

Ohio University School of Music

Graduate Handbook

2009-2010



OHIO
UNIVERSITY

I.	ADMISSION PROCEDURES AND REQUIREMENTS	1
II.	PLACEMENT EXAMINATIONS	2
III.	REMOVAL OF DEFICIENCIES	3
IV.	SCHEDULE PLANNING.....	4
V.	ENSEMBLE REQUIREMENTS	4
VI.	DEGREE PROGRAM CREDIT HOURS.....	4
VII.	PROGRAMS OF STUDY	5
	PERFORMANCE	5
	Brass	5
	Brass – Performance/Pedagogy	5
	Percussion	6
	Piano.....	6
	Piano- Collaborative Piano	7
	Instrumental	7
	Vocal	7
	Piano-Pedagogy	8
	Organ.....	8
	String Instruments	8
	String Instruments-Performance/Pedagogy.....	9
	Woodwinds	9
	Woodwinds-Pedagogy.....	10
	Voice.....	10
	Voice Performance/Pedagogy Emphasis	11
	Conducting-Choral.....	11
	Conducting-Orchestral	12
	Conducting-Wind Band	12
	PROFESSIONAL STUDIES	13
	Music Education-Thesis, Recital or Lecture-Recital	13
	Music Education-Non-Thesis.....	14
	Music Education –Distance Learning	14
	Music Therapy	15
	ACADEMIC STUDIES	16
	Music History and Literature	16
	Composition	16
	Theory	17
IX.	SCHEDULING THE GRADUATE ORAL EXAMINATION	18
X.	SELECTING THE GRADUATE ORAL EXAMINATION COMMITTEE.....	18
XI.	THE CONTENT OF THE GRADUATE ORAL EXAMINATION	18
XII.	THE PROCEDURE OF THE GRADUATE ORAL EXAMINATION.....	20

XIII.	THE GRADUATE RECITAL	20
A.	RECITAL EVALUATION	21
B.	RECORDING AND FILING THE RECITAL TAPES	21
C.	PROGRAMS WITH THESES AND RECITAL REQUIREMENTS	21
D.	THESES PROPOSALS AND THE THESIS PROPOSAL COMMITTEE	21
E.	THE THESIS DEFENSE	22
F.	CULMINATING PROJECTS AND NON-THESIS ALTERNATIVES	22
G.	RECITAL IN LIEU OF THESIS	23
H.	MUSIC EDUCATION LECTURE-RECITAL OPTION	23
XIV.	GRADUATE ASSOCIATES (GA)	23
XV.	DEADLINE AND DATES	24
XVI.	A SECOND MASTER’S DEGREE	24
XVII.	GRIEVANCE PROCEDURES FOR SCHOOL OF MUSIC GRADUATE STUDENTS	24
XVIII.	THE UNIVERSITY OMBUDSPERSON	25
XIX.	REQUESTING A CHANGE IN APPLIED INSTRUCTOR	25
XX.	GRADUATE COURSES	26

OHIO UNIVERSITY SCHOOL OF MUSIC GRADUATE HANDBOOK

I. Admission Procedures and Requirements

To begin a graduate program in music, a student is required to have completed an undergraduate degree in music, with at least a 3.0 cumulative average. The degree must be from an accredited institution offering an undergraduate degree equivalent to those meeting the requirements of the National Association of Schools of Music. The Graduate Record Examination is not required for admittance to the School of Music.

Performance:

The candidate must demonstrate graduate-level performance skills through a live audition. Video recorded auditions are accepted when a personal audition is difficult or impossible to arrange (VHS or DVD).

Conducting:

The candidate must submit videotape (approximately 10-20 minutes) demonstrating current conducting skills. A personal interview in which acceptable keyboard facility, sight-singing and aural skills, and performance on the candidate's major instrument are demonstrated, is also required.

Composition:

The candidate must submit a statement of purpose, portfolio of scores, and tapes.

Music Therapy:

The candidate must submit a writing sample and evidence of prior experience in working with persons with disabilities.

Music History

The candidate must submit a copy of a recent paper on an historical topic. A personal interview with a member of the Music History faculty is required and can be arranged through the School of Music Office.

Music Theory

The candidate must schedule a personal interview with members of the music theory faculty, during which the candidate will be asked to 1) demonstrate functional keyboard facility sufficient to perform examples in chorale texture and brief examples from the literature at an intermediate skill level; and 2) demonstrate an ability to sight sing and identify chords, intervals, and take melodic and harmonic dictation. Also, the candidate must submit a paper for essay on a music topic, preferably involving analysis.

Music Education:

The candidate must submit a writing sample on a topic assigned by the Music Education Division, a portfolio or resume, and a 15-minute tape (DVD or VHS) of a rehearsal or teaching episode. On-campus students are required to take an audition demonstrating graduate-level proficiency for diagnostic purposes and ensemble participation. Taped auditions are accepted provisionally, and only when a personal audition is impossible to arrange.

Distance Learning Program:

The candidate must submit a writing sample, for diagnostic purposes only, on a topic assigned by the Music Education Division (successful completion of MUS 675 replaces this requirement), a portfolio or resume, and a 15-minute tape (DVD or VHS) of a rehearsal or teaching episode. Students have the option of entering the program as a non-degree or degree student. All courses taken as a non-degree student will apply toward the degree. Non-degree students must reapply to change their degree status .

Performance Certificate Program:

The program is designed to be completed in three to six quarters. Students are required to take 30 credit hours. They will enroll as full-time students. Elective course selections are made by the student and advisor. Certificate students take courses with degree students and are graded according to the criteria set forth in the course syllabi. A student may not take the Performance Certificate program concurrently with the Master of Music degree program.

Students make application through the Office of Graduate Studies and the School of Music. Students may obtain requirement information from the School of Music and audition for the School of Music faculty. Applicants must have an acceptable baccalaureate degree. Exceptions may be considered in cases where applicants can document that they have the equivalent in professional performing experience and meet the School of Music academic standards.

Additional information regarding admission criteria is available from respective graduate advisors.

II. Placement Examinations

Prior to registration for classes, all entering graduate students are given placement examinations in music history and music theory. In addition, placement interviews are required of all music education and music therapy majors. Proficiency examinations in piano, guitar, and voice are required of music therapy majors. Results of examinations and interviews are used in planning the student's course of study, therefore all placement examinations should be taken before the student registers for classes. The placement examination is not required of Performance Certificate applicants.

The placement exam in music history consists of six parts: *Ancient and Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary*. The expected level of achievement in the six areas is equal to that of the undergraduate course sequence, Music 321-322-323.

The placement exam in music theory consists of two parts: *I. Common-Practice Harmony, Voice-Leading, and Forms; and II. 20th Century Techniques*.

Failure in any of the areas of the examination in music history and music theory will constitute a deficiency that must be fulfilled before the student can apply to take the Graduate Oral Examination.

III. Removal of Deficiencies

- A. Deficiencies in music history may be fulfilled in one or a combination of the following ways.
1. The student may elect to be retested one time in the area or areas of deficiency. Successful completion of the test will eliminate the deficiency or deficiencies. The examinations are given during the first weeks of fall, winter, and spring quarters.
 2. In Music History, students may complete a research project in the specific area of the deficiency. Project topics are assigned by the Chair of Music History and Literature. No more than two deficiencies may be completed in this manner.
 3. Students may elect the appropriate course or courses from MUS 521 (Ancient and Medieval; Renaissance), Music 522 (Baroque and Classical), and Music 523 (Romantic and Contemporary). Credit from these courses may not be used to fulfill specific music history requirements for the M.Mus degree.
 4. Students may elect the appropriate course or courses from MUS 531, 532, 533, 534, 535 and 536. Credit from these (MUS 531-536) courses may be used to fulfill specific music history requirements for the M.Mus degree.
- B. Deficiencies in music theory may be fulfilled by successfully retaking the theory placement examination in the area or areas of deficiency, or by taking one or two of the specified graduate theory electives based upon the results of the examination. The examination may be retaken one time. Graduate electives that may be specified to erase deficiencies in Part I (Common-Practice Harmony, Voice-Leading, and Forms) may be selected from the following: MUS 502B Styles II, MUS 507B counterpoint (18th century) or MUS 504A, Analytical Techniques of Tonal Music I. Graduate electives that may be specified to erase deficiencies in Part II (20th Century Techniques) may be selected from: MUS 507C Styles III, MUS 536 (History of 20th Century Music), or MUS 504C (Analysis of Atonal Music.) The completion of the specified theory electives with a grade of C or better will eliminate deficiencies and the credit value of the courses taken may be used to fulfill music theory requirements of all master of music degree programs.
- Students with very weak theory backgrounds may be required to take an appropriate undergraduate theory course before electing one of the above graduate courses; this will be done only in extraordinary circumstances, and such undergraduate courses will not fulfill any requirement toward the master of music degree.
- C. Deficiencies in music therapy (piano, guitar, voice) can be fulfilled by a successful re-examination in the failed portion of the test, or by electing appropriate classes or applied study to meet the requirements. Students may be re-examined only once.
- D. Candidates in music education will be required to write an essay examination prior to registration for classes or during the first week of the course. It will become part of the student's file in the School of Music.

IV. Schedule Planning

After placement exams and auditions are taken, students will arrange a meeting with their graduate advisors to plan their program of study. A student's course load is based upon the results of the placement examinations, requirements of the program, and the available course offerings. The normal courseload for graduate students is 18 credit hours fall quarter and 15 credit hours winter and spring.

V. Ensemble Requirements

All full-time students pursuing a graduate degree in performance or music education must participate in an appropriate ensemble each quarter in residence. Students may be assigned to a particular ensemble when necessary to broaden the student's performing experience, or maintain balance within the ensemble. Qualified non-majors registering for applied music are also required to participate in an appropriate ensemble.

Ensembles which may be selected to fulfill requirements are listed below.

Wind/Brass/Percussion	MUS 551B	Wind Ensemble
	MUS 551E	Concert Band
	MUS 552A	Symphony Orchestra
	MUS 555A	Jazz Ensemble
Strings	MUS 552A	Symphony Orchestra
Organ	MUS 553B	Choral Union
	MUS 553A	University Singers
	MUS 553D	Singing Men of Ohio
	MUS 553E	Women's Chorale
Piano	MUS 554F	Chamber Music

*Ensemble requirements may also be met by accompanying a large ensemble, participating in jazz ensemble, or performing a major work with the New Music Ensemble. Graduate assistants playing for major ensembles will automatically fulfill this requirement.

Voice	MUS 553A	University Singers
	MUS 553B	Choral Union
	MUS 553C	Opera

VI. Degree Program Credit Hours

A minimum of 45-51 quarter hours of graduate credit is required for a degree in the major programs. At least one-half of the credits required for graduate degrees must be in courses intended for graduate study only. A maximum of 12 quarter hours of graduate credit may be transferred from an accredited university to a master's degree program at Ohio University. Consult the current *Ohio University Graduate Catalog* to determine specific conditions required for transfer of graduate credit. The time needed to fulfill the requirements for a master's degree by a full-time student is normally two years.

VII. Programs of Study

The programs of study leading to the Master of Music degree at Ohio University, and the total number of credit hours and specific course required in each program are listed below. Academic elective credit hours are normally taken in music (all performance ensembles, for example, may be considered academic electives), but they may also be taken in related non-music departments. All electives should be determined in consultation with the student's major advisor.

PERFORMANCE

Brass

12 Credit Hours --Applied Music: Music 540 Series

1-3 Credit Hours--Solo repertoire: Music 557

2 Credit Hours— Pedagogy: Music 558

2 Credit Hours— Chamber music: Music 554

2 Credit Hours— Recital (required) Music 697

6 Credit Hours-**-Ensembles Music 551B, 551E, 552 A or 555A

14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit. of
Orch./Band :Music 524D or 524IL (required)

remaining 8 credit hours may be selected from music history series Music 531-536;

Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint

Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

8 Credit Hours- Electives

** Enrollment required each quarter in residence.6 Credit Hours only may be counted toward the total required.

Total Degree Credit Hours 47

Brass – Performance/Pedagogy

12 Credit Hours—Applied Major: (must take every quarter) Music 544 series

6 Credit Hours—Applied Secondary Instruments (one in each area): Music 544

12 Credit Hours—Ensembles on Major Instrument: Music 551B, 551E; 552A

3 Credit Hours—Ensembles on Secondary Instrument (one large, one small): Music 551B,
551E; 552A, Large; 555A, 554C, Small

1 Credit Hour—Repertoire: Music 557

8 Credit Hours—Pedagogy: Music 558 (4 qtrs – one in each area)

2 Credit Hours—Recital: Music 697

12 Credit Hours--Theory, History, Composition: Music 620 (required); Lit. Chamber Music/ Orchestral Music: Music 524C or Music 524D (required); remaining 6 credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 502A, 502B, 502C; theory pedagogy Music 503A; analytical techniques Music 504A, 504B, 504C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

Total Degree Credit Hours: 56

Percussion

12 Credit Hours --Applied Music: Music 540 Series

1-3 Credit Hours--Solo repertoire: Music 557 F

2 Credit Hours— Pedagogy: Music 558F

2 Credit Hours— Chamber music: Music 554

2 Credit Hours— Recital: Music 697

6 Credit Hours**--Ensembles Music 551B, 551E, 552 A or 555A

14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit. of Orch./Band: Music 524D or 524IL (required)remaining 8 credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

8 Credit Hours- Electives

**Enrollment required each quarter in residence. Only 6 Credit Hours may be counted toward the total required.

Total Degree Credit Hours 47

Piano

12 Credit Hours --Applied Music: Music 540 Series

3 Credit Hours—Accompanying: Music 550

3 Credit Hours—Chamber Music; Music 554

6 Credit Hours—Kybd. Repertoire: Music 557G, K, L

2 Credit Hours— Recital (required): Music 697

14 Credit Hours--Theory, History, Composition: Music 620 (required); remaining credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

8 Credit Hours- Electives

Total Degree Credit Hours 48

Piano- Collaborative Piano

Instrumental

24 Credit Hours—Applied Music: Music 549

3 Credit Hours—Accompanying: Music 550

3 Credit Hour—Chamber Music: Music 554

4 Credit hours—Recital: Music 697*

3 Credit Hours—String/Woodwind/Brass Literature: (select from: Music 557A, B, C)

3 Credit Hours—Chamber Music Literature, Music 524C

14 Credit Hours—Theory, History, Composition:

Music 620 (required); remaining credit hours may be selected from music history series Music 531-536: Music 528; music theory series Music 501A,501B,502A, 502B, 502C; counterpoint Music 507A, 507B, 507C, Composition series Music 508,509, 510B 512.

6 Credit Hours - Electives Music 514, 540, 541, 542, 546, 557D, 558, 575B, 575C, 575D

*** Students in the Collaborative Piano (Instrumental) track should play at least one major work from the vocal repertoire on one of their recitals.**

Total Degree hours 60

Vocal

24 Credit Hours—Applied Music: Music 549

3 Credit Hours—Accompanying: Music 550

1 Credit Hour—Chamber Music: Music 554

4 Credit hours—Recital: Music 697*

3 Credit Hours—Voice Literature: Music 557D

3 Credit Hours—German, French, Italian Diction: Music 575B, C, D

14 Credit Hours—Theory, History, Composition:

Music 620 (required); Remaining credit hours may be selected from music history series Music 531-536: Music 528; music theory series Music 501A,501B,502A, 502B, 502C; counterpoint Music 507A, 507B, 507C, Composition series Music 508,509, 510B 512.

6 Credit Hours - Electives Music 524C, 524F, 540, 541, 542, 546, 558

*** Students in the Collaborative Piano (Vocal) track should play at least one piece of chamber music (or duo sonata repertoire) on one of their recitals.**

**** Students in the Collaborative Piano (Vocal) track must demonstrate competency in Italian, French and German. This may be satisfied by completing two quarters in each language with a “B” average, or by taking a placement test in Gordy Hall and being placed at least into the 113 level for each language.**

Total Degree hours 58

Piano-Pedagogy

- 12 Credit Hours --Applied Music: Music 540 Series
- 3 Credit Hours—Accompanying: Music 550
- 6 Credit Hours—Kybd. Repertoire: Music 557G, K, L
- 2 Credit Hours—Class Piano: Music 558E
- 6 Credit Hours—Pedagogy: Music 558G, H, I
- 6-12 Credit Hours—Practicum: Music 570
- 2 Credit Hours—Recital: Music 697
- 14 Credit Hours--Theory, History, Composition: Music 620 (required);
remaining credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.
- 8 Credit Hours- Electives

Total Degree Credit Hours 59

Organ

- 12 Credit Hours --Applied Music: Music 540 Series
- 3 Credit Hours—Accompanying: Music 550
- 6 Credit Hours—Pedagogy: Music 558G, H, I
- 6 Credit Hours—Practicum: Music 570
- 2 Credit Hours—Advance Group Instruction: Music 572
- 2 Credit Hours—Recital: Music 697
- 14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit. Organ:
Music 524E (required);remaining 8 credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.
- 8 Credit Hours- Electives

Total Degree Credit Hours 53

String Instruments

- 12 Credit Hours --Applied Music: Music 540 Series
- 6 Credit Hours—Chamber Music: Music 554A
- 12 Credit Hours—Orchestra: Music 552A

- 1 Credit Hour—Solo Repertoire: Music 557
- 2 Credit Hours—Pedagogy: Music 558
- 2 Credit Hours—Recital: Music 697
- 14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit.
 Chamber Music Orchestral Music: Music 524C or
 Music 524D (required); remaining 8 credit hours may be selected from music history series
 Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C;
 counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.
- 8 Credit Hours- Electives

Total Degree Credit Hours 57

String Instruments-Performance/Pedagogy

- 9 Credit Hours—Applied Major: Music 542
- 8 Credit Hours—Applied Secondary: Music 542
- 6 Credit Hours—Chamber Music: Music 554A
- 12 Credit Hours—Orchestra: Music 552A
- 1 Credit Hour—Solo Repertoire: Music 557
- 2 Credit Hours—Pedagogy: Music 558
- 2 Credit Hours—Recital: Music 697
- 14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit.
 Chamber Music/ Orchestral Music: Music 524C or Music 524D (required);
 remaining 8 credit hours may be selected from music history series Music 531-536; Music 528;
 music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B,
 507C; composition series Music 508, 509, 510B, 512.
- 8 Credit Hours- Electives

Total Degree Credit Hours 62

Woodwinds

- 12 Credit Hours—Applied: Music 540 Series
- 1-3 Credit Hours—Repertoire: Music 557
- 6 Credit Hours**--Ensembles Music 551B, 551E, 552A or 555A
- 2 Credit Hours—Recital: Music 697
- 14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit.
 Chamber Music/Orchestra: Music 524C or 524D (required);remaining 8 credit hours may be

selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

13 Credit Hours- Electives

** Enrollment required each quarter in residence. 6 Credit Hours only may be counted toward the total required.

Total Degree Credit Hours 48

Woodwinds-Pedagogy

8 Credit Hours—Applied Major: Music 542

4 Credit Hours—Applied Study on 2 Major Secondary Instruments (2 qtrs. X 2 instruments x 1 hr)

2 Credit Hours—Applied Study on 2 Minor Secondary Instruments (1 qtr. X 2 instruments X 1 hr.)

12 Credit Hours—Ensembles on Major Instrument: Music 551B, 551E; 552A, B;
554; 555A

8 Credit Hours—Major Ensemble on Major Secondary Instruments (2 qtrs x 2 instruments)

3 Credit Hours—Repertoire: Music 557 on Principal and Major Secondary Instruments (3 qtrs x 1 hr)

6 Credit Hours—Pedagogy: Music 558 Woodwind Pedagogy on Principal and Major Secondary
Instruments (3 qtrs. X 2 hrs.)

2 Credit Hours—Recital: Music 697

12 Credit Hours--Theory, History, Composition: Music 620 (required); Lit.

Chamber Music/ Orchestral Music: Music 524C or Music 524D (required);

remaining 6 credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

Total Degree Credit Hours 57

Voice

12 Credit Hours—Applied: Music 540 Series

3-6 Credit Hours—Vocal Coaching Music 575E *

3 Credit Hours—Italian Diction: Music 575B, C, D

6-12 Credit Hours—Ensembles: Music 553A,B, C

3 Credit Hours—Solo Repertoire: Music 557D

2 Credit Hours—Recital: Music 697

14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit. Opera:

Music 524F (required)remaining 8 credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A 507B, 507C; composition series Music 508, 509, 510B, 512.

11 Credit Hours- Electives **

**Required for all graduate voice majors: two quarters of Italian, French, and German language; one quarter each of Italian, French, and German lyric diction: Music 575B, C, D, or as determined by Division Chair. Must be enrolled in Music 575E each quarter in residence.

Total Degree Credit Hours 54

Voice Performance/Pedagogy Emphasis

12 Credit Hours—Applied: Music 540 Series

3-6 Credit Hours—Vocal Coaching Music 575E *

6-12 Credit Hours—Ensembles Music 553A, B, C

2 Credit Hours—Pedagogy: Music 558D

2 Credit Hours—Pedagogy: Music 558J

2 Credit Hours--Practicum: Music 570

2 Credit Hours—Independent Study Project: Music 600

2 Credit Hours—Recital: Music 697

14 Credit Hours--Theory, History, Composition: Music 620 (required); Lit. Opera:

Music 524 F (required)remaining credit hours may be selected from music history series Music 531-536; Music 528; music theory series Music 501A, 501B, Music 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.

7 Credit Hours- Electives **

Total Degree Credit Hours 52

**Recommended electives for performance majors with pedagogy emphasis: Music 575B, C, D; MUS 557D (German Repertoire; French Repertoire)

Conducting-Choral

12 Credit Hours--Applied Conducting: Music 559C

3 Credit Hours—Advanced Choral Conducting: Music 559B

6 Credit Hours—Ensembles: Music: Music 553A, B, C, D, E

2 Credit Hours—Degree Recital: Music 697

16 Credit Hours--Theory, History, Composition: Music 620; Music 524A;
Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C;
counterpoint Music 507A, Music 507B, Music 507C; composition series Music 508, 509, 510B,
512.**

9 Credit Hours—Electives

**Two courses of the Music 502A, B, C series; one course from the Music 531- 536 series; Music 620;
and Music 524A are required.

Total Degree Credit Hours 48

Conducting-Orchestral

12 Credit Hours--Applied Conducting: Music 559C

3 Credit Hours—Advanced Instrumental Conducting: Music 559A

6 Credit Hours—Ensembles: Music: Music 551B, C, E; Music 552A

2 Credit Hours—Degree Recital: Music 697

16 Credit Hours--Theory, History, Composition: Music 620; Music 531-536; Music
528; music literature series Music 524; music theory series Music 501A, 501B, 502A, 502B,
502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512.**

9 Credit Hours—Electives

**Two courses from the Music 502A, B, C series; one course form the Music 531- 536 series; and
Music 524D are required.

Total Degree Credit Hours 48

Conducting-Wind Band

12 Credit Hours--Applied Conducting: Music 559C

3 Credit Hours—Advanced Instrumental Conducting: Music 559A

6 Credit Hours—Ensembles: Music: Music 551B, C, E; Music 552A

2 Credit Hours—Degree Recital: Music 697

16 Credit Hours--Theory, History, Composition: Music 620; Music 531-536; Music
528; Music 524L; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint
Music 507A, Music 507B, Music 507C; composition series Music 508, 509, 510B, 512.

9 Credit Hours—Electives

**Two courses from the Music 502A, B, C series; one course form the Music 531- 536 series; and

Music 524D are required.

Total Degree Credit Hours 48

PROFESSIONAL STUDIES

Music Education-Thesis, Recital or Lecture-Recital

8 Credit Hours: Advanced Topics: Music 671*; Music 672*

3 Credit Hours: Intro. Graduate Studies: Music 675*

1-4 Credit Hours: Thesis/Recital: M695/697

3 Credit Hours: Organization and Admn.. School Music: Music 677

3-6 Credit Hours: Music Theory: music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, Music 507B, Music 507C; composition series Music 508, 509, 510B, 512.

3-6 Credit Hours: Music History: music history series Music 531-536; Music 528

3-6 Credit Hours: Ensembles

6-9 Credit Hours: Instrumental Track

4 Credit Hours – Instrumental Tech and Mat: Mus 563

3 Credit Hours – Literature of band music: Mus 524L

3 Credit Hours – Advanced Instrumental Conducting: Mus 559A

4 Credit Hours – Instrumental Techniques and Materials: Mus 563

3 Credit Hours: Marching Band Tech.: Music 564

6-9 Credit Hours: Choral Track

4 Credit Hours – Choral Tech and Mat: Mus 565

3 Credit Hours – Early Child Mus: Mus 566B or Lit of Chorale Mus: Mus 524A

4 Credit Hours – General Mus in Jr. High: Mus 568

3 Credit Hours – Advanced Choral Conducting: Mus 559B

4 Credit Hours: Contemporary Mus. Ed.: Music 566

9-15 Credit Hours: Electives

*Required course. A minimum of B is required in all courses.

Total Degree Credit Hours 53

Music Education-Non-Thesis

8 Credit Hours: Advanced Topics: Music 671*; Music 672*

3 Credit Hours: Intro. Graduate Studies: Music 675*

3 Credit Hours: Organization and Admn. School Music: Music 677

2 - 6 Credit Hours: Prof/Clinical Project: Music 694

6 Credit Hours: Music Theory Music History: music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, Music 507B, Music 507C; composition series Music 508, 509, 510B, 512.; Music History: music history series Music 531-536; Music 528

9-15 Credit Hours: Electives

6-9 Credit Hours: Instrumental Track

4 Credit Hours – Instrumental Tech and Mat: Mus 563

3 Credit Hours – Literature of band music: Mus 524L

3 Credit Hours – Advanced Instrumental Conducting: Mus 559A

4 Credit Hours – Instrumental Techniques and Materials: Mus 563

3 Credit Hours -- Marching Band Tech: Music 564

6-9 Credit Hours: Choral Track

4 Credit Hours – Choral Tech and Mat: Mus 565

3 Credit Hours – Early Child Mus: Mus 566B or Lit of Chorale Mus: Mus 524A

4 Credit Hours – General Mus in Jr. High: Mus 568

3 Credit Hours – Advanced Choral Conducting: Mus 559B

4 Credit Hours: Contemporary Elem. Mus. Ed.: Music 566

*Required course. A minimum of B is required in all courses.

Total Degree Credit Hours 46

Music Education –Distance Learning

8 Credit Hours – Advanced topics Music Ed: Music 671* Music 672*

3 Credit Hours – Intro to Research in Music: Music 675*

- 3 Credit Hours – Administration in Pub School Music: Music 677*
- 4 Credit Hours -- Practicum in Music Technology: Mus 570
- 4 Credit Hours – Contemporary Trends in Music Education: Mus 566
- 3 Credit Hours Music Theory: Music 504A
- 5 Credit Hours Music History: Music 523DL
- 1 to 6 Credit Hours – Professional/Clinical Project: Music 694*

Instrumental Track

- 4 Credit Hours – Instrumental Tech and Mat: Music 563
- 3 Credit Hours – Literature of band music: Music 524L
- 3 Credit Hours – Advanced Instrumental Conducting: Music 559A
- 4 Credit Hours – Instrumental Techniques and Materials: Music 563

Choral Track

- 4 Credit Hours – Choral Tech and Mat: Music 565
- 3 Credit Hours – Early Child Music: Music 566B or Lit of Chorale Music: Music 524A
- 4 Credit Hours – General Music in Jr. High: Music 568
- 3 Credit Hours – Advanced Choral Conducting: Music 559B

*Required Courses

Total Degree Credit Hours 47

Music Therapy

(Students with an Undergraduate Degree in Music Therapy and Board Certification)

(Equivalency plus the Master's for Students with an Undergraduate Degree in Music)

- 3-6 Credit Hours—Practicum: Music 580
- 3 Credit Hours—Research in Music therapy: Music 583
- 3 Credit Hours—Clinical Practice: Music 584
- 3 Credit Hours—Seminar in Music therapy: Music 585
- 4 Credit Hours—Clinical Project or Thesis: Music 694 or Music 695
- 6 Credit Hours-- Theory, History, Composition: music history series Music 531-536; Music 528; music theory series Music 501A, 501B, 502A, 502B, 502C; counterpoint Music 507A, 507B, 507C; composition series Music 508, 509, 510B, 512; Music 581.
- 9 Credit Hours—Electives
- 15 Credit Hours—Cognate, Non-Music electives

All music therapy graduate students must obtain a criminal records check EACH ACADEMIC YEAR prior to the first day of the fall term. The student will present the documentation to the Director of

Music Therapy. Graduate assistants who do not have the criminal records check completed by the required date each academic year will be unable to assume field supervision responsibilities which may affect their level of support from the University. Graduate students who do not comply will also not be able to take required graduate level practica courses. The process of obtaining a criminal records check may be started by going to your local police department or the Ohio University Police Department.

The equivalency plus the master's program allows a student to take the undergraduate courses in music therapy necessary sit for the Board Certification Examination while beginning work toward the master's degree. Students meet with their faculty advisor to determine their course of study. Students must meet specific requirements and be evaluated by the music therapy faculty prior to pursuing master's level courses in the core curriculum. The music therapy internship must be completed prior to completing the required course work for the master's degree.

Total Degree Credit Hours 46-49

ACADEMIC STUDIES

Music History and Literature

3-6 Credit Hours—Seminar in Theory and History: Music 620
16 Credit Hours—Music history series: Music 531-Music 536
3-6 Credit Hours—Music Notation: Music 537 and Music 538
3-6 Credit Hours—Literature of Music: Music 524 Series
3 Credit Hours—Jazz History: Music 528
6 Credit Hours—Counterpoint: Music 507A, Music 507B Music 695
12 Credit Hours---Language: German or French
2 Credit Hours—Thesis: Music 695
6 Credit Hours –Electives (Ensembles and Applied courses recommended)

Total Degree Credit Hours 56

Composition

9 Credit Hours—Composition: Music 509
3 Credit Hours—Electronic Music: Music 510B
2 Credit Hours—Advanced Orchestration: Music 514A
5 Credit Hours—Thesis-Composition: Music 695
3 Credit Hours—Seminar: Music 620

3-4 Credit Hours—Music Styles III, Music 502C or Music of the 20th Century,
Music 536

12 Credit Hours—Electives in Music History and Music Theory**;;

music history series Music 531-536; Music 528; Music 537, 538; music literature series: Music
524; music theory series: Music 501A, 501B, 502A, 502B, 502C; Music 505A, 505B;
counterpoint Music 507A, B, C

8 Credit Hours—General electives: Recommended—Music 513, 515, 516;
Applied Studies; Ensembles

**A maximum of 8 Credit Hours is allowed in each area.

Total Degree Credit Hours 45

Theory

6 Credit Hours—Techniques of Tonal Analysis:: Music 504A.B

3 Credit Hours—Techniques of Atonal Analysis: Music 504C

3-6 Credit Hours—Seminar in Theory and History: Music 620

6 Credit Hours—Seminar in Music Theory: Music 610

3 Credit Hours—Theory Pedagogy: Music 503A

4 Credit Hours—Thesis: Music 695

12 Credit Hours—Music history: select 3 from Music 531-536 series

4-6 Credit Hours—Composition Electives: select from Music 508-509; Music 513-
516 and 516A

**If counterpoint was not taken as an undergraduate the student must also take Music 507A, B, and C.
The student must also demonstrate a reading knowledge of German or French by passing a translation
examination administered by the music theory division.

Total Degree Credit Hours 45

VIII. Graduate Oral Examination

All graduate degree programs in the School of Music require the successful completion of an oral examination. **Oral exams must be scheduled no later than ten (10) days after the first day of the quarter in which the exam is to be taken. A list of open dates will be provided in the office.** The oral examination must be taken in the quarter preceding the graduate recital, graduate project or thesis defense. It must take place no later than thirty (30) calendar days into the quarter of scheduled graduation. If courses are required to fulfill deficiencies, the student must have completed or be currently enrolled in the final courses before scheduling the oral examination. All progress reports (PRs.), No Report (NR), and Incomplete (I) grades in courses essential to the student's degree program must be completed before the student may apply to take the oral examination.

A second oral examination, if taken within two years of completion of the first Master's degree, will not

include music history and music theory unless those subjects are the major subject of the degree. The committee will comprise two faculty members from the major area and the graduate chair. Each may question the candidate in the subject area of the second degree.

When all requirements have been met, the student may obtain the Graduate Oral Examination Scheduling (GOES) from the School of Music office. The student then reviews his or her academic file with the major advisor, theory, and music history chairs (in that order).

IX. Scheduling the Graduate Oral Examination

After the GOES form has been approved, the student may select the Oral Examination Committee according to area guidelines and arrange a time for the Oral Examination through the School of Music office.

X. Selecting the Graduate Oral Examination Committee

The Graduate Oral Examination Committee is selected by the student in consultation with the Chair of Graduate Studies.

The examining committee for a candidate who presents a recital shall consist of the major teacher, one member of the performance division, and one representative each from music history and theory.

The examining committee for a candidate with an emphasis in performance pedagogy shall consist of two members of the performance area (one may be the major teacher), and one representative each from music history and theory.

The examining committee for a candidate who will present a thesis shall consist of the major teacher, one representative each from music history and theory, and one additional member from the candidate's main area of study.

The examining committee in music therapy shall include two members of the music therapy faculty, one member of the academic studies area, and one music education faculty. An additional faculty member from the student's cognate non-music area may be added with the permission of the music therapy faculty.

The examining committee for a candidate in music history shall consist of two faculty from music history, one from music theory, and one from composition or from an area selected by the student in consultation with the chair of graduate studies.

The examining committee for a candidate in composition shall consist of one faculty each in composition, music theory, music history, and one from an area selected by the student in consultation with the chair of graduate studies.

The examining committee for a candidate in music education shall consist of two faculty from music education, one from music theory, and one from music history.

The examining committee for a candidate in music theory shall consist of two faculty from music theory, one from music history, and one from composition or from an area selected by the student in consultation with the chair of graduate studies.

XI. The Content of the Graduate Oral Examination

A. Performance, Music Education, Composition, Music History, Conducting, Pedagogy, Theory

The music history portion of the graduate oral examination may include questions about styles, genres, and specific composers and works of the common stylistic periods as found in the most recent edition of the *Norton Scores*. The student should be able to cite and discuss titles, authors, and the scope of coverage and content of the common bibliographic tools, including music dictionaries, monographs, thematic indexes, collected editions, periodicals and journals, especially those related to the candidate's major instrument or medium of performance.

The music theory portion of the graduate oral examination may include questions about the harmonic, melodic, and rhythmic practices of the 18th and 19th centuries. Questions will be asked pertaining to tertian diatonic and chromatic harmonic usage, dissonance treatment, melodic phrase structures, rhythmic devices, and the usual forms associated with these periods, including typical binary, ternary, compound ternary designs, single-movement sonata form, rondo, variation, and fugal forms and terminology. Where the student's coursework warrants, questions may be asked pertaining to Medieval and Renaissance practices as well. Questions regarding 20th century music may focus upon the extensions of tertian harmony, tonal dissonance as typified by compositions of Stravinsky, Ives, Bartok and Hindemith, and atonal usage, as found in the music of Schoenberg, Berg and Webern and their adherents. Other questions on techniques used in the latter half of the 20th century may be asked depending on the student's coursework.

In the area of music education, questions will cover music education in general, instrumental or choral music, and, if a recital is part of the program, educational aspects of the candidate's recital repertoire.

Questions regarding performance may concern the subject matter from the candidate's particular area of study including significant solo and ensemble repertoire, technical and interpretative issues, performance styles, methodology and pedagogical materials.

B. Music Therapy

The music therapy graduate examination has two parts: a written test, and an oral examination over coursework taken in fulfillment of the degree. Additionally, the student must have completed equivalency requirements including MUS 489, 581, 583, and 584. The student must also have applied for registration with the American Music Therapy Association. The student may be enrolled in MUS 585, 694, or 695 at the time of the examination. Procedures to be followed to prepare for and schedule the music therapy graduate examination, including the written test, are available from the music therapy faculty.

The content for both the written and oral exams in music therapy will be:

- a) Music therapy issues including music therapy foundations and principles; related clinical theories and techniques; research trends and methodology; and ethical issues, professional roles and responsibilities. Demonstrated understanding shall surpass equivalency standards and reflect ability to transfer learned principles to new situations.
- b) Music study in coursework beyond deficiencies which may include performance; jazz, folk music, music research, music history, music theory and composition. Questions in these disciplines shall relate largely to their relevance to the student's chosen profession.
- c) Supportive studies in the student's cognate area will include, but are not limited to, behavioral, social or health sciences, research, humanities, creative arts therapies, and 2nd program

management.

Immediately after scheduling the oral exam, the music therapy student must submit to the music therapy chair a typed list of courses elected in fulfillment of the degree. A form for this purpose is available from the music therapy graduate faculty. Equivalency graduate students must specify, in two separate lists, courses applicable to equivalency certification and those applicable to the graduate degree. Failure to do so will result in an inability to clear the student for graduation. The overall GPA must be listed.

XII. The Procedure of the Graduate Oral Examination

The graduate oral examination shall be chaired by the chair of graduate studies, or his or her appointed representative.

The examination shall last approximately one hour, with the representatives of each area receiving equal questioning time, and shall be terminated at the discretion of the chair of the examining committee.

At the conclusion of the examination, the committee shall determine by vote whether the candidate has passed the examination in each area. The candidate shall be considered to have passed if no negative vote is cast.

A candidate who fails any area of the examination shall be re-examined only in that area.

A candidate shall be allowed to attempt the examination not more than three times, and not more than once in a given quarter. Exceptions to this must be endorsed and recommended by the examination committee and approved by the chair of graduate studies.

XIII. The Graduate Recital

All students presenting a recital must have the approval of their applied teacher and pass a recital hearing. The hearing committee, comprising three faculty members from the division (where possible) and the applied teacher, will determine whether or not a proposed recital and is ready to be performed. Upon successful completion of the hearing, the program and other recital forms will be submitted to the main office no less than two weeks before the recital date.

The recital must be presented during the regular academic year. No recitals will be scheduled during examination periods or during the summer.

Non-degree recitals must be scheduled and completed by the end of the seventh week of spring quarter.

Memorization of the recital literature is left to the discretion of each division. Students are not to request faculty to perform on their recitals except in unusual cases.

A student failing to perform a date on the date scheduled, will not be permitted to reschedule until the following quarter (in the case of spring, the next fall).

Check with the main office for additional information regarding scheduling, location and recording procedures.

A. Recital Evaluation

At the conclusion of the recital, the division faculty shall vote to determine whether the candidate's performance can be approved. Approval of the recital shall be by majority vote.

If the recital is not approved, the entire recital must again be performed. Recording fees, the preparation and filing of recordings and printed programs, and all other procedures, are the responsibility of the candidate.

B. Recording and Filing the Recital Tapes

All master's candidates are required to produce two copies of the recital on cassette and three copies of the printed recital program. These are to be taken to the College of Fine Arts, Jennings House, where the candidate will be given two copies of the Authorization to File form. The Authorization to File must be signed by the Dean of the College of Fine Arts. All of the above are then presented to the music librarian who will issue a receipt to the student for the materials.

After the student has graduated, the music librarian will catalog the tapes and printed programs: One copy of each will be kept in the Music Library; one tape and two programs will be sent to Alden Library to be housed with theses and dissertations as part of the permanent holdings of the library.

C. Programs With Theses and Recital Requirements

A thesis is required for the master's degree in music history and literature.

A recital is required for the master's degree in performance (applied music).

A major composition is required for the master's degree in composition.

Thesis, recital, or non-thesis programs are available in music education.

A thesis or clinical alternative is required in music therapy.

The performance with pedagogy emphasis degree requires either a recital or lecture-recital.

D. Theses Proposals and the Thesis Proposal Committee

The major teacher shall determine when the student is sufficiently prepared to select an appropriate topic and begin the thesis.

When a thesis topic has been selected, approved by the major teacher, and a proposal written in an acceptable format, a Thesis Proposal Committee, which shall also serve as the Thesis Examination Committee (hereafter referred to as the Committee), shall be formed.

The Committee Chair shall be the Chair of Graduate Studies or a representative appointed by him or her.

In academic studies and music education, the Committee will comprise the major teacher as thesis advisor, and two members appointed by him or her.

In music therapy, the Committee shall comprise the thesis advisor, another member of the music therapy faculty, one additional member of the music faculty, and if desired by the student or thesis advisor, a faculty member representing the student's non-music, cognate area.

The thesis proposal shall be presented to the Committee as early as possible in the candidate's program of study, generally no less than eight (8) months before scheduled graduation.

The thesis proposal must be approved during fall, winter or spring quarters.

After the proposal has been approved, the writing of the thesis shall be guided by the thesis advisor in consultation with the Committee.

Music therapy students must submit the faculty approved thesis proposal and necessary documentation of support to the Ohio University Internal Research Board and the Human Subjects Review Board of any participating clinical institution before full project approval is awarded.

E. The Thesis Defense

The date and time for the thesis defense is arranged with the chair of graduate studies no later than the deadline specified by the graduate college. (A yearly memo is issued titled: *Deadline to be met by applicants for graduate degrees.*)

The candidate will provide each member of the Committee with a copy of the complete thesis no less than ten (10) calendar days prior to the thesis defense.

The thesis defense shall last approximately one hour and shall be terminated at the discretion of the Chair of the Committee.

Music therapy students will participate in both a public and private (committee) session to be scheduled back-to-back and without interruption. Guidelines for the presentation are available from the music therapy chair.

A candidate who fails the defense will be told what must be done to make the thesis acceptable before a second defense can be arranged.

A candidate shall be allowed to attempt a thesis defense no more than two times and no more than once in any given quarter.

F. Culminating Projects and Non-Thesis Alternatives

Culminating projects, or Independent Study Projects, are required in non-thesis degree programs in music education and music therapy.

The Independent Study Project in music education is a limited research study, usually in the area of the student's field of specialization. Guidelines for various types of projects (experimental, historical, survey, etc.) are available from the graduate music education faculty.

A candidate for the non-thesis option in music education must prepare a project proposal and have it approved by the faculty member sponsoring the project, the chair of music education, and the chair of graduate studies. Project proposal forms are available from the music education division.

MUS 675, MUS 671, and MUS 672 must be completed before the proposal can be submitted.

The Music Therapy Clinical Project is intended to provide an opportunity for the candidate to experience professional independence, develop clinical writing skills, and document research competencies while providing continuous service to clients in a community setting. A substantial written product is required for project completion.

The Music Therapy Clinical Project proposal must be approved by the music therapy faculty prior to the quarter in which the project is to be completed. Guidelines describing procedures for completion of the project are available from the music therapy chair. Public and private presentation of the project are equivalent to the thesis defense.

G. Recital in Lieu of Thesis

Students wishing to exercise the recital option of the M.M. degree in music education must receive written permission from the chair of professional studies and the chair of the appropriate performance unit. Forms are available from the music education division.

The procedures for scheduling the recital, forming the recital committee, and determining approval of the recital, are the same as those for other graduate recitals.

H. Music Education Lecture-Recital Option

Policies and procedures governing the Lecture-Recital option in music education are the same as those governing the Recital option in music education with the following exception: The students recital committee will consist of one faculty from the appropriate performance unit (preferably from the appropriate division), the student's applied teacher, and the chair of professional studies or his or her representative. All committee members will vote on the acceptability of the candidate's lecture-recital performance.

General

XIV. Graduate Associates (GA)

The term Graduate Associate is used for all contract graduate students in the School of Music. Graduate Associate service assignments in the School of Music include assisting with ensemble rehearsals, teaching, performing, accompanying, and grading, among others.

Full-time GAs are required to provide an average of 15 hours of service per week to the School of Music. Part-time GA service is proportionately reduced: two-thirds - 12 hours per week; half-time - 10 hours per week; one-third - 7 ½ hours per week.

The minimum course load for a GA is 18 graduate hours fall quarter, and 15 hours winter and spring quarters.

Graduate Associates are required to maintain a 3.0 accumulative average. Re-appointment with an average of less than 3.0 can be made only with the approval of the School of Music Graduate Committee.

It is the policy of the Graduate Committee to recommend appointment of a GA for a maximum of two academic years. Re-appointments for the second year are made on the basis of a satisfactory academic record, and satisfactory service to the School of Music as determined by the Graduate Committee in consultation with the faculty member(s) under whom they are assigned.

Graduate Associates who are assigned an office or studio will be issued a room key at the beginning of the quarter. A student will not be cleared for graduation until this room key is returned to the School of Music.

XV. Deadline and Dates

Graduate students are responsible for meeting prescribed deadlines for theses, recital approval, oral examinations, application for conferral of degrees, etc. The student should consult procedures for Graduate Theses, Recitals, and Oral Examinations in this Handbook and in the Ohio University Graduate Catalog. The student should also check the graduate student bulletin board on the fifth floor at regular intervals.

XVI. A Second Master's Degree

A student wishing to pursue a second master's degree (School of Music or other departments) must inform the departments (or schools) and the Graduate Student Services of the intent to file formal application for admission to a second degree program.

When two or more degrees are pursued, the details of each degree program must be approved in writing by both departments (or schools), and by the dean of the individual college(s) in advance of admission to the second program.

A minimum of one quarter of residence is required for each master's degree program.

Whether the credit was earned at Ohio University or at another institution, no more than 12 quarter hours may be applied toward both degrees.

The examining committee for a second master's degree shall comprise the student's major teacher, an additional faculty member from the student's major area, and the chair of Graduate Studies. The oral examination for a second master's degree shall only include questions related to the student's major area.

XVII. Grievance Procedures for School of Music Graduate Students

Any student with a grievance should attempt to settle it directly with the faculty member involved.

If this is not satisfactory, the problem should then be discussed with the division chair or area coordinator.

If further discussion is needed, the issue should be presented to the School of Music Student Grievance Committee, who shall make a written recommendation to the student. A copy of the recommendation shall be kept on file in the School of Music office.

Following this, if the student desires, the grievance may be taken directly to the director of the School of Music, who shall review the issue and the recommendation of the Student Grievance Committee.

Should the student be dissatisfied with the result of meeting with the director of the School of Music, he or she may appeal to the dean of the College of Fine Arts (or the dean's designated representative.)

XVIII. The University Ombudsperson

The University Ombudsperson's primary responsibility is to assist students and other members of the University community in expediting settlement of complaints and grievances. School of Music students who have a grievance may contact the University Ombudsperson at any step in the above process. The Ombudsperson's office is in Chubb House (*not* Chubb Hall), 115 South Court Street.

XIX. Requesting a Change in Applied Instructor

Students who wish to change applied teachers may do so provided both the current teacher and proposed new teacher agree that such a change is in the best interests of all concerned.

XX. Graduate Courses

500 Introduction to Music Theory (3)

Prereq: non-music major. Introduction to music theory: pitch and rhythmic notation and chords.

501A Theory Survey (3)

Survey of some of the compositional techniques found in the 20th century: Post-Romantic and Impressionistic, Contemporary Period (1910-1945). Twelve-Tone, and music since 1945.

501B Theory Survey (3)

An analytical survey of homophonic and polyphonic musical forms.

502A Styles I (3)

Prereq: perm. Analysis of 15th-century music.

502B Styles II (3)

Prereq: perm. Analysis of post-Romantic music.

502C Styles III (3)

Prereq: perm. Analysis of 20th-century music.

503A Theory Pedagogy I (3)

Prereq: perm. Designed to meet needs of students planning to teach theory at college level. Current materials and pedagogical approaches surveyed.

503B Theory Pedagogy II (3)

Prereq: 503A. Continuation of 503. See 503 for description.

505A Jazz Theory I (3)

Prereq: perm, keyboard. Harmonic vocabulary, notational systems, chord progressions, structures, and techniques in traditional Jazz.

505B Jazz Theory II (3)

Continuation of 505A. D.

507A Counterpoint I (3)

Prereq: perm. 16th-century counterpoint, practices and styles. Lassus and Palestrina. F:A.

507B Counterpoint II (3)

Prereq: perm. 18th-century counterpoint: invention, canon, fugue.

507C Counterpoint III (3)

508 Composition (3)

Prereq: Non-composition major.

509 Composition (3)

Prereq: Composition major.

510B Electronic Music Composition (3)

Prereq: 413 or 413A and perm. Instruction in the issues, aesthetics, and techniques of classical electronic music composition.

512 Composition (3)

Prereq: 509.

513 Introduction: Electronic Music (2)

Introduction to electronic music covering basic concepts and providing a broad overview of current practices and trends on applying technology to musical ends.

514A Advanced Orchestration (2)

Prereq: perm. Problems in scoring original works for modern symphony orchestra. Satisfactory scores performed by Ohio University Symphony Orchestra.

514B Advanced Orchestration (2)

Prereq: 514A. Continuation of 514A.

514C Advanced Orchestration (2)

Prereq: 514B. Continuation of 514B.

515 Microcomputer Applications in Music Production (3)

Prereq: perm. Basic concepts of digital FM synthesis and MIDI sequencing. Brief introduction to the use of microcomputers in music printing and other systems commonly used for electronic music production.

516 Project in Electronic Music (3)

Prereq: 515 and perm. Techniques of studio operation and maintenance, multitrack recording, tape editing, and mixing as they apply to electronic music.

516A Advanced Projects in Electronic Music (3)

Prereq: 516, approved project proposal and perm. A project proposal must be submitted to and approved by the Instructor prior to enrolling in this course. An electronic music composition will be produced for public performance.

516B Advanced Recording Studio Techniques (4)

Prereq: 516 and perm. Instruction in operating a 16-track recording studio. Topics include advanced miking techniques, sound processing, mixing, and SMPTE time code synchronization on a 16-track recorder.

517 Advanced Digital Synthesis (4)

Prereq: 515 and perm. Concepts of digital sound synthesis primarily using the Synclavier system. Topics include advanced FM synthesis, additive synthesis, sampling, sequencing, and SMPTE time code synchronization on the Synclavier.

517A Advanced Digital Synthesis and Multitrack Projects (4)

Prereq: 517, approved project and perm. A project proposal must be submitted and approved by the instructor prior to enrolling in this course. Supervision and guidance for working on creative electronic projects using the Synclavier and the 16-track recording studio.

521 History of Musical Styles I (3)

Prereq: perm. History of music with survey of music literature to 1600.

522 History of Musical Styles II (3)

Prereq: perm. History of music with survey of music literature from 1600-1750.

523 History of Musical Styles III (3)

Prereq: perm. History of music with survey of music literature from 1750 to present.

524 Literature of ---- (3)

(a) choral music; (b) piano music; (c) chamber music; (d) orchestral music; (e) organ music; (f) opera music; (l) band music.

527 Folk Music in the United States (3)

Introduction to selected types of folk music in U.S.

528 Jazz History (3)

Various musics collectively known as jazz. Exploration of rhythmic, melodic, and harmonic features with emphasis upon Blues, Dixieland, Ragtime, Boogie Woogie, Swing, Bop, Cool Jazz. and Contemporary Jazz.

531 Ancient and Medieval Music (4)

Prereq: perm. Music as artistic and theoretical expression of antiquity and Middle Ages; history of musical styles to 1410.

532 Music of the Renaissance (4)

Prereq: perm. Musical styles (ca. 1410-1600).

533 Music of the Baroque Period (4)

Music of age of concertato and basso continuo (ca: 1600-1750).

534 Music of the Classic Period (4)

Prereq: perm. Music styles of Rococo and Classicism through first qtr of 19th century.

535 Music of the 19th Century (4)

Prereq: perm. Music as artist/c expression of 19th century Romanticism.

536 Contemporary Music (4)

Prereq: perm. Music as artistic expression of our time. Various styles since ca 1900.

537 Analysis of Music Notation (3)

Prereq: perm. Gregorian through Medieval modal notation.

538 Analysis of Music Notation (3)

Prereq: 537. Franconian and Ars Nova notation systems.

540 Voice (1-6)

Prereq: perm.

540A Voice Class (2)

Prereq: perm.

541 Piano (1-6)

Prereq: perm.

542 Harpsichord (1-6)

Prereq: perm.

542 Stringed Instruments (1-6)

Prereq: perm.

543 Woodwind Instruments (1-6)

Prereq: perm.

544 Brass Instruments (1-6)

Prereq: perm.

545 Percussion Instruments (1-6)

Prereq: perm.

546 Organ (1-6)

Prereq: perm.

547 Ensemble (1-2, max 6)

Prereq: perm.

550 Accompanying (1, max 3)

Basic problems in accompanying singers and instrumentalists: rehearsal techniques, ensemble, pedaling, balance, etc. Maybe repeated.

551A Marching Band (2)

Prereq: audition.

551B Wind Ensemble (2)

Prereq: audition.

551C University Band (1)

Prereq: audition.

551D Varsity Band (1)

Prereq: perm.

551E Concert Band (1)

Prereq: audition

552A Symphony Orchestra (2)

Prereq: audition.

552B Chamber Orchestra (1)

Prereq: audition.

553A University Singers (2)

Prereq: audition.

553B Choral Union (1)

Prereq: audition.

553C Opera Theater (1-4)

Prereq: audition.

553D Singing Men of Ohio (1)

Prereq: audition. Staff: Y.

553E Women's Chorale (1)

Prereq: audition. Staff Y.

554 Chamber Music (1)

Prereq: perm. (a) string; (b) woodwind; (c) brass; (d) percussion; (e) contemporary; (f) piano; (g) vocal.

555A Jazz Ensemble (1)

Prereq: audition.

555B Percussion Ensemble (1)

Prereq: audition.

555C Trombone Choir (1)

Prereq: perm.

556 Woodwind Instrument Repair

557 Solo Repertoire (1)

Prereq: perm. Representative selections from standard and 20th century repertoire; problems of technique, interpretation, style, accompaniment, and ensemble. (a) string instruments; (b) woodwind instruments; (c) brass instruments; (d) vocal; (e) piano; (f) percussion.

557G Early Keyboard Repertoire (2)

Prereq: MUS 125. A comprehensive study of the keyboard repertoire from 1600-1750, including major works of Baroque composers.

557K Classical and Romantic Keyboard Repertoire (2)

Prereq: MUS 125. A comprehensive study of the keyboard repertoire from 1750-1900, including major works of Classical and Romantic composers.

557L 20th Century Piano Repertoire (2)

Prereq. MUS 125. 20th-century piano repertoire beginning with works from the Impressionistic period and including major works of composers to the present.

558 Pedagogy (2)

Prereq: perm. Methods and materials of teaching fundamentals of instruments. Lecture class, performance, teaching demonstration, and library research. (a) string instruments; (b) woodwind instruments; (c) brass instruments; (d) vocal; (e) class piano; (f) percussion.

558G,H,I Piano Pedagogy (2)

Practical course aimed at providing creative teaching strategies for the piano teacher. Teaching philosophies, objectives, and procedures discussed and applied to group, class, and private piano instruction. Includes teaching techniques for working with students of all ages and levels.

558J Vocal Pedagogy Resource Survey (2)

Prereq: 558D. Brief overview of learning styles and pedagogical teaching styles. An in-depth evaluation of 20th century materials/resources available in the field of vocal pedagogy.

559A Advanced Instrumental Conducting (3)

Prereq: perm. Advanced reading and conducting of large instrumental works.

559B Advanced Choral Conducting (3)

Prereq: perm. Advanced reading and conducting of large choral works. Standard and new works for public school and college groups.

559C Applied Conducting (4)

Prereq: Permission. Select private instruction at an advanced level. Emphasis will be placed on refining the individual student's conducting ability and musicianship. Gestural study, score study, and score reading will be part of the course. Repertoire for degree recitals will provide the primary focus for study.

560 Special Education Techniques (3)

561 20th-century Music for the General Music Classroom (2)

563 Instrumental Techniques and Materials (4)

Advanced techniques for high school and college instrumental groups. Literature and materials.

564 Marching Band Techniques (3)

Prereq: perm. Techniques for preparation of high school and college marching band performance.

565 Choral Techniques and Materials (4)

Advanced techniques for high school and college vocal groups. Literature and materials.

566 Contemporary Elementary Music Education (4)

Prereq: perm. Advanced course in techniques and materials for elementary music teaching such as Orff and Kodaly.

566A Introduction to Orff Schulwerk (3)

Prereq: 103 or 161/perm. Introduction to music, materials, instruments, and pedagogy used in Orff teaching.

566B Early Childhood Music Education (3)

Review and application of research, methods and materials for teaching music to preschool children.

567 Scoring for Bands (3)

568 General Music in Junior High (4)

Prereq: perm. Advanced course in techniques and materials for junior music teaching such as team teaching, learning stations, and humanities.

570 Practicum in Music (1-2)

Prereq: perm.

571 Supervision of School Music (3)

572-574 Advanced Group Instruction in Functional Piano (2)

Prereq: piano classification 243. For pianists, emphasizing development of keyboard skills, harmonizing, transposing, sight-reading, etc., that students will encounter as piano teachers, music educators, or music therapists.

575B Italian Diction (1)

Prereq: perm.

575C German Diction (1)

Prereq: perm.

575D French Diction (1)

Prereq: perm.

576 Workshops and institutes (1-4)

Prereq: perm. (a) music clinic workshop, (b) elementary music workshop, (c) chamber music institute. May be repeated for credit, but credit may be applied to degree electives only once for each workshop.

579 Performance Preparation (2)

A practical course aimed at assisting students in developing strategies for preparing themselves physically and psychologically to achieve their maximal performance potential. The course will include components in basic anatomy, physical fitness, healthy body alignment, injury prevention, vocal wellness, nutrition, yoga, tai chi, and gi gong, stress management, and intervention strategies for coping with performance anxiety. Faculty with special training in the various disciplines will teach the individual course components.

580 Advanced Music Therapy Practicum (3)

Field experience with various clinical populations; supervision and leadership in field experience.

581 Psychological Foundations of Music (3)

Prereq: perm. Basic study of acoustics, ear, and hearing. Psychological, sociological, and physiological processes involved in musical behavior.

583 Research in Music Therapy and Psychology of Music (3)

Prereq: Music Therapy major. Introduction to graduate study and research, extensive review of psychology of music and music therapy literature from a research perspective, experience with on-campus research, research analysis and design including writing a research paper suitable for presentation or publication.

584 Clinical Practice in Music Therapy (3)

Prereq: Music Therapy major. Review and analysis of music therapy techniques with various populations and assessment of their effectiveness; design and implementation of music therapy programs for various populations (alternatives and strategies); assessment with various populations; communication across various clinical disciplines in various settings.

585 Seminar in Music Therapy (3)

Prereq: Music Therapy major. Current topics in music therapy, including national trends and problems in the field: administrative concerns in developing and enhancing music therapy programs: leadership in music therapy including skills and strategies for effecting change at various levels: legislative activity and organizational activity.

593 Piano Pedagogy Seminar (2)

Prereq: Piano performance/pedagogy major.

600 Independent Study (1-15)

Prereq: perm.

616 Evolution of Harmonic Theory (3)

Prereq: perm. Writings of most important music theorists from 10th century to present.

617 Evolution of Harmonic Theory (3)

Prereq: 616. Continuation of 616..

618 Evolution of Harmonic Theory (3)

Prereq: 617. Continuation of 616-617.

620 Seminar in Theory and Music History and Literature (3, max 9)

Individual studies of problems in music history and theory. Methods of music research and use of music bibliography.

670 Contemporary Trends in Music Education (4)

Contemporary topics in music education, including national trends and challenges in the field. The course involves an investigation of the current practices in music education and the implementation of these in the public schools.

671 Advanced Topics in Music Education (4)

Prereq: perm. Various topics in music education (including various methods of measuring musical aptitude and achievement) and study of experimental research methodology.

672 Advanced Topics in Music Education (4)

Prereq: perm. History and philosophy of American music education.

673 Acoustics for Musicians (3)

674 Experimental Studies (3)

675 Introduction to Graduate Studies in Music Education (3)

Introduction to grad study and research methods in music education.

677 Organization and Administration of School Music (3)

Prereq: perm. Administration and supervision of school music programs. Role of supervisor, consultant, director, or coordinator of music in public schools. Personnel, materials and equipment, finance, curriculum, in-service training, and community-school relationships.

694 Professional/Clinical Project (1-6)

Original, professional, or clinical demonstration project resulting in a written paper suitable for presentation or publication at a professional meeting or in a professional journal.

695 Thesis (as recommended by dept) (1-15)

697 Recital (1-2)

Prereq: perm. Full-length public recital. A recording of the degree recital will be filed in library.