistency of leadership and vision is an indicator of continued growth. The program has focused efforts of informing and involving alumni (e.g. Facebook student and alumni group, internship Facebook group, conference exhibits, advertisements, and conference reunions). The reputation and current status of a strong stable student centered program is evidenced by referrals to OU by alumni and MT-BCs at facilities where our alumni work. The College has recognized the need for added resources in staff for music therapy. In 2011, we had 1 tenure track faculty with 1 full time non-tenured track faculty and 1 adjunct faculty teaching 1 course per semester. In 2014, we have 2 full time tenured track faculty, 1
adjunct faculty (teaching 2 courses per semester), and music therapists hired to supervise students during pre-internship clinical practicum.

8. **Plans for addressing weaknesses and improving results**

**Staffing**

We are currently searching for an additional full-time, non-tenure track faculty member. We expect that we will need less outside contracting for supervision but this is will be dependent on growth and enrollment cap decisions.

**Music Therapists in the Community**

A plan of action to increase jobs for music therapists in our community is underway. Now that we have music therapists who want to work in Athens, a change from the last NASM report, the OU Music Therapy faculty will join with them to help create jobs in the many facilities where our students provide practicum music therapy services. Efforts have been made to encourage community agencies to secure a professional therapist by means of a consortium arrangement. Having more music therapists working at facilities helps relieve the university resources needed to provide supervision for the students.

**OU Music Therapy Clinic Growth in Clinical Services and Research:**

Discussions are underway to see if the OU Music Therapy Clinic should function as a Center for Research and Clinical work or continue to grow as a part of the Athens Community Music School. On campus leadership is needed as the current OU Music Therapy faculty with heavy teaching and supervision loads, cannot serve this need.

**Core Music Therapy Courses on Rotation:**

The faculty would like to work with the director to take MUS 3820 and 4810 off rotation and offer them every fall. This would increase resources needed for faculty teaching however the benefits to the curriculum delivery and ultimate success of the program require it.

**Adding an Undergraduate Research Course:**

Currently, UG research is covered over 3 weeks in MUS 3820, Psychology of Music. In the field of music therapy, there is a strong push for clinicians to conduct research, and our current students are not taught the skills to independently conduct research. The faculty will be presenting an undergraduate research class to be added to the curriculum for the curriculum committee. To offset added hours to the curriculum, efforts will be made to integrate the junior English comp requirement within the music therapy curriculum (this can happen during the research course that will be proposed).

**Tier III requirement to be replaced with Capstone:**

Also, the current Tier III requirement will be proposed to be removed and replaced with a capstone course, MUS 4830, which is currently a part of the curriculum. This change will involve adding 1 credit hour to MUS 4830.

**Guitar Lockers**

While proposing a plan to purchase guitar lockers was a lower priority from the last NASM review, ideas for adding these will be discussed with the Director.

The faculty celebrate these strengths, while still looking for areas of growth. If for example, guitar was offered as an applied instrument under the therapy degree, we could bring in more undergraduate students whose primary instrument was guitar. Also, the clinical portions of our curriculum are lacking necessary resources, such as a faculty whose job is...
to coordinate the clinical work, teach beginning clinical classes, and oversee the growth in our music therapy clinic in Glidden Hall. AMTA standards require that students be supervised by a board-certified music therapist during pre-internship clinical experiences. The faculty in music therapy feel fortunate to have a music therapy company in the area, Central Ohio Music Therapy, whose therapists are available to supervise our students and who are now being paid by the School for this work. However, if we are allowed to grow, the clinical curriculum needs of teaching and supervising will increase. This brings to question whether we need to cap enrollment or add the necessary resources, another full time faculty and more supervision, to provide the curriculum needed for added students. While we do have music therapists now in the community, increased from 2 in 2011 to 7 in 2014, many of the facilities where our students have pre internship practicum do not have music therapists on staff. This means that the university responsibility for providing music therapists for supervision at the sites is increased.

While student enrollment has increased with the much-needed faculty and staff resources provided, services in the on campus Music Therapy Clinic, located within Glidden Hall, have decreased dramatically. Growth in the clinic has the potential to impact more people from the community who have disabilities, student research and observation opportunities, and individual and collaborative research efforts of School faculty. The OU Music Therapy Clinic is currently managed as part of the Athens Community Music School (ACMS). Through ACMS, faculty and students have the opportunity to see children and adults who sustain special needs and who live at home in the community. Services for approximately 3-5 clients are provided by two local music therapists one time per week. The numbers of clients served are low and have decreased in the past two years, approximately 10 families served in 2012 to three families served 2014. This is in part due to limited recruitment areas and lack of available music therapists. The faculty in music therapy would like for the clinic to add more collaborative research opportunities through the clinic.

New courses must continue to be offered periodically and existing courses updated to reflect increased information from research and advances in the field. Currently, there are two core music therapy courses, MUS 3820, Psychology of Music and MUS 4810 Principles and Techniques I which are offered on rotation every other year. This was done in response to the quarters to semester guidelines of faculty load and unanticipated growth in the department. Currently juniors, seniors, and graduate students getting certification as MT-BCs take those classes. For core courses where more individualized feedback instruction is needed, these courses each have 40-50 students. While many of the suggestions for facilities from the last review have been improved, ADA access to the recital hall, clinic space in 6th floor, designated funds for instrument repair and supplies, etc., student still do not have a place to store their guitars as others have places to store their instruments.
1. **Degree Title and Statement of Purpose**

Bachelor of Arts in Music
Application of Final Approval

The Bachelor of Arts in Music (B.A.) is designed for academically talented students with excellent musicianship who seek a broader degree program than is typically possible within a B.M. curriculum. The B.A. requires fewer credits, allowing more opportunities for study in a second area of interest. Double majors, additional minors, and pre-med and pre-law studies are all possible with this program. The B.A. is a true liberal arts degree, and thus prepares students for a wide variety of careers, as well as provides enough flexibility to prepare for graduate school in areas such as music, law, medicine, or business.

The Ohio University Honors Tutorial College (HTC) offers an HTC track within the Bachelor of Arts in Music. The track is designed for scholar-musicians who wish to work closely with dedicated faculty through tutorials, individual lessons, and ensembles. The program balances a commitment to breadth and rigor, while providing opportunities for self-disciplined and highly motivated students to creatively explore fundamental and cutting-edge issues.

**Curricular Table**

**BACHELOR OF ARTS IN MUSIC**

Program Title: Bachelor of Arts in Music  
Number of Years to Complete the Program: 4  
Program Submitted for: Plan Approval and Final Approval for Listing  
Current Semester’s Enrollment in Majors: 9  
Name of Program Supervisor(s): Professor Matthew James

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>36</td>
<td>30</td>
<td>40</td>
<td>124</td>
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<tr>
<th></th>
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<td>25%</td>
<td>33%</td>
<td>103%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and unit allotments under each applicable category.

**Musicianship**

MUS 1090  
MUS 1010-1020, 2010-2020  
MUS 1030-1040, 2030-3040  
MUS 1410-1420  
**Total Musicianship**  18

**Performance/Required Music Electives**

MUS 3***  
MUS 25**  
MUS 1250  
**Total Electives**  15
<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
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<td>MUS 3210, 3220</td>
<td>Music History</td>
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<td>General Music Electives</td>
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<tr>
<td><strong>Total Performance/Required Music Electives</strong></td>
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**General Studies**

<table>
<thead>
<tr>
<th>Tier</th>
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<tbody>
<tr>
<td>Tier I</td>
<td>Eng, Quantitative Skills</td>
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</tr>
<tr>
<td>Tier I</td>
<td>Eng Comp (3000 level)</td>
<td>3</td>
</tr>
<tr>
<td>Tier II</td>
<td>Gen Ed</td>
<td>18</td>
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<td>Synthesis</td>
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</table>

**General Studies Electives**

<table>
<thead>
<tr>
<th>Area</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>Languages</td>
<td>Languages – 2 years of study</td>
<td>16</td>
</tr>
<tr>
<td>Arts &amp; Sciences</td>
<td>Humanities Courses in 3 Areas</td>
<td>9</td>
</tr>
<tr>
<td>Arts &amp; Sciences</td>
<td>Natural Science Courses in 2 Areas</td>
<td>6</td>
</tr>
<tr>
<td>Arts &amp; Sciences</td>
<td>Social Sciences Courses in 2 Areas</td>
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<tr>
<td><strong>Total General Studies Electives</strong></td>
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</table>
BACHELOR OF ARTS IN MUSIC – HONORS TUTORIAL TRACK

Program Title: Bachelor of Arts in Music – Honors Tutorial Track
Number of Years to Complete the Program: 4
Program Submitted for: Plan Approval and Final Approval for Listing
Current Semester’s Enrollment in Majors: 6
Name of Program Supervisor(s): Professor Andre Gribou

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
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<tbody>
<tr>
<td>8-96</td>
<td>19-22</td>
<td>9</td>
<td>58</td>
<td>94-185</td>
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<tr>
<td>7-80%</td>
<td>16-18%</td>
<td>8%</td>
<td>48%</td>
<td>78-154%</td>
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</table>

List course numbers, titles, and unit allotments under each applicable category.

**Musicianship**
- MUS 1090 Performance Lab, 6 semesters 0
- MUS 2970T Theory and Musicianship I 1-12
- MUS 2971T Studies in Music History I 1-12
- MUS 2980T Theory and Musicianship II 1-12
- MUS 2981T Studies in Music History II 1-12
- MUS 3970T Studies in Music I 1-12
- MUS 3980T Studies in Music II 1-12
- MUS 4970 T Thesis Research & Creative Activity/Writing I 1-12
- MUS 4980 T Thesis Research & Creative Activity/Writing II 1-12

**Total Musicianship** 8-96

**Performance/Required Music Electives**
- MUS 3*** Major Instrument 8
- MUS 25** Performance Group 4
- MUS 3080 or 3090 Composition (Major or Non-Major) 1-2
- MUS 4XXX Electives in Theory/History/Literature 6-8

**Total Performance/Required Music Electives** 19-22

**General Studies**
- HC 2500 Honors Seminar 3
- First Year English Composition 3
- Junior Composition 3

**Total General Studies** 9

**General Studies Electives**
- Languages – 2 years of study 16
- Maximum hours of studies outside of music (chosen with advisor) 42

**Total General Studies Electives** 58
The Honors Tutorial College program in music is designed for excellent scholar-musicians who wish to work closely with dedicated faculty through tutorials, individual lessons, and ensembles. The program balances a commitment to breadth and rigor, while providing opportunities for self-disciplined and highly motivated students to creatively explore fundamental and cutting-edge issues. The degree includes a tutorial each term, applied study and upper-division music courses, language courses, and collateral studies. Individualized instruction and a flexible curriculum allow each Honors Tutorial College student to pursue a course of study tailored to his or her interests, including music history, music theory, composition, performance, or some combination. Students work with the Director of Studies in music to design a curriculum based on their particular interests and talents, with breadth of experience, depth in selected areas, and superior achievements as the goals. The Director of Studies functions as curriculum advisor and coordinator of tutorials throughout the student’s program. This program is for high ability students who prefer a more independent approach than is available in traditional programs. Students have the opportunity to progress well beyond material covered in conventional courses, ensuring excellent preparation for graduate study.

Assessment of compliance with NASM Standards

As a liberal arts degree, the Bachelor of Arts in Music does not stress performance skills to the extent of the BM degrees. However, students often continue applied study into the Junior and Senior years (past the required two years of applied study). Faculty require a high standard in all jury performances, and typically provide written and verbal feedback at juries. Music reading skills are taught and enhanced primarily in applied lessons and small/large ensemble experiences. Most ensemble auditions include sight-reading as one component for placing students into appropriate performing groups. To remain in the BA Music program, students must maintain a 3.0 cumulative average, with a minimum of B- in all history, theory, and aural skills courses.

Courses in conducting, while not required of BA students, can be taken towards meeting music electives for the degree. BA majors find opportunities for collaboration, leadership, and developing rehearsal skills, by performing in small and mid-size ensembles (New Music Ensemble, African Ensemble, Indian Ensemble, Jazz Combos and Big Bands, etc.). Courses in Instrumentation, Orchestration, and Arranging are examples of elective courses that provide further opportunities for BA Music students to lead rehearsals and collaborate.

The HTC track for the BA includes a tutorial each semester, applied study and upper-division music courses, language courses, and collateral studies. The Director of Studies within the School functions as curriculum advisor and coordinator of tutorials throughout the student's program. Individualized instruction and a flexible curriculum allow each HTC student to pursue a course of study tailored to his or her interests, including music history, music theory, composition, performance, or some combination. When compared to the non-HTC BA in Music, the HTC track includes fewer General Studies, and provides much more flexibility in the choosing of General Studies Electives.
HTC students take eight tutorials in four years. The tutorials for the first two years have a fixed content: year one focuses on theory, musicianship, and functional keyboard skills, while year two focuses on music history, with more intensity and depth than courses otherwise available to students. Third-year tutorials allow students to pursue areas of interest, while fourth-year tutorials focus on the completion of a thesis. The student’s curriculum must have the approval of the Director of Studies. One freshman HTC seminar, one freshman composition course, and one 300-level writing course are also required. Students must also participate in a community service project.

Synthesis
When core studies have been completed, BA Music students must achieve “junior standing” to continue in the BA Music program. This evaluation also provides the opportunity for critical advising, including advice about the selection of upper level electives. Formal application for the second-year review must be made during the second semester of the sophomore year. Among other requirements (please see Undergraduate Handbook), Junior Standing requires completion of 60 semester hours with a 3.0 cumulative average, with a minimum of B- in all history, theory, and aural skills courses. This requirement is unique to the BA Music degree.

The HTC track requires that students complete a thesis. The Director of Studies for the HTC track assists the student in finding a tutor to serve as his or her thesis advisor. The thesis advisor, in consultation with the student, develops an individual plan of instruction and provides guidance during the entire thesis process.

5. Results
Upon completion of this program, students have demonstrated musical competencies through their work in core music classes, and two years of applied study. They have received a broad education through required Tier and general studies courses. Most students are also completing majors or minors in secondary fields. Students in the HTC track have the opportunity to progress well beyond material covered in conventional courses, ensuring excellent preparation for graduate study.

6. Assessment of strengths and area for improvement
The degree program incorporates a strong academic and applied faculty who work with the students to improve their musical skills and knowledge. Currently there are few students enrolled in the BA - however there is great potential for growth. In its current form, the BA does not allow students to focus upon a specific area of music study. This limits interest in the degree, and denies a student the recognition they could receive for constructing a degree with a focused program.

8. Plans for addressing weaknesses and improving results
With the goal of increasing students in the BA degree, one concept under consideration is the idea of creating areas of concentration within the degree. This would afford the
possibility of creating an “academic” track, and tracks in other disciplines (jazz studies, music theory, world music, etc.). The Dean is very supportive of this concept.
Graduate Programs in Music

1. **Degree Title and Statement of Purpose**

Master of Music in Performance
Renewal of Final Approval

This graduate program is designed for both instrumental and vocal students interested in pursuing a degree dedicated to performance. Students in this degree are required to pass a successful audition performing at the highest standards and achievement levels. Successful completion of the program prepares students to perform as a professional musician, communicate effectively about the theoretical concepts in music, and identify and analyze musical works from diverse cultures and historical periods. Majors prepare a performance recital and analyze the repertoire presented in that recital. Additionally, they study the pedagogical approaches of their area of performance. Recent graduates are furthering their education in doctoral programs across the country, performing in professional ensembles, running private teaching studios, and teaching at the collegiate level.

2. **Curricular Table**

|M.M. IN PERFORMANCE – ORCHESTRAL INSTRUMENTS
(Orchestral Instruments only)
| Number of Years to Complete the Program: 2
| Program Submitted for: Renewal of Final Approval
| Current Semester’s Enrollment in Majors: 14
| Name of Program Supervisor(s): Professor Roger Braun

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>10</td>
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<td>46</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td>33%</td>
<td>20%</td>
<td>153%</td>
</tr>
</tbody>
</table>
**Electives**

MUS xxxx  
Music Electives  
6  

*Total Electives*  
6

**M.M. IN PERFORMANCE – PIANO**

Program Title: M.M. in Performance – Piano  
Number of Years to Complete the Program: 2  
Program Submitted for: Renewal of Final Approval  
Current Semester's Enrollment in Majors: 2  
Name of Program Supervisor(s): Professor Roger Braun

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
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<td>3%</td>
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</table>

List course numbers, titles, and credit allotment under each applicable category.

**Major Area**

MUS 5410  
Applied Piano  
16  
MUS 5500  
Accompanying  
2  
MUS 554X  
Chamber Music  
2  
MUS 5576/77  
Keyboard Repertoire  
4  
MUS 5580 & 5581  
Piano Pedagogy I & II  
4  
MUS 6970  
Recital  
2  

*Total Major Area*  
30

**Other Studies in Music**

MUS 6200  
Seminar (Theory – History)  
2  
MUS xxxx  
Music History/Theory/Comp Electives  
7  

*Total Other Studies in Music*  
9

**Electives**

MUS xxxx  
Music Electives  
1  

*Total Electives*  
1
**M.M. IN PERFORMANCE – ORGAN**

Program Title: M.M. in Performance – Organ  
Number of Years to Complete the Program: 2  
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: ___0___  
Name of Program Supervisor(s): ____Professor Roger Braun____

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
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List course numbers, titles, and credit allotment under each applicable category.

**Major Area**
- MUS 54xx      
  Applied Music 16
- MUS 55XX     
  Ensemble 8
- MUS 554X     
  Chamber Music 2
- MUS 557x     
  Applied Pedagogy/Repertoire 2
- MUS 6970     
  Recital 2

*Total Major Area* 30

**Other Studies in Music**
- MUS 5214     
  Organ Literature 2
- MUS 6200     
  Seminar (Theory – History) 2
- MUS xxxx     
  Music History/Theory/Comp Electives 4

*Total Other Studies in Music* 8

**Electives**
- MUS xxxx     
  Music Electives 0

*Total Electives* 0
M.M. IN PERFORMANCE – VOICE

Program Title: M.M. in Performance - Voice  Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 4
Name of Program Supervisor(s): Professor Roger Braun

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
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<tbody>
<tr>
<td>33</td>
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<td>110%</td>
<td>33%</td>
<td>15-25%</td>
<td>158-168 %</td>
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</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**
- MUS 54xx  Applied Music  16
- MUS 55XX  Ensemble  8
- MUS 554X  Chamber Music  1
- MUS 5215  Opera Literature  2
- MUS 557x  Applied Pedagogy/Repertoire  2
- MUS 5584  Vocal Pedagogy  2
- MUS 6970  Recital  2

**Total Major Area**  33

**Other Studies in Music**
- MUS 6200  Seminar (Theory – History)  2
- MUS xxxx  Music History/Theory/Comp Electives  8

**Total Other Studies in Music**  10

**Electives**
- MUS xxxx  Music Electives  4.5-7.5

**Total Electives**  4.5-7.5
M.M. IN PERFORMANCE – PIANO PERFORMANCE/PEDAGOGY

Program Title: M.M. in Piano Performance/Pedagogy
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 3
Name of Program Supervisor(s): Professor Christopher Fisher

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<thead>
<tr>
<th>Major Area</th>
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<th>Electives</th>
<th>Total Number of Units</th>
</tr>
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<tbody>
<tr>
<td>33</td>
<td>9</td>
<td>5</td>
<td>47</td>
</tr>
<tr>
<td>110%</td>
<td>30%</td>
<td>17%</td>
<td>157%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**
- MUS 5410 Applied Piano 16
- MUS 5500 Accompanying 2
- MUS 5580/81 Piano Pedagogy 4
- MUS 5576/77 Keyboard Repertoire 4
- MUS 5582 Class Piano Pedagogy 2
- MUS 5921 Practicum 3
- MUS 6970 Recital 2

**Total Major Area** 33

**Other Studies in Music**
- MUS 6200 Seminar (Theory – History) 2
- MUS xxxx Music History/Theory/Comp Electives 7

**Total Other Studies in Music** 9

**Electives**
- MUS xxxx Music Electives 5

**Total Electives** 5
## M.M. IN PERFORMANCE – STRING INSTRUMENTS PERFORMANCE/PEDAGOGY

Program Title: **M.M. in String Instruments Performance/Pedagogy**  
Number of Years to Complete the Program: **2**  
Program Submitted for: **Renewal of Final Approval**  
Current Semester’s Enrollment in Majors: **1**  
Name of Program Supervisor(s): **Professor Steven Huang**

<table>
<thead>
<tr>
<th>Major Area</th>
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<th>Electives</th>
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</thead>
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<td>In Music</td>
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<td></td>
</tr>
<tr>
<td>34</td>
<td>7-8</td>
<td>5-6</td>
<td>46-48</td>
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<tr>
<td>113%</td>
<td>23-27%</td>
<td>17-20%</td>
<td>153-160%</td>
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</table>

List course numbers, titles, and credit allotments under each applicable category.

### Major Area

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 54xx</td>
<td>Applied Music - Principal Instrument</td>
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</tr>
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<td>MUS 54xx</td>
<td>Applied Music – Secondary Instrument</td>
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<td>MUS 5220</td>
<td>Orchestra</td>
<td>4</td>
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<tr>
<td>MUS 5440</td>
<td>Chamber Music</td>
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<td>MUS 5212</td>
<td>Chamber Music Literature</td>
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</tr>
<tr>
<td>MUS 5570</td>
<td>Pedagogy/Repertoire</td>
<td>2</td>
</tr>
<tr>
<td>MUS 6970</td>
<td>Recital</td>
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**Total Major Area**  

### Other Studies in Music

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<tbody>
<tr>
<td>MUS 6200</td>
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<tr>
<td>MUS xxxx</td>
<td>Music History/Theory/Comp Electives</td>
<td>5-6</td>
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**Total Other Studies in Music**  

### Electives

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS xxxx</td>
<td>Music Electives</td>
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**Total Electives**  

<table>
<thead>
<tr>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-6</td>
</tr>
</tbody>
</table>
M.M. IN PERFORMANCE – VOICE PERFORMANCE/PEDAGOGY

Program Title: M.M. in Voice Performance/Pedagogy
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: ___1___
Name of Program Supervisor(s): ___Professor Debra Rentz___

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies</th>
<th>Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>10</td>
<td>3</td>
<td>47</td>
</tr>
</tbody>
</table>

|           | Number of Units |
| 113%      | 33%            |
| 10%       | 156%           |

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MUS 5215</td>
<td>Opera Literature</td>
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<tr>
<td>MUS 5400</td>
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<td>16</td>
</tr>
<tr>
<td>MUS 553x</td>
<td>Ensemble</td>
<td>8</td>
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<tr>
<td>MUS 5584</td>
<td>Vocal Pedagogy/Repertoire</td>
<td>2</td>
</tr>
<tr>
<td>MUS 5921</td>
<td>Practicum</td>
<td>2</td>
</tr>
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<td>MUS 6930</td>
<td>Independent Project</td>
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<td>MUS 6970</td>
<td>Recital</td>
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**Total Major Area**

34

**Other Studies in Music**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</tr>
<tr>
<td>MUS xxxx</td>
<td>Music History/Theory/Comp Electives</td>
<td>8</td>
</tr>
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</table>

**Total Other Studies in Music**

10

**Electives**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS xxxx</td>
<td>Music Electives</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total Electives**

3
M.M. IN PERFORMANCE – WOODWIND PERFORMANCE/PEDAGOGY

Program Title: M.M. in Woodwind Performance/Pedagogy
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 3
Name of Program Supervisor(s): Professor Alison Sincoff

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies</th>
<th>Electives</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>In Music</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>6</td>
<td>0</td>
<td>42</td>
</tr>
<tr>
<td>120%</td>
<td>20%</td>
<td>0%</td>
<td>140%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**
- MUS 521x Music Literature Elective 2
- MUS 543x Applied – Principal Instrument 8
- MUS 543x Applied – Secondary Instruments 6
- MUS 553x Ensemble – Principal Instrument 8
- MUS 553x Ensemble – Secondary Instruments 4
- MUS 5571 Woodwind Ped/Rep on Prin. & 2 Sec. Inst. 6
- MUS 6970 Recital 2
**Total Major Area** 36

**Other Studies in Music**
- MUS 6200 Seminar (Theory – History) 2
- MUS xxxx Music History/Theory/Comp Electives 4
**Total Other Studies in Music** 6

**Electives**
- MUS xxxx Music Electives 0
**Total Electives** 0
M.M. IN PERFORMANCE – BRASS PERFORMANCE/PEDAGOGY

Program Title: M.M. in Performance - Brass Performance/Pedagogy
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: __2__
Name of Program Supervisor(s): __Professor John Schlabach__

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>10</td>
<td>0</td>
<td>36</td>
</tr>
</tbody>
</table>

87% 33% 0% 120%

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**
- MUS 54xx  Applied Music - Principal Instrument  8
- MUS 54xx  Applied Music – Secondary Instrument  4
- MUS 55XX  Ensemble - Principal Instrument  8
- MUS 55XX  Ensemble - Secondary Instrument  4
- MUS 557x  Pedagogy/Repertoire – Principal Instrument  2
- MUS 557x  Pedagogy/Repertoire – Other Brass Inst.  2
- MUS 6970  Recital  2

**Total Major Area**  26

**Other Studies in Music**
- MUS 6200  Seminar (Theory – History)  2
- MUS xxxx  Music History/Theory/Comp Electives  8

**Total Other Studies in Music**  10

**Electives**  0

**Total Electives**  0

3. **Assessment of compliance with NASM Standards**
The M.M. Performance degree is in compliance with NASM requirements. Performance competencies are met through rigorous applied study, juries, ensemble participation, and the masters recital. Students take advanced courses in theory and history, study pedagogy and repertoire, and all must take a required research course. Voice majors may complete of English/Italian, and one semester of French/German as an elective.

4. **Graduate discussion**
   a. For entrance requirements, please refer to the graduate handbook (*MDP #3.2*)
   b. Research tools are developed in MUS 6200, our music research course, and in pedagogy/repertoire courses. Professional tools are developed through applied study and jury/recital requirements.
   c. Comprehensive review: all graduate students must pass an oral examination near the completion of course work. Students are tested in their major area, theory, and
history. The content of the oral exam is included in the School of Music Graduate Handbook (MDP #3.2).

4. Final project: The culminating project for performance majors is the graduate recital. Prior to the recital, the student must pass a recital hearing. At the conclusion of the recital, the Division Faculty vote to determine whether the performance can be approved. See graduate handbook, (MDP #3.2)

5. **Results**
Graduates of the performance degree have been successful in gaining admission to doctoral programs across the U.S., in and in securing professional performance engagements and teaching positions at the collegiate and public school levels. A number of students have won competitions at the statewide level and several have gained regional/national recognition. Others establish private studios and combine teaching with professional or semi-professional performance activity.

6. **Assessment of strengths and area for improvement**
Strengths include the quality (training and professional achievement), collegiality and cooperation between members of the faculty, which allows students to learn from all faculty. This makes courses and, in some cases, applied study available to students across disciplines in the School. In the conducting area students may study conducting with more than one conductor after meeting the requirements for their area of specialization. All voice faculty members engage in team teaching and co-mentoring of graduate voice majors. The Voice Division faculty includes a highly trained vocal coach, a distinction held by only a few institutions in the state. The performance programs are small enough to offer a great deal of personal attention and numerous opportunities to perform/conduct. Students in conducting are given podium time with major ensembles in the School. An additional strength is the availability of at least one graduate assistantship for each instrument or voice part. This adds a great deal of strength to the graduate program.

Areas for improvement include developing more consistent policies for juries and recitals across the performance divisions when appropriate, and developing more agreement regarding standards and expectations of students at the time of admission to the degree. These issues will be discussed by the Performance Area in meetings this academic year.

8. **Plans for addressing weaknesses and improving results**
**Voice**
The Voice Division believes there is a strong need to create a new full-time faculty position. Currently, the graduate assistants are teaching voice majors, as the faculty studios are full. With another full-time position, the division could expand its course offerings in repertoire and performance skills (acting; movement), and thereby attract high-quality graduate applicants. Faculty feel that the required credit hours and graduate assistant loads are too high; examination and adjustment of graduate assistant loads is a stated goal of the School during the current academic year. Faculty loads in some areas also need adjustment. Since the graduate performance program is relatively small, faculty must often offer required pedagogy and repertoire courses on a one-on-one basis. In these cases, as with independent study courses, faculty are not given load credit, often resulting in an overload.
As with graduate assistant loads, examination and development of faculty load policies is a stated goal of the School this year and will be undertaken by the Faculty Advisory Committee.

Piano, Organ, Piano Performance/Pedagogy
We endeavor to capitalize on recent, documented growth through several key recruitment and program enhancement initiatives.

3+1+1 Educational Exchange Program
This recruitment initiative also has the potential to attract top-level students to our program. Here, the Keyboard Division would partner with an institution in China or other country in Southeast Asia. Students who enroll in this program would complete their first three years of undergraduate study in China, and then attend Ohio University where they would complete both their BM and MM in two additional years.

Reinstatement of the Graduate Collaborative Piano Degree Program
The graduate collaborative piano curriculum was completely revised five years ago by Dr. William Averill, Visiting Assistant Professor of Vocal Coaching and Collaborative Piano, but was suspended upon the elimination of this faculty line due to budget cuts. The curricular revisions brought our degree program into alignment with current nationwide degree trends and consequently began attracting outstanding students who were seeking this specialized degree.

Piano Faculty
At present, the School has only two full-time piano faculty who are providing instruction for 37+ undergraduate and graduate piano majors, in addition to coordinating and instructing the class piano program, teaching required degree specific courses, advising, mentoring graduate teaching assistants, and supervising intern teaching experiences for undergraduate and graduate piano pedagogy students. As a result, our faculty is at full-studio capacity and are teaching overloads while attempting to maintain their own creative activity and research/scholarship agendas. The hire of an additional faculty line is essential to realizing our vision of continued program growth and development.

Piano Inventory
The School piano inventory is in serious disrepair, which has been exacerbated by the loss of our full-time piano technician due to budget cuts. At present, the technician with whom we have contracted is only tuning instruments on a limited basis and is unable to rebuild and repair inventory, which was a part of the operational contract of our former full-time technician. Such practice is not sustainable for maintaining high quality practice instruments and facilities for our students, faculty, and visiting artists. Given our current trajectory in this regard coupled with the damaging effects of Glidden Hall’s damaging HVAC system, our inventory will need to be replaced in the coming five years or less. Our digital piano labs where the class piano curriculum is delivered is quickly aging and will require replacement in the next few years.
Orchestral Instruments
The faculty continues to openly discuss any situations that arise regarding admission and completion standards. Although there does not seem to be any serious problems, continued vigilance and cooperation will ensure a strong future.
1. **Degree Title and Statement of Purpose**

Master of Music in Performance: Conducting Emphasis (Choral, Orchestral, or Wind)

Renewal of Final Approval

The Master of Music in Performance: Conducting Emphasis (Choral, Orchestral, or Wind) is designed to prepare, promote, guide, and encourage students to aspire to the highest artistic and intellectual standards within a conducting context. Students in this degree program are accepted through an on-campus audition-interview process. While in the program, graduate conducting students are provided the opportunity to conduct the applicable major ensembles in rehearsal and performance, to advance their knowledge of theory, history, repertoire, score study and analysis, rehearsal techniques, manual/baton technique, and musical interpretation. The final components of the degree include a recital (cumulative over the course of residency) and oral examination. Successful completion of the degree requirements prepares students to conduct in public schools, at the university level, or continue their studies in major doctoral programs. Recent graduates are leading ensembles at universities, high schools, middle schools, churches, and the professional level, and have been accepted for doctoral studies at major institutions across the country.

2. **Curricular Table**

**M.M. IN PERFORMANCE: CONDUCTING EMPHASIS (CHORAL, ORCHESTRAL, or WIND)**

<table>
<thead>
<tr>
<th>Program Title: M.M. in Performance: Conducting Emphasis (Choral, Orchestral, or Wind)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Years to Complete the Program: 2</td>
</tr>
<tr>
<td>Program Submitted for: Renewal of Final Approval</td>
</tr>
<tr>
<td>Current Semester’s Enrollment in Majors: 3 (1 Choral, 1 Orchestral, 1 Wind)</td>
</tr>
<tr>
<td>Name of Program Supervisor(s): Professor Andrew Trachsel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>8</td>
<td>11</td>
<td>40</td>
</tr>
<tr>
<td>70%</td>
<td>27%</td>
<td>37%</td>
<td>134%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**

- MUS 5592: Applied Conducting 9
- MUS 5590/5591: Advanced Conducting 2
- MUS 55XX: Ensemble 8
- MUS 6970: Recital 2

Total **Major Area** 21

**Other Studies in Music**

- MUS 6200: Seminar (Theory – History) 2
- MUS xxxx: Music History/Theory/Comp Electives 6

Total **Other Studies in Music** 8
3. **Assessment of compliance with NASM Standards**

The curriculum for the Master of Music in Performance: Conducting Emphasis (Choral, Orchestral, Wind) is in compliance with general and specific NASM standards. The degree program emphasizes live contextual experiences that enhance the student’s manual/baton technique, non-verbal communication, rehearsal skills, aural discrimination, and musical interpretation. Additional related studies include theory, history, literature/repertoire, score study and analysis, as well as continued study in the candidate’s particular applied area (instrumental or voice).

Candidates for the program must have completed an undergraduate degree in music; for the wind conducting emphasis it is preferred that an applicant has three to five years experience teaching and conducting in a middle or high school band program. Applicants are screened and a select number of candidates are invited on campus for live auditions. The audition process includes an interview with a brief demonstration of aural and keyboard skills with the applied conducting faculty followed by a conducting audition in rehearsal with the applicable major ensemble. The applicant may also perform an audition on their instrument or voice for the appropriate applied faculty. Students selected for the program also receive a graduate teaching assistantship. There are two such assistantships in the wind conducting program and one each in the choral and orchestral program.

Upon admission, placement examinations are given to all entering graduate students during registration week of the first semester of enrollment. Proficiency tests are required in music theory and history. The results of placement tests are used in planning the student’s course of study. With their major conducting teacher as their advisor, conducting students take weekly applied conducting lessons and a complement of music classes, including theory, history, repertoire/literature, and research. They receive the opportunity to work directly with the appropriate major and minor concert ensembles (Choral: University Singers, Choral Union, Singing Men of Ohio, and Women’s Ensemble; Orchestral: Symphony Orchestra and Campus Orchestra; Wind: Wind Symphony, Symphonic Band, University Band, Communiversity Band, and Athletic Bands). Each student accrues conducting experiences in rehearsal and public performances, and the total of these appearances serves as the degree recital. All performances, both on and off campus, are arranged in conjunction with the major professor and are approved by the conducting faculty. Another integral component of the degree is the administrative assistance of all aspects of the appropriate program (Choral, Orchestral, or Wind). These experiences are the foundation for developing highly qualified, professional conductors of ensembles at the secondary and post-secondary level, and prepares a student for doctoral conducting study. Near the completion of the degree, students take an oral comprehensive examination with a panel of four faculty members: two professors in the major field, one in music history, and one in music theory.
4. **Graduate discussion**
   a. For entrance requirements, please refer to the graduate handbook (*MDP #3.2*)
   b. Students take a research course in music theory/history (MUS 6200). Choral Conducting students are encouraged to take foreign languages to satisfy some of the elective requirements. Candidates in all three tracks are required to take the appropriate repertoire/literature course in their particular area.
   c. See graduate handbook, (*MDP #3.2*)
   d. Candidates are required to video record all performances over the course of the residency. This cumulative video of all conducted performances documents progress over the residency and serves as the final recital for the degree program.

5. **Results**

Graduates of the Master of Music Performance: Conducting Emphasis degree program have been successful in gaining admission to doctoral programs across the United States, and in securing prominent conducting engagements and teaching positions at the university, public school, and church levels. Students exhibit growth as conductors as evidenced by their gestural expressivity, rehearsal skills, and performances.

6. **Assessment of strengths and area for improvement**

The students in the Master of Music in Performance: Conducting Emphasis (Choral, Orchestral, and Wind) degree program benefit from a fully immersive apprenticeship that affords them the opportunity to develop experience and skills in all aspects of the art and profession of conducting. The conducting faculty are very active at the state, regional, national, and international levels as guest conductors and lecturers and have extensive experience in conducting and conducting pedagogy. Each of the three degree tracks features a mentorship between the student and the major faculty member, allowing for close interaction and evolving discussion on various aspects of conducting. Within the apprenticeship model, the students gain experience in nearly every area of their major conducting faculty’s teaching and administrative responsibilities. Graduate conducting students are assigned a conducting load so that they are always in one if not multiple rehearsal cycles between the various ensembles in their area, which grants them the chance to work with a variety of skill levels and to develop a broad range of repertoire. It should be emphasized that throughout the duration of their residency (usually two years), a graduate conducting student will rehearse and perform with the appropriate select ensemble multiple times. The faculty members encourage additional research and discussion in conducting literature, repertoire, organizational psychology, program philosophy, and physical efficiency and health to offer a holistic perspective and preparation in the field. Another strength of the program is the competitive stipend/benefits/tuition waiver assistantship package compared with other institutions of similar size and scope.

Challenges to the graduate conducting program are few but critical nonetheless. The program could benefit from additional assistantships, including another full-time choral (for a total of two full-time) and another full-time wind (for a total of three full-time) assistantships. This would certainly allow for more evenly-spread administrative
assistance, but more importantly it would also deepen the graduate conducting pool for greater collaborative opportunities and learning. Another concern is recruiting from a more diverse and deeper field of potential students. While the assistantships are always filled by the time the academic year begins, there are times when competitive interest is low. It would also benefit the program if the applicant pool were spread wider and deeper than it currently is now, drawing new students from across the country and beyond.

8. **Plans for addressing weaknesses and improving results**

As mentioned above, an evaluation of the need for additional assistantships could result in more administrative and conducting depth. The amount of assistantships has remained steady for years, but it may be time to reevaluate the benefit of adding more assistantships to further the mission of the degree program and of the respective ensemble programs.

Regarding the deepening of the applicant pool, this responsibility rests with the ability of the conducting faculty to continue to work at communicating better with their various professional networks. In addition, broader and innovative advertising by the school coupled with targeted recruiting by the faculty could result in better applicant pools each year, strengthening the program and graduates.
1. **Degree Title and Statement of Purpose**

Master of Music in Music Education  
Renewal of Final Approval

The focus of the graduate degree program in Music Education is upon preparation to be a more skillful teacher. The coursework is divided equally between music education and other studies with many possible options, varying according to the student's needs and interests. Students completing the graduate program receive the Master of Music degree in Music Education. The degree program includes two options for the final project: Plan A – Thesis, Recital or Lecture Recital and Plan B – Non-Thesis Program with a Professional Clinical Project. The objective of the program is to develop and enhance the student’s musicianship, teaching, writing and research skills.

2. **Curricular Table**

**M.M. IN MUSIC EDUCATION (THESIS/RECITAL TRACK)**

<table>
<thead>
<tr>
<th>Program Title:</th>
<th>M.M. in Music Education (Thesis/Recital Track)</th>
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<tbody>
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<td>Number of Years to Complete the Program:</td>
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<tr>
<td>Program Submitted for:</td>
<td>Renewal of Final Approval</td>
</tr>
<tr>
<td>Current Semester’s Enrollment in Majors:</td>
<td>4 (total in all MM MusEd degrees)</td>
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<tr>
<td>Name of Program Supervisor(s):</td>
<td>Professor Dorothy Bryant</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>19-24</td>
<td>13-15</td>
<td>3-5</td>
<td>35-44</td>
</tr>
<tr>
<td>63-80%</td>
<td>43-50%</td>
<td>10-17%</td>
<td>116-147</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**
- MUS 6710/20 Adv Topics in Music Ed I & II 6
- MUS 6750 Intro Research in Mus Ed 3
- MUS 6770 Org and Admin School Music 2
- MUS 5216, 5590, 5630, 5640, Instrumental Track OR 6-9
- MUS 5210, 5591,5650, 5661, or Choral Track 5660
- MUS 6950 or 6970 Thesis or Recital 2-4

**Total Major Area** 19-24

**Other Studies in Music**
- MUS xxxx Music History/Theory/Comp Electives 7-9
- MUS 55xx Ensemble 6

**Total Other Studies in Music** 13-15

**Electives**
- MUS xxxx Music Electives 3-5

**Total Electives** 3-5
M.M. IN MUSIC EDUCATION (NON-THESIS TRACK)

Program Title: M.M. in Music Education (Without Thesis)
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: ___4 (total in all MM MusEd degrees)___
Name of Program Supervisor(s): ___Professor Dorothy Bryant___

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-28</td>
<td>10-11</td>
<td>1-2</td>
<td>32-41</td>
</tr>
<tr>
<td>70-93 %</td>
<td>33-37%</td>
<td>3-7%</td>
<td>106-137%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**
- MUS 6710/20
- MUS 6750
- MUS 6770
- MUS 5210, 5590, 5630, 5640, 5660
- MUS 5210, 5591, 5650, 5661, or 5660
- MUS 6790

**Other Studies in Music**
- MUS xxxx

**Electives**
- MUS xxxx

3. **Assessment of compliance with NASM Standards**

The Masters of Music in Music Education is a research-oriented degree that is completed in residence. In addition to the research courses there is a contemporary trends course that allows students to investigate curriculum and contemporary issues in the field of music teaching. The degree includes courses in music theory and history as well as a conducting course. The electives in the program allow students select their area of focus.

4. **Graduate discussion**
   a. entrance requirements, please refer to the graduate handbook *(MDP #3.2)*
   b. Students take a research course in music theory/history (MUS 6200). Students also study music education research in several of the classes.
   c. Comprehensive review: all graduate students must pass an oral examination near the completion of course work. Students are tested in their major area, theory, and history. Final examination. Students in music theory and music history must defend the thesis at the completion of the program. *(MDP #3.2)*
d. Final project: Degree candidates may choose from the following culminating projects: A Thesis, Recital, Lecture Recital or a professional/clinical project resulting in a written paper appropriate for presentation at a professional meeting or publication in a professional journal. See graduate handbook, (MDP #3.2)

5. **Results**
The program is individualized to meet the needs of a more mature student. Evaluation occurs throughout the program in individual classes, with the oral exam providing a summative assessment and evidence of synthesis. The student is able to demonstrate competence in research, writing, oral discourse and musicality. Because the program includes these formative and summative evaluations, the student is given ample feedback for improving their skills. The program is revised through the content of the courses. New and current trends are included in the course content and students bring their own interests and competencies in teaching to the course.

6. **Assessment of strengths and area for improvement**
Strengths: The primary strength is the individual attention that the students receive and ability of the faculty to design the curriculum to meet the needs of the students. In addition, the students may select relevant topics when interpreting and writing research. Concerns: There are two concerns related to this degree program:
1) The enrollment is typically 2 or 3 students per year. Although this increases individual attention, it limits the level and variety of interaction; and 2) although the students complete a final project that is publishable, applicants have not been required to submit for publication.

8. **Plans for addressing weaknesses and improving results**
1) The addition of one or two Music Education graduate assistantships would increase the number of graduate music education majors.

2) The requirement to submit the project for publication or presentation has been added to the School’s assessment plan rubric.
1. **Degree Title and Statement of Purpose**

**Master of Music in Music Theory**  
Renewal of Final Approval

The graduate program in Music Theory is intended for those students whose interest in music theory leads them to desire to teach and perform research at the college or university level. The curriculum is designed to prepare students for further work at the Ph.D. level in the field. The degree program requires courses in analysis, pedagogy, music history, composition electives, and proficiency in reading either German or French. The curriculum focuses on the further acquisition of analytical and writing skills and is designed to acquaint the graduate student with the most important major trends in the field.

2. **Curricular Table**

**M.M. IN MUSIC THEORY**

Program Title: M.M. in Music Theory  
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: 1
Name of Program Supervisor(s): Professor Elaine Ross

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Other Studies In Music</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>11</td>
<td>2-3</td>
<td>30-31</td>
</tr>
<tr>
<td>57%</td>
<td>37%</td>
<td>7-10%</td>
<td>101-104%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Major Area**

MUS 5020  
Intro to Schenker  
4
MUS 5030  
Post-tonal Analysis  
4
MUS 5040  
Theory Pedagogy  
4
MUS 6100  
Theory Seminar  
2
MUS 6950  
Thesis  
3
**Total Major Area**  
17

**Other Studies in Music**

MUS 5080  
Composition  
1
MUS 6200  
Seminar (Theory – History)  
2
MUS 63xx  
Music History Elective  
8
**Total Other Studies in Music**  
11

**Electives**

MUS xxxx  
Music Electives  
2-3
**Total Electives**  
2-3
3. **Assessment of compliance with NASM Standards**
The master’s curriculum emphasizes advanced research. Through the student’s individual research and project development the candidate demonstrates professional independence, advanced writing skills, and documents research competencies.

4. **Graduate discussion**
   a. For entrance requirements, please refer to the graduate handbook *(MDP #3.2)*
   b. Proficiency in reading German (recommended) or French is required. Proficiency is demonstrated by passing a translation exam administered by the Academic Studies Division (usually administered by Modern Languages Department faculty, with material in the discipline supplied by Academic Studies faculty).
   c. Exit requirements: All graduate degree programs in the School require the successful completion of an oral examination. The oral exam includes theory, history and music education. *(MDP #3.2)* Final examination. Students in music theory must defend the thesis at the completion of the program. (A non-thesis option is available).
   d. Final project: All music theory graduate students must submit a thesis. (A non-thesis option is available). See graduate theory requirements *(MDP #3.2)*

5. **Results**
There is a thesis and non-thesis option for the theory degree. The Thesis option focuses on a traditional thesis. The purpose of the thesis is to introduce to the student to the process of working on an extended project, and to solidify academic writing skills. Since one of the primary objectives of the program is to prepare students for Ph.D. work, a thesis prepares students for the future dissertation work, and is often a requirement for admission to a Ph.D. program. An oral defense of the thesis is also required.

The non-thesis option recognizes that the most typical publication in the field is not monographs, but articles, and that article publications are often necessary to be considered for a tenure-track position in the field. This option includes additional coursework credits, but the focus in Music 6100 (seminar) is to select two papers from previous Master’s course work to turn into two article-length, professional-level articles. This option also allows the program to be more similar to other MM programs in music theory, in which non-thesis programs are increasingly common.

6. **Assessment of strengths and area for improvement**
The program has a history of strong faculty, and teaching is highly valued in the area at both the graduate and undergraduate levels. The faculty are currently in transition with the head of theory leaving for another position in the University late in the summer. We intend to begin a search for a replacement very soon.

An additional strength is the benefit the M.M. in Music Theory provides for the School overall. First, graduate students in music theory provide high-quality tutoring for the music theory and aural skills core. The free tutoring program was started in 2008 as part of an 1804 Grant (university-wide grant program), and continues to serve all students in the required core of freshman and sophomore theory and aural skills. The current graduate student in music theory has even been helping other graduate students prepare for the music theory portion of the graduate oral exam.
Second, graduate students in music theory provide high-quality instruction for the required year-long theory sequence for music minors, which is more in-depth than the non-major theory course offered. Third, graduate students in music theory provide high-quality instruction for MUS 1000, the non-major general education music theory course. While other graduate students with strong theory backgrounds may also teach MUS 1000, only graduate students in music theory have been teaching the year-long music minor sequence and providing tutoring when available. There have been significant problems finding qualified instructors for these courses in the past.

In terms of external validation of the quality of the degree, a university-wide review of all graduate and professional programs by an independent committee during the 2008-2009 academic year rated graduate programs in Academic Studies in the School (Composition, Music History, and Music Theory) as "good," on a scale of "limited," "satisfactory," "good," and "excellent." This is the same rating as graduate programs in performance studies in the School, and higher than professional studies (Music Education and Music Therapy).

One concern with the degree, as with many thesis-only programs, is that finishing the thesis has been a challenge for students. When the program was converted from quarters to semesters, we instituted a non-thesis option that included article-length papers as part of regular coursework rather than a thesis. This is more typical of other M.M. and M.A. programs in music theory across the country.

Currently the primary concern is the lack of tenure-track faculty in the area. Since Dr. Reilly, who retired two years ago, has not yet been replaced, and Dr. Sayrs recently accepted a position outside the School, there are no full-time tenure-track faculty members in the area. (Dr. Reilly continues teaching one term per year as part of the early retirement program.) It is anticipated that this will be resolved during the upcoming school year. Another concern is the quantity and amount of graduate stipends, especially given the opportunity for growth in the program. More recently we have been attracting higher quality applicants than we anticipated. In the spring of 2012, our top candidate accepted a full ride at Temple University (and was an international Fulbright Scholar); in the spring of 2013, our top candidate accepted a full ride at the University of North Texas; in the spring of 2014, our top candidate accepted full support at UMass-Amherst. This is a strong improvement in candidate quality over five years. In the first and third case, our stipend was much lower than those offered by Temple and U-Mass; in the second case, our only stipend was already committed to a continuing student, so we could not offer any support. Since graduate study in music theory is usually fully supported, we are not able to compete for these students with only a single, modest stipend for the program. Additional stipends would create a density of students in the program that would foster a significant cohort in academics, which could also foster increased interaction with students and faculty in Interdisciplinary Arts.

Finally, teaching loads are heavier in the School that in other areas of the College, especially when comparing academic-only areas.

8. **Plans for addressing weaknesses and improving results**

The primary need is to restore tenure track lines in the area. The new budget model adopted by the university gives an opportunity to reevaluate the number and amount of graduate stipends awarded in the College and School. Although all students have chosen
the thesis option since the conversion to semesters in 2012, it is hoped that the non-thesis option will increase completion rates while maintaining high quality.
1. **Degree Title and Statement of Purpose**

Master of Music in Music Composition
Renewal of Final Approval

The curriculum is designed to prepare exceptionally talented students for careers as composers and for continued study at the doctoral level in composition. The curriculum focuses on the acquisition of a high level of analytical, aural, and writing skills; compositional facility and techniques; and historical perspective on, and knowledge of, technological innovations in the field.

2. **Curricular Table**

M.M. IN MUSIC COMPOSITION

<table>
<thead>
<tr>
<th>Program Title: M.M. in Music Composition</th>
<th>Number of Years to Complete the Program: 2</th>
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<tr>
<td>Program Submitted for:</td>
<td>Renewal of Final Approval</td>
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<td>Current Semester’s Enrollment in Majors:</td>
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<td>Name of Program Supervisor(s):</td>
<td>Professor Mark Phillips</td>
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<td>50-77%</td>
<td>0%</td>
<td>97-124%</td>
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List course numbers, titles, and credit allotments under each applicable category.

**Major Area**

- MUS 5090 Composition 6
- MUS 5140 Advanced Orchestration 2
- MUS 6950 Thesis 4
- MUS 6970 Recital 2

**Total Major Area 14**

**Other Studies in Music**

- MUS 6200 Seminar (Theory – History) 2
- MUS xxxx Music History/Theory/Comp/ 13-21
  Electronic Music/Computer Music Electives

**Total Other Studies in Music 15-23**

**Electives**

- MUS xxxx Music Electives 0

**Total Electives 0**
3. **Assessment of compliance with NASM Standards**

The master’s curriculum is in compliance with general NASM guidelines and emphasizes advanced composition study with a final project required. Students are also required to pass an oral exam that consists of written material and oral defense.

4. **Graduate discussion**
   a. In addition to completing the standard application for admission to the university, applicants to the master’s degree program in composition are required to submit a portfolio of scores and recordings that best demonstrate their ability as a composer. They must also include a short essay in which they discuss their career goals as a composer and why they are interested in pursuing a master’s degree in composition. Prior to admission to the graduate composition program university, all applicants must undergo a composition portfolio review and a thorough vetting of their undergraduate transcripts and letters of recommendation, and with special scrutiny of their record of achievement in music theory at their undergraduate institution.
   
   For entrance requirements, please refer to the graduate handbook (*MDP #3.2*)
   b. All entering graduate students, including composition majors, are required to take the Seminar in Theory, Music History and Literature (MUS 6200), which covers methods of music research and use of music bibliography. This credit hours for this course do count toward hours required for graduation.
   c. All graduate degree programs in the School require the successful completion of an oral examination. The oral exam includes theory, history and music education. (*MDP #3.2*)
   d. For the master’s degree in music composition, the master’s composition recital and the master’s thesis are the culminating projects. The master’s composition recital features performances of works (typically chamber music) composed while the student is enrolled in the graduate program. In order to better accommodate their attempts to achieve a distinctive and individual voice as a composer, candidates are given

5. **Results**

Students demonstrate the acquisition of competency in composition through the thesis (final composition project) and a performance of their works on a required recital. The College also has strong programs in film, video, theater, and dance, which provide composition majors with many opportunities for interdisciplinary projects. In addition, they music complete the orals examination.

6. **Assessment of strengths and area for improvement**

Strengths include: rigorous theory/history underpinning; support from the performance area; streamlining of curriculum that occurred during the transition to semesters; collaboration with other College schools; support from the university; and the leadership of the composition program by a Distinguished Professor.

Recent composition students have received highly competitive awards from the university, including an Anthony Trisolini Graduate Fellowship (only one award given annually by the university).
Thanks to financial support from the University, College, and School, the composition department has sponsored and hosted a number of visiting artists, thus addressing (at least in part) one of the areas needing improvement that was noted in our NASM report of 2003. (See descriptions of Alarm Will Sound and Longleash Trio projects in BM Composition discussion.) Another highlight was a collaborative event with the School of Dance that brought in a trio of dancers and a musical duo — all focused on an improvisation workshop and a performance involving dance and music by the visiting artists in collaboration with OU student dancers, composers, and performers.

8. **Plans for addressing weaknesses and improving results**

Currently, there is no full-time tenure-track faculty member in music theory which is being addressed with an ongoing national search. While the needs in music theory are of paramount importance, the process of addressing this issue may also afford an opportunity to increase stylistic, educational, experiential, and creative diversity within the composition program.

In an effort to streamline the mammoth conversion process from quarters two semesters, constraints were placed on attempts to do a more thorough overhaul of the undergraduate curriculum in music (as a whole) as well as the music composition program, specifically. Once the School is more completely settled into semesters and current staffing issues in music theory are resolved, it would be good to reevaluate this issue.
1. **Degree Title and Statement of Purpose**

Master of Music in Music Therapy  
Renewal of Final Approval

The Master of Music in Music Therapy provides an opportunity to pursue advanced studies in research, teaching, clinical practice, and administrative skills. The curriculum is designed to continue to provide depth and breadth beyond entry level music therapy competency including building musicality and providing advanced level of current techniques in the application of music in a specialized area of study (e.g. psychology, family studies, speech and language, education, research, etc.). The curriculum provides advanced specialization tracks to include research, teaching, management and program development, and advanced clinical specialization.. The program consists of 34 semester credit hours divided between music, music therapy and free electives in the student’s area of specialization. The curriculum is flexible and is designed to enable the student to pursue interests in teaching/research, clinical practice and/or administration.

Students with an undergraduate degree in music, other than music therapy, may be admitted to the MM program and are allowed to take undergraduate courses (equivalency courses) in order to gain competency to take the national board certification exam to become a board certified music therapist (MT-BC). Concurrently, students take master’s level courses in the MM program except for advanced clinical courses Mus 5920 and Thesis (MUS 6950) or Clinical/Professional Project (MUS 6790). Students taking equivalency undergraduate courses must complete their internship (6-9 months off campus) and are highly encouraged to take the MT-BC exam before completing advanced clinical work. Students can choose to come back to campus to complete their advanced clinical work and thesis or professional project OR can choose to complete these courses at a distance. Advanced clinical work must be supervised by an MT-BC. The work for this is coordinated with the university faculty teaching the advanced clinical course.

2. **Curricular Table**

**M.M. IN MUSIC THERAPY**

Program Title: M.M. in Music Therapy   Number of Years to Complete the Program: 2  
Program Submitted for: Renewal of Final Approval   Current Semester’s Enrollment in Majors: 21   Name of Program Supervisor(s): Professor Kamile Geist

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<th>Electives</th>
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<td>27%</td>
<td>43%</td>
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List course numbers, titles, and credit allotments under each applicable category.

**Major Area**

MUS 5920  Adv Music Therapy  3
MUS 5830  Music Therapy Research  3
MUS 5840  Clinical Prac Music Therapy  2
MUS 5850  Therapy Seminar  2
MUS 6930 or 6931  Thesis or Clinical Project  2-4
**Total Major Area**  12-14

**Other Studies in Music**
MUS 6200  Seminar (Theory – History)  2
MUS xxxx  Music History/Theory/Comp Elective  3
MUS xxxx  Music Electives  3
**Total Other Studies in Music**  8

**Electives**
MATH xxxx  Statistics Elective  4
Non-music Electives  9
**Total Electives**  13

3. **Assessment of compliance with NASM Standards**
The master’s curriculum is in compliance with general NASM guidelines and emphasizes advanced clinical work and research with a thesis or clinical project required. Students are also required to pass an oral exam that consists of written material and oral defense. Through the student’s individual research and project development, the candidate demonstrates professional independence, clinical and writing skills, and documents research competencies.

Master's candidates develop research and professional tools in an ongoing manner throughout their required coursework. In the Research in Music Therapy course (MUS 5830), students develop basic descriptive and experimental research and professional tools. Once all Master's level courses are completed, the student is required to complete a written examination followed by an oral defense.

4. **Graduate discussion**
   a. For entrance requirements, please refer to the graduate handbook (*MDP #3.2*)
   b. Students take a research course in music therapy. They are required to take a master’s level statistics course either in Psychology or Educational Research. These classes are required credit in order to complete the MM degree in Music Therapy.
   c. See graduate handbook, (*MDP #3.2*)
   d. All MM in Music Therapy students are required to complete either a clinical project or thesis in order to graduate from the program. The purpose is to provide a synthesis of their advanced experiences and coursework in the program. The project or thesis is centered on student need and interests and feasibility to conduct a project or thesis study. This requirement is the final step toward graduate and meets the overall AMTA goals of master’s programs of breadth and depth in advanced studies, which are the central program goals of the MM in Music Therapy.

5. **Results**
At the last NASM review, there were no students in either graduate only or graduate plus equivalency programs at OU. With strong recruitment, the Music Therapy graduate program currently has 21 graduates total, 4 graduate only (1 who is the Music Therapy
The College is very aware that most of the graduate students in music therapy are full fee paying students and bring in income to the School and the College. Therefore allocation of resources for the music therapy department has been given top consideration. This support is evidenced by the College providing clinical supervision staffing and adjunct faculty in order for the tenured track faculty can spend time fostering growth and scholarly activity for graduate students.

Thesis advising and Support of Research Interests of Students:
With the growth of the graduate music therapy department, the future of appropriate advising of thesis and clinical projects are at risk. Currently, each tenured track faculty currently advises a maximum of 4 students per semester when the students move to the proposal writing and thesis writing stages. If the program is allowed to grow, resources will be needed to provide the thesis support these students need. In music therapy, the bulk of evidence comes from the work of master’s students, therefore the faculty agree that the work of the students in thesis or clinical projects needs to be publication-worthy in order to help advance the field. An additional faculty member in the undergraduate program would be a start to relieving this load requirement.

8. Plans for addressing weaknesses and improving results
The continued growth and/or maintenance of the highest standards in graduate music therapy will depend on an ongoing analysis of resources of time and effort of the tenured track faculty and high level supervision. With the RCM budget model as a focus in the College, there is a push for income (which our department provides), however the growth of the department must be considered simultaneously with the need for resources while maintaining continued quality of mentorship and education. Either a plan for added resources and/or consideration of capping the number of acceptances needs to be considered.
Discussions about the vision for music therapy graduate education and collaborative research efforts from across campus will be ongoing with the Director and the Dean.
1. **Degree Title and Statement of Purpose**

Master of Music in History and Literature  
Renewal of Final Approval  
The curriculum is designed to prepare exceptionally talented students for continued study at the doctoral level in musicology. The core courses (Music 6310-6320-6330-6340; Music 6337 Notation; Music 6200 Seminar in Theory and History) acquaint the student with musical styles from Ancient Greece to the Twenty-first century. With the hiring of an ethnomusicologist in Interdisciplinary Arts, Fall Semester 2014, a world music component was incorporated into Music 6340, with the ethnomusicologist and the historical musicologist team-teaching the course.

2. **Curricular Table**

**M.M. in Music History and Literature**

Program Title: M.M. in Music History and Literature  
Number of Years to Complete the Program: 2  
Program Submitted for: Renewal of Final Approval  
Current Semester’s Enrollment in Majors: 2  
Name of Program Supervisor(s): Professor Richard Wetzel

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List course numbers, titles, and credit allotments under each applicable category.

**Major Area**

- MUS 5280 Jazz History 2
- MUS 6200 Seminar (Theory – History) 2
- MUS 6950 Thesis 2

*Total Major Area* 6

**Other Studies in Music**

- MUS 5070/71 Counterpoint I & II 6
- MUS 521x Music History Elective 2
- MUS 6370 Analysis of Music Notation 4
- MUS 63xx Music History Electives 8

*Total Other Studies in Music* 20

**Electives**

- GER/FR 5110/20 German or French 2-8
- MUS xxxx Music Electives 2

*Total Electives* 4-10
3. **Assessment of compliance with NASM Standards**
The master's curriculum in History and Literature is in compliance with general NASM guidelines and develops an understanding of research methods and advanced writing skills. Students are also required to pass an oral exam and produce a final thesis which will provide a culminating experience for the degree program.

4. **Graduate discussion**
   a. For entrance requirements, please refer to the graduate handbook (*MDP #3.2*)
   b. Proficiency in reading German (recommended) or French is required. Proficiency is demonstrated by passing a translation exam administered by the Academic Studies Division (usually administered by Modern Languages Department faculty, with material in the discipline supplied by Academic Studies faculty). All music history majors take MUS 6200, the bibliography course for graduate students.
   c. See graduate handbook, (*MDP #3.2*)
   d. Students in music theory and music history must defend the thesis at the completion of the program. Final project: All music theory and music history graduate students must submit a thesis.

5. **Results**
There have been a number for successful graduates from this program who have been admitted to a wide variety of Ph.D. programs over the years.

6. **Assessment of strengths and area for improvement**
The graduate program at Ohio University has a fine library, an active faculty, and a community of graduate students who strive for excellence. The MIDI lab and the projected College media lab in Putnam Hall add to the technological currency of the program. A clear weakness is the presence of only one faculty line in the area; however, in Music History, another faculty member teaches the undergraduate courses, leaving the Ph.D. musicologist free to focus on the graduate area.

8. **Plans for addressing weaknesses and improving results**
The School has submitted proposals for a new faculty line in ethnomusicology three times in the last five years. This new line would enable us to integrate studies in world music into music major curricula at both the undergraduate and graduate levels, and to expand course offerings for non-music majors. To date we have been unsuccessful in securing funding for this position.
1. **Degree Title and Statement of Purpose**

**Doctor of Philosophy in Interdisciplinary Arts** (Scholar and Scholar/Artist track)  
It was suggested based on a discussion with the NASM office that we provide general information about this degree program and include curricular information to allow the evaluators to determine if this program should be included in our listing.

The program has been included in our listing at least since our last accreditation visit in 2003. The degree program is housed in the School of Interdisciplinary Arts, which is one of four schools within the College of Fine Arts. Music can be chosen as one area of study when pursuing the Scholar/Artist track for this degree. For those students, 8 credits (two 4-credit courses) in music are required out of the 54 credits required for the program. Music is considered a secondary area, with Interdisciplinary Arts serving as the primary area of study. Students have an additional opportunity to take a 4 credit elective, which can be in music. If a student takes 12 music credits, their music study amounts to only 22% of the total hours required. See the curriculum in *(MDP #1.10).*

1. **Degree Title and Statement of Purpose**

**Graduate Performance Certificate Program**  
The graduate certificate program is a full-time, 19.5 credit hour graduate level curriculum. The program is designed for students who wish to focus on an applied curriculum in order to enhance their performance skills. Because it is a non-degree program, students may not concurrently pursue the Master of Music degree. The program requires fewer credit hours and academic courses compared with the Master of Music degree curriculum and offers more flexibility in course selection, which is determined in consultation with the major advisor.

This program has the potential to be a substantive feeder source for our graduate degree program, but regrettably the TOEFL requirement for admission to the certificate program is an obstacle for many prospective students, particularly international applicants. An investigation of similar programs at peer institutions reveals that the Ohio University TOEFL requirement is as much as twice the requirement at these institutions. Furthermore, a recent visit to a peer institution revealed large numbers of students enrolled in their certificate program. It is important to note that students enrolled in this program pay full-tuition without financial assistance. Thus, a target enrollment of five new students in this program would generate as much as $150,000 in tuition and fees.

Because the curriculum is almost exclusively performance based, English language proficiency is not essential since the curriculum can be largely delivered by modeling (i.e. teacher demonstration) and basic verbal communication.
PERFORMANCE CERTIFICATE

Program Title: Performance Certificate  Number of Years to Complete the Program: 1
Program Submitted for: Plan Approval and Final Approval for Listing
Current Semester’s Enrollment in Majors: 0
Name of Program Supervisor(s): Dr. Chris Fisher

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(Percentage calculations are not required for this curricular table.)
List course numbers, titles, and unit allotments under each applicable category.

**Major Area**
- MUS 54xx  Applied Study on Major Instrument  8
- MUS 554x  Chamber Music  2
- MUS 5544  New Music Ensemble  .5
- MUS 6931  Project in Performance  2
- MUS 6970  Recital  1

**Total Major Area**  13.5

**Other Studies in Music**
- Determined in consultation with advisor  6

**Total Other Studies in Music**  6

**Electives**

**Total Electives**  0
Section II.C. Programmatic Areas

Item MGP: Music Studies for the General Public

1. The general college student
   The School’s mission statement sets out a strong commitment to providing 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.” These aims are accomplished by offering a number of courses specifically designed for non-music majors (MDP #5.12). A number of these courses are designed to meet requirements for Tier II of the University-wide general education curriculum.

   The School is continually engaged in examining all course offerings in the general education program, to ensure a continued effort in providing opportunities for non-music majors. The University has demonstrated its commitment to arts education by its inclusion in the general education program. The efforts of the School serve to enhance this University-wide effort towards breadth in all undergraduate curricula.

   Non-music majors may enroll in applied study by audition only and on a space available basis. In some divisions, including voice, piano and select wind instruments, graduate assistants can provide applied lessons as space allows. Non-music majors are eligible to audition for any ensemble and may enroll based upon the audition process. Non-music majors make an important contribution to the success of a number of our ensembles. Non-music majors may enroll in courses intended for music majors by permission of the instructor.

2. Training of the professional musician
   Student and faculty ensembles regularly bring music into local schools, nursing homes, businesses and to events where non-musicians are introduced to a wide variety of music. Our Music Therapy students and faculty are involved with bringing music to the general population on a daily basis through on and off campus interactions. The Athens Community Music School introduces children to music through such events as an Instrument Petting Zoo. Also, almost all of our annual concerts are free and open to the general public.

   We are fortunate to have professional musicians come to Ohio University as guest artists and performers, but given our location, we rarely have professional musicians involved with music study.

3. Faculty and administrative involvement
   Courses for non-music majors are staffed by faculty and graduate assistants under faculty supervision.

4. The local community
In addition, the School is committed to enriching the "cultural life of Athens and the surrounding region" and to promoting "the musical arts within the university, regional, national, and international communities." The School offers a number of outreach programs, including a limited number of course offerings on branch campuses, cultural and educational offerings for the larger community, and the Athens Community Music School. These activities are consistent with the University's commitment to provide outreach. All of these efforts have been well received and are supported by the community.

5. The media

We work with the media though the Manager of Communications and Marketing in the College office. We provide information regarding all of our events, some of which appears in the newspapers, announced on radio, or appears in other media formats.

6. Arts and education policy development

We work as closely as possible with the development of arts policy at the University, and interact with community arts organizations to provide support and training where possible. Members of the faculty have participated in Athens School District search committees for music positions at the K-12 level.

Music faculty have also worked closely with representatives of the Athens Municipal Arts Commission, and ARTS/West, two local arts education entities that support our efforts. For example, the Athens Municipal Arts Commission has been a supporter of the Athens Jazz Festival and other School events. Stuart's Opera House in Nelsonville, OH has also served as a venue and supporter of our efforts to bring music to school-aged children.

**Item PER: Performance**

1. Music unit’s goals and objectives for performance

Across all undergraduate curricula, strong performance ability is required and highly valued by the faculty. A high level of performance skill is required for admission, regardless of the student’s degree or major. As part of applied study, all undergraduates have solo performance requirements. Please see information about performance requirements detailed above for the various curricula. Undergraduate and graduate students have a variety of requirements and opportunities for performance. Some degrees require a recital while others require public performances on the Performance Lab. In addition to solo performance, a number of degrees require chamber music performing experience. All undergraduates and most graduate students are required to participate in ensemble performances.

2. Policies and procedures regarding performances, touring practices, and access to other professional and student performances.

Our ensembles are encouraged to plan tours and apply for performing invitations at conferences and have a good track record of participating in these types of activities. Our ensembles are also active in seeking "run-out" performances, at branch campuses, public schools, community programs, etc. Some funding is appropriated each year to support tours. Budget limitations make this type of travel difficult to support on a large scale, so
trips are limited in number, distance and duration. Ensemble directors communicate impending off-campus trips to all faculty at least two weeks prior to the trips. Our academic faculty fully support student off-campus performances, and make accommodations for those students missing classes.

The School has a policy that all student performances be completed by the start of final exam week in any semester. Faculty are also asked not to schedule visiting artists after spring break, so as to avoid conflicts with the large number of student recitals.

Members of the applied faculty are very active in performing, including recitals on campus, across the United States and internationally, and professional engagements in orchestras, opera, oratorio and chamber music. The School features a resident faculty brass quintet, OhioBrass, a woodwind quintet, OhioWinds, and the Athenia woodwind trio. Members of these ensembles are all faculty except for one graduate student whose G.A. assignment includes membership in the brass quintet.

School faculty appeared last year in several foreign countries and multiple states outside of Ohio, with performances and presentations at universities, as soloists with orchestras, in opera, and at statewide, regional and national/international conferences. The School and College provide limited funding to support faculty creative activities. Faculty generally receive $700 per year to support their own creative activity ($300 from the School, and $400 from the College). International travel is partially supported by the university’s International Travel Fund.

The School supports performances and presentations by visiting artists. Professional musicians on every applied instrument are invited to campus each year. Funding is allocated to each division to be used to bring professionals to campus. (see MDP #5.14 for list of recent Visiting Artists).

Access to student and professional performances and events is made all the more possible through Arts for Ohio, an initiative that recognizes and supports the arts as a central component of the intellectual and social life of our community. Arts for Ohio funding allows the College to more fully integrate the arts into the culture and fabric of Ohio University by offering students free admission to our events while expanding and enhancing our offerings for our entire community.

**Item OPA: Other Programmatic Activities**

The School hosts two weeklong summer camps each year, one for strings, and the other for all other instruments, piano, and voice. In addition, we host two district solo and ensemble festivals, piano events, and a yearly district honor band. In addition, we host three honor festivals (orchestra, choir, band) and an annual jazz festival. Combined, these events serve 2000-3000 students annually.