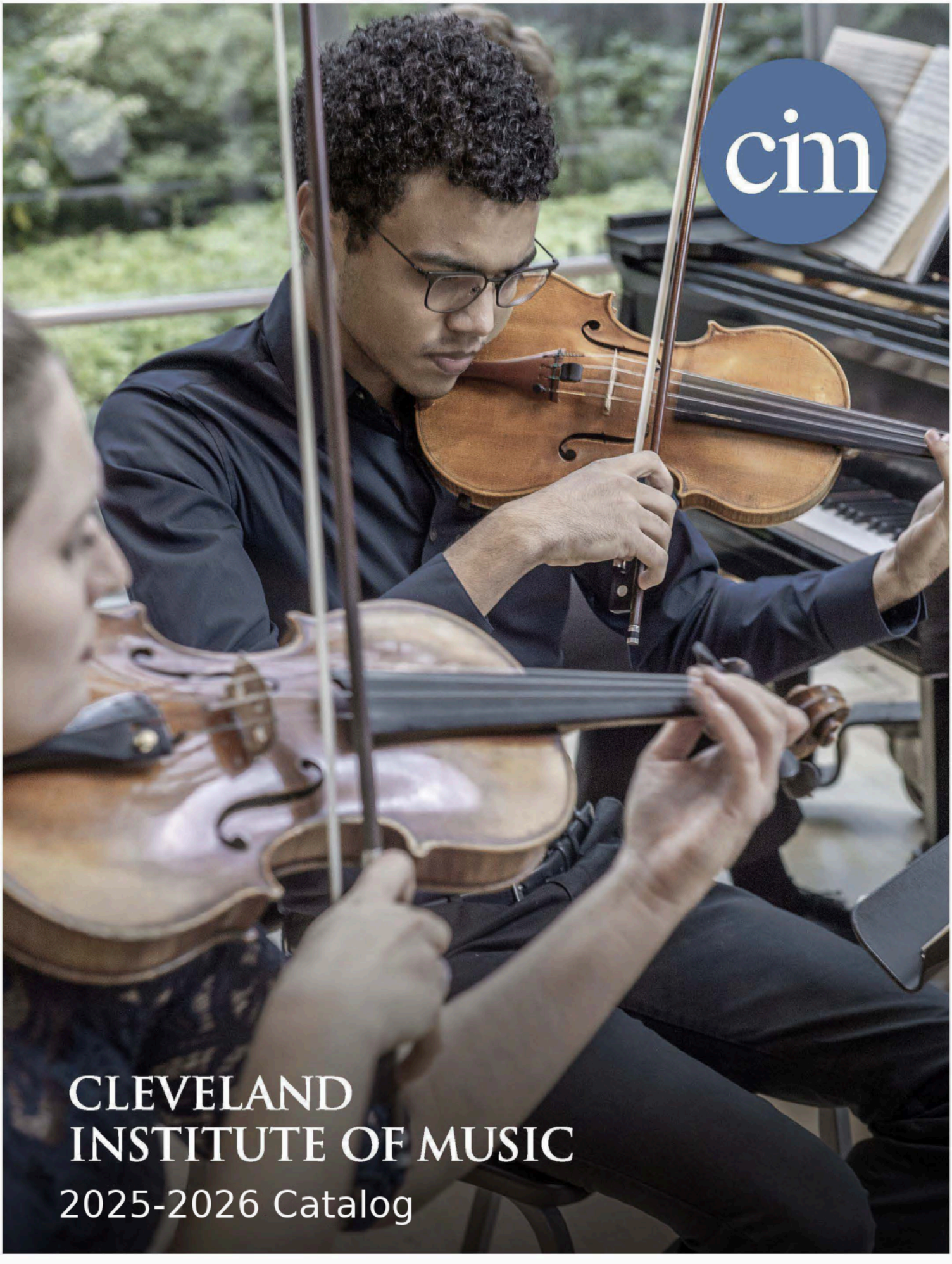


CLEVELAND INSTITUTE OF MUSIC

2025-2026 Catalog

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About CIM

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The Cleveland Institute of Music empowers the world's most talented classical music students to fulfill their dreams and potential. Its graduates command the most celebrated and revered stages in the world as soloists, leading roles, chamber musicians, and ensemble members; compose meaningful, award-winning new repertoire; produce Grammy Award-winning recordings; and are highly sought-after teaching artists, administrators, and thought leaders.

A testament to the excellence of a CIM education, more than half of the members of The Cleveland Orchestra are connected to CIM as members of the faculty, alumni or both, and CIM alumni occupy hundreds of chairs in major orchestras worldwide. The school's increasingly diverse collegiate and pre-college student bodies benefit from access to world-renowned visiting artists, intensive study with CIM's stellar faculty, and the rich curriculum designed to prepare students for successful careers in music. A leader among its peers, CIM is one of the largest presenters of free performances, master classes, and community concerts in the Midwest, hosting hundreds of events each year on campus and at locations regionwide, including Severance Music Center.

Mission, Vision, and Institutional Learning Goals

Mission

To empower the world's most talented classical music students to fulfill their dreams and potential.

Vision

Be the future of classical music.

Institutional Learning Goals

By the time you graduate from CIM, you will:

Perform, create, and **share music** with technical prowess and informed, compelling artistry in the relentless quest for the highest level of excellence. That means you will:

- Take a broad array of music courses in addition to private lessons.
- Work closely with some of the finest musicians in the world today.
- Play in groups of all sizes, from duos to full orchestras.
- Develop comfort in diverse musical genres, periods, and styles.
- Master the art of collaboration in all its forms.
- Assume your role as a musical citizen with confidence, generosity, and self-awareness.

Exhibit the professional skills of the 21st-century musician through coursework, co-curricular, and experiential activities. That means you will:

- Communicate meaningfully in the musical, verbal, written, and digital realms.
- Think like an entrepreneur and demonstrate business acumen.
- Actively and fearlessly cross musical boundaries and engage with other art forms.
- Advocate for the relevance and potential impact of classical music.

Evaluate, reason, and **make decisions** in your personal and professional life using **broad-based knowledge**. That means you will:

- Apply your musical skills in the real world with empathy, courage, and curiosity.
- Be one of the world's most discerning listeners.
- Understand how the music you make stands to affect others locally and globally.
- Seek out and welcome collaboration with a diversity of people and musical cultures.

When you leave CIM, you will be equipped for a journey of high musical distinction and community impact. You will be prepared to demonstrate leadership, compassion, perseverance, drive, and creativity in all aspects of life.

History

CIM is one of seven enduring independent conservatories of music in the United States and one of three devoted exclusively to classical music performance. Its graduates command the most celebrated and revered stages in the world as soloists, chamber musicians, and ensemble members; compose meaningful, award-winning new repertoire; and are highly sought-after teaching artists, administrators, and thought leaders. More than half of the members of The Cleveland Orchestra are connected to CIM as members of the faculty, alumni, or both, and CIM alumni occupy hundreds of chairs in major orchestras worldwide. The school's increasingly diverse student body benefits from access to world-renowned visiting artists, intensive study with CIM's stellar faculty, and the rich curriculum offered by CIM's partner Case

Western Reserve University. A leader among its peers, CIM is the largest presenter of free performances, master classes, and community concerts in the Midwest, hosting hundreds of events each year on campus and at locations regionwide, including Severance Music Center.

1920s

The dream of a conservatory in Cleveland, Ohio became a reality in April 1920 when a small group of founders from the Fortnightly Musical Club contributed $1,000 each to establish a "school of music where every type of student could find opportunity for the best musical education."

The Cleveland Institute of Music officially opened its doors on December 8, 1920 at 3146 Euclid Avenue in a grand house with grand ideals. Ernest Bloch, the esteemed Swiss-American composer that Pablo Casals heralded as "the greatest composer of our time," was named the first musical director, and Martha Bell (Mrs. Franklyn B.) Sanders became executive director. The mission, proclaimed by Mr. Bloch, relayed the forethought that has guided the Institute throughout its history: "Musical education, in addition to the thorough study of technique, ought above all else, to develop qualities of appreciation, judgment and taste, and to stimulate understanding and love of music."

In 1922 CIM moved to 2827 Euclid Avenue and established a Preparatory Division "to awaken the feeling for rhythm and develop the sense of observation and discrimination among school-aged Clevelanders beginning the study of music."

1950s

Ward Davenny became the new director in April 1955 during a period of major growth for CIM. Surviving the depletion of its own forces to the war effort but burgeoning beyond its very walls, CIM needed a new home, which it eventually found at its present site at 11021 East Boulevard in University Circle, the rapidly growing cultural and educational heart of Cleveland. The doors to the new building opening in 1961.

In 1960 pianist Victor Babin took the helm, joining the faculty alongside his wife Vitya Vronsky, his partner in one of the greatest piano duos of the 20th century. By 1965, studio facilities needed to be expanded, and 20 new Steinway grand pianos arrived from New York. "We now have about 120 pianos, mostly Steinways, including two 9-foot concert grands," beamed director Babin.

Following years of collaboration, CIM and its neighbor Case Western Reserve University launched the Joint Music Program, a relationship still unprecedented among a Conservatory and an R1 University. The program provides students of both institutions with access to faculty and academic and artistic offerings across the campuses.

1980–90s

David Cerone was appointed director in 1985. Mr. Cerone brought his expertise as a violin pedagogue and performer to the Institute. His tenure firmly established CIM as an international force in the classical music world. He recruited a string of legendary faculty to teach at the school and started the Young Artist Program, which bridged the gap between the Preparatory and Conservatory levels for the most promising teenage musicians.

CIM was growing rapidly, offering a full orchestral curriculum to more than 400 Conservatory students. A plan was developed to construct an addition to the University Circle facility that would provide an acoustically advanced performance space and relief from the overcrowded conditions.

Cerone retired in 2008 and was subsequently awarded the Lifetime Achievement Award from Cleveland Arts Prize and appointed Emeritus Faculty by CIM, alongside his wife and fellow violin faculty member Linda Cerone.

2000s

On March 20, 2001, the formal resolution was made to commit to a $40 million campaign to add that much-needed additional performance, practice and teaching space. On September 30, 2007, campaign co-chairs Dick Pogue and Barbara Robinson announced that the goal was met, with the support of over 1,000 donors.

In 2007, CIM celebrated the completion of its expansion project with the opening of Mixon Hall, its stunning new recital venue; Lennon Education Building, Robert and Jean Conrad Control Room, an audio recording and production facility; and Robinson Music Library.

In April 2008, Joel Smirnoff was introduced as CIM's new president. Previously holding the position of first violinist of the Juilliard String Quartet, Mr. Smirnoff served as president until 2015.

Today

In 2016, Paul Hogle was appointed President & CEO; he was previously executive vice president of the Detroit Symphony Orchestra and a recognized leader in fundraising and educational programs in the orchestral field. In 2023, Crain's Cleveland Business named Hogle a Notable in Education Leadership.

Shortly after Hogle's arrival, CIM embarked upon an in-depth strategic planning process which ultimately engaged hundreds of faculty, staff, students, trustees, donors, alumni, funders and community leaders.

Blueprint:100 (the resulting plan) was adopted in 2017 and centered around the prevailing requirement that CIM must intentionally reduce the size of the Conservatory student body and the cost of education over time.

As result, the CIM Board adopted the Tuition Promise. Recent years at CIM have witnessed the opening of 1609 Hazel, a state-of-the-art residence hall and practice facility; the introduction of the Robinson Orchestral Career Fellowship; the launch of the Academy, a reinvigorated approach to comprehensive, sequential, and performance-based Preparatory training, alongside the Musical Pathway Fellowship to promote opportunities for Black and Latinx youth across Cleveland; partnerships with leading national organizations advancing equity in the arts, like the Sphinx Organization, Gateways Music Festival, and Equity Arc; collaborations spanning Cleveland's top artistic institutions, from the Cleveland Orchestra to Cleveland Museum of Art to Piano Cleveland/Cleveland International Piano Competition to Cleveland Institute of Art; and rapid growth in fundraising and scholarships as part of CIM's Second Century Campaign.

CIM Presidents/Directors

- Ernest Bloch (1920-25)
- Mrs. Franklyn (Martha Bell) Sanders (1925-1931)
- Herbert Elwell (acting director only during Rubinstein's war service)
- Beryl Rubinstein (1932-1953)
- Ward Lewis (Interim, 1943-44; 1954-55)
- Ward Davenny (1955-1960)
- Victor Babin (1960-1972)
- Martha Joseph (President, Board of Trustees)
- Grant Johannesen (1974-1985)
- David Cerone (1985-2008)
- Joel Smirnoff (2008-2015)
- Paul Hogle (2016-present)

Accreditation

CIM is accredited by the Higher Learning Commission.

Academics

Student Responsibility

Regulations

Students are responsible for familiarity with CIM's published regulations, both in the CIM Catalog as well as in online policies and procedures, and for knowing their individual scholastic standing through reference to these regulations. Failure to read the CIM Catalog or CIM Student Handbook does not excuse students from the rules and procedures described therein. Personal factors, illness, and/or contradictory advice from other students are not acceptable grounds for seeking exemption from the published rules and procedures. Students do, however, have the right to petition for exceptions to regulations, and such requests should be addressed to the Associate Dean of Academic Programs and Partnerships.

Principal and Secondary Study

Principal Performance Study

During the four-year undergraduate program, all performance majors must fulfill the following minimum requirements:

- Principal performance study consists of 15 one-hour lessons each semester.
- Third year: a solo Junior Recital comprising one-half of a full program.
- A jury examination at the end of each of the first three years.
- Fourth year: a full solo Senior Recital.

Secondary Performance Study

Secondary performance study not only serves to enhance musicianship but also can provide very practical training in areas essential to career maintenance. CIM provides secondary performance study to all students whose curricula deems it required. Undergraduate composition majors whose primary instrument is not piano are required to complete eight credit hours (four semesters) of secondary study on that primary instrument.

Keyboard skills proficiency is mandatory for all undergraduate students, except piano majors. Placement examinations are given during orientation or during the first week of classes each semester. Proficiency can be demonstrated at the time of the placement examination or later attained through regular study and satisfactory completion of a jury examination.

Placement beyond the beginning level can result in the awarding of advanced standing credit by examination. Such credit is applicable toward fulfillment of program requirements for the undergraduate student.

Master of Music candidates who did not graduate with a BM from a NASM accredited music program will also need to complete the keyboard skills placement exam. If required, students will need to complete the keyboard skills sequence, which is considered a deficiency and will not count as credits toward their degree.

Completion of keyboard skills level MUSP 104 is required of all undergraduate degree candidates. Completion of secondary piano level MUSP 204/504 is required of conducting, organ and harpsichord as well as composition majors whose primary instrument is piano.

Keyboard skills through level MUSP 104, which is accomplished in a one-hour, weekly class setting earning one credit per semester, focuses on the development of piano technique and musicianship, using appropriate graded solo repertoire and accompaniments related to the student's principal field All other secondary performance study takes the form of a one-half hour, private, weekly lesson earning two credits per semester.

Transfer students must meet CIM requirements for keyboard skills proficiency. CIM placement examinations determine the level of advanced standing credit, if any.

Once keyboard skills proficiency has been attained, elective secondary study may also be taken for an additional fee. Students should consult this catalog and seek the advice of their principal teacher and the CIM Registrar to determine the availability, cost and appropriateness of additional secondary performance study.

Undergraduate Programs: Bachelor of Music; Artist Certificate

Bachelor of Music Degree

The Bachelor of Music degree is a professional baccalaureate degree. Students enrolled are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, a musician must exhibit not only technical competence,

but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life.

The Bachelor of Music program offers intensive and comprehensive preparation for a professional career in music. An applicant should already have achieved a sufficient academic and musical background that demonstrates potential for successful completion of the intended course of study. All courses revolve around a core of studies in music theory, eurhythmics, music history, and literature, designed to provide a thorough musical education, with the additional educational breadth afforded by selected general education subjects. Performance and academic requirements are demanding, but ample hours are available for lessons, practice, and performance experience. The standard time to complete the Bachelor of Music degree is four years.

CIM offers several majors within the Bachelor of Music degree, each major focused on instrumental performance, voice performance, or composition. Applicants to CIM can pursue a double major in performance and composition at the time of application. Most Bachelor of Music degrees can be combined into double majors with Music Theory and/or Eurhythmics, but these double majors can only be pursued by current students; see below for more information.

Participation in ensembles is required of all majors. Yearly distribution of credits varies according to the major field and is flexible during the four-year undergraduate program. Keyboard majors with appropriate facility usually earn ensemble credits through accompanying; others may earn credits through appropriate instrumental or vocal ensemble participation.

CIM purposefully limits enrollment in most areas to ensure maximum performance opportunities in preparation for professional life. This policy creates for the student a responsibility to provide performance services that may go beyond the minimum amounts indicated in this catalog's curricular requirements.

Students may elect to add a minor at CIM. Minors are available in performance, composition, music theory, and eurhythmics. Students should speak with the Registrar for information and process.

Overview

Candidates for the Bachelor of Music degree must complete the total number of credits as prescribed for their respective programs along with:

- a minimum of 120 credits and a cumulative GPA of 2.00;
- a completed eight semesters of principal performance study;
- all fulfilled requirements pertaining to repertoire, performance, and curriculum; and
- all graduation requirements completed within six consecutive years from the date of initial enrollment.

Students should refer to their degree audits provided by the Registrar's Office through Populi, CIM's student-information system.

Note that transfer students are subject to a minimum two-year, full-time residency requirement.

General Education

History

In 2020–21, the Cleveland Institute of Music (CIM) undertook a comprehensive revision of its general education curriculum to align with Institutional Learning Goals, better prepare students for professional careers, and strengthen the assessment of student learning. Unanimously approved by CIM's Faculty Senate on April 26, 2021, the revised curriculum integrates general education with CIM's specialized music training.

The curriculum revision was spearheaded by the General Education Working Group and informed by input from faculty, students, and alumni. The revised learning goals ensure students develop vital skills in communication, decision-making, cultural empathy, arts advocacy, and business literacy. These skills prepare graduates to excel in the complex, interdisciplinary demands of the music profession.

The curriculum includes courses such as Performance Psychology, Technology for the Working Musician, and Musical Entrepreneurship and Digital Communication. Students benefit from Communication-Intensive Courses (CICs), designed to integrate written, spoken, and digital communication skills into their general education experience.

This revised curriculum ensures that CIM students not only achieve academic and artistic excellence but also gain tools for lifelong professional success. By embedding high-impact educational practices, CIM's general education curriculum fosters critical thinking, cultural awareness, and a deeper connection between music and society.

The revised curriculum adopts a core-distributional model, combining foundational core courses with distributional requirements tailored to student interests and goals. Key elements include:

- **Communication for Musicians I & II:** A two-semester sequence introducing writing, speech,

and digital communication while embedding key learning goals through interdisciplinary guest lectures.
- **Communication-Intensive Courses (CICs, 2 required):** Courses designed to integrate written, spoken, and digital communication skills into their general education experience.
- **Senior Seminar:** A capstone course where students synthesize their learning into a portfolio assessed for communication, reasoning, and cross-disciplinary integration.

Additionally, students take music history courses and enroll in electives.

Beginning in Fall 2026, CIM further expanded its in-house general education and music history offerings so that all coursework required for CIM degrees and diplomas is available directly through CIM and taught by CIM faculty. This integrated model strengthens the alignment of academic study with CIM's mission and commitment to career readiness while ensuring that CIM faculty and academic leadership oversee the delivery and assessment of the full curriculum.

Credit and Course Requirements

The curriculum balances structured requirements with opportunities for exploration, as reflected in the following credit distributions for instrumental and voice majors:

Instrumental Majors

Category	Credits
Communication for Musicians I & II	4 (2 each)
Senior Seminar	1 or 3*
Contextualizing Music in Other Disciplines	6
Cultivating Reason and Logic	3
Developing Literacy in Business and Technology	3
Engaging with Our Communities	3
Music History	6
General Education Electives	6
Total	**32**

Voice Majors

Category	Credits
Communication for Musicians I & II	4 (2 each)
Senior Seminar	1 or 3*
Contextualizing Music in Other Disciplines	3
Cultivating Reason and Logic	3
Developing Literacy in Business and Technology	3
Engaging with Our Communities	3
Music History	6
Modern Languages (Italian, French, and German)	9
General Education Electives	3
Total	36 or 38

* Senior Seminar credit requirement: Students matriculating in Fall 2024 or later complete the three-credit Senior Seminar requirement. Students who matriculated prior to Fall 2024 complete the one-credit requirement applicable to their curriculum.

Double Major Programs

Applicants may be admitted as double majors or add a second major by the end of their second year; any stand-alone major offered by CIM is eligible for a double major, as is a double major combined with music theory or eurhythmics (see below). All requirements must be completed for both majors as outlined by this catalog. Double majors can impact time to degree, so it is important for students interested in pursuing this to work closely with the Registrar and academic adviser to schedule and implement a successful course plan. Double majors do incur a tuition surcharge as listed in the annual Cost of Attendance (https://cim.edu/admissions/financialaid/coa).

Double Major with Eurhythmics

This major prepares students to pursue teaching appointments in the field of eurhythmics. Students must have a minimum 3.0 cumulative GPA and the permission of the eurhythmics department. Students must declare the double major in eurhythmics at the end of their sophomore year and no later than the beginning of their junior year. Students cannot major solely in eurhythmics. The yearly Double Major Surcharge will be charged for the junior and senior year.

Additional requirements for the eurhythmics double major:

- Third Year
  - MUDE 310: Advanced Eurhythmics: Complex Rhythm (2)
  - MUDE 312: Advanced Eurhythmics: Integrated Movement (2)
  - MUSP 201: Secondary Piano V (2)
  - MUSP 202: Secondary Piano VI (2)
  - DANC 103: First-Year Modern Dance Techniques I (3)
  - DANC 104: First-Year Modern Dance Techniques II (3)
- Fourth Year
  - MUDE 350: Eurhythmics Keyboard Practicum (1)
  - MUDE 351: Eurhythmics Teaching Practicum (1)
  - MUSP 203: Secondary Piano VII (2)
  - MUSP 204: Secondary Piano VIII (2)

    - DANC 203: Second-Year Modern Dance Techniques I (3)
    - DANC 204: Second-Year Modern Dance Techniques II (3)
- Notes:
    - DANC courses satisfy General Education/ Contextualizing credits
    - MUDE courses satisfy Music Elective credits

Double Major with Music Theory

This program prepares students for graduate (Ph.D.) study and for careers as professional music theorists. Students must have a minimum 3.0 cumulative GPA and permission of the music theory department. Students must declare the double major in music theory at the end of their sophomore year and no later than the beginning of their junior year. Students cannot major solely in music theory. The yearly Double Major Surcharge will be charged for the junior and senior year.

Additional requirements for the music theory double major:

- MUTH 312: 18th-Century Counterpoint (3; required for voice double majors)
- MUTH 424: Schenkerian Analysis (3)
- Three upper-level MUTH electives
    - One of which will count towards your degree program as the MUCP/MUDE/MUTH elective
    - One of which must be MUTH 396
- MUTH 390: Theory Major Literature Review (2)
- MUTH 399: Senior Thesis—Independent Study (2)
- Eight additional credits of any elective, determined in consultation with your advisor, that connects to and prepares the student for their senior thesis (8)

Artist Certificate

The Artist Certificate is a special undergraduate credential granted upon demonstration of an extraordinary level of performance skills. Note that the Artist Certificate is not an undergraduate degree; this program is not intended for students anticipating the pursuit of graduate studies, though it could lead to Graduate Diploma study at CIM. Candidates may major in bassoon, cello, clarinet, double bass, flute, classical guitar, harp, harpsichord, horn, oboe, organ, piano, timpano and percussion, trombone, bass trombone, trumpet, tuba, viola, violin, and voice. The standard time to complete the Artist Certificate is three years.

Audition procedures exercise the highest degree of selectivity, and a live audition is required. Application procedures, admission examinations, and admission requirements are the same as for all other undergraduate programs.

This full-time program typically includes the following each semester:

- principal performance studies (6 credits);
- intensive ensemble participation, including orchestra for orchestral instrument majors (3 credits); and
- a minimum of one course in music theory, eurhythmics, music literature, general education, or electives

Students may elect to take additional course work beyond the full-time minimum of 12 credits per semester. In addition, ESL is an academic course option for the first year. Additionally, each student annually presents a recital or other approved performance event and completes all jury requirements as published for the Bachelor of Music program. Students should work closely with faculty in advance to ensure that recital content aligns appropriately with program expectations; note that a recital performed in fulfillment of program requirements cannot be considered retroactively as a recital requirement for any other degree or program.

Candidates must complete at least three years (six regular semesters) in full-time residence. The normal maximum time allotted for completion of requirements is nine semesters from initial enrollment. Candidates apply for graduation through the Registrar's Office and submit project and recital materials, along with a portfolio of artistic achievements, for evaluation to the Associate Dean of the Conservatory. Please contact the Associate Dean with any questions regarding this portfolio.

It should be noted that the Artist Certificate is not an undergraduate degree but rather a credential awarded in recognition of outstanding musical achievement. This program is not intended for students anticipating the pursuit of graduate degree studies though it could lead to graduate diploma study at CIM. Normal time to complete the Artist Certificate is three years.

Graduate Programs: Master of Music; Graduate Diploma; Artist Diploma

Master of Music degree

CIM offers several majors within the Master of Music degree:

- Performance
- Composition
- Orchestral Conducting

- Collaborative Piano
- Performance and Suzuki Pedagogy

This program provides an opportunity for the student who has acquired a solid undergraduate foundation in the major area to work intensively for continued professional growth. The degree develops advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in specialization. Students demonstrate professional competence in specialization before peers and faculty and produce a final project or recital reviewed by faculty. The standard time to complete the Master of Music degree is two years.

Applicants must demonstrate knowledge and skills equivalent to those who have completed CIM undergraduate programs. Audition and admission examinations are evaluated on that basis and help to shape the overall construction of an individual's program of study. The program may also include deficiency course work, the credit for which is not applicable toward fulfillment of degree requirements. Overall, individual program requirements, including those applicable to the degree and deficiency courses not, are determined by audition, admission examinations, and transcript evaluation.

Candidates must complete two academic years (four regular semesters) in residence as a full-time student at CIM.

Comprehensive Examinations

All Master of Music candidates attempt their written comprehensive examination in music theory during the semester enrolled in MUTH 407. It covers seven core areas (rudiments, voice leading, tonal analysis, form, counterpoint, and post-tonal techniques). A study guide is available to students in the semester registered for the Comprehensive exam to assist in focusing study. A score of 70% is required to pass the exam. Students who do not pass the music theory exam can retake the test the following semester. If they do not pass a second time, they can retake the exam for a third and final attempt before graduation.

All Master of Music candidates also take a written comprehensive examination in music history. The candidate must show knowledge of the principal area of study with emphasis on the interrelationship of performance, music history, and literature. The exam centers on one of two required recitals and may be taken either in the fall or spring semester of the second year of study.

The evaluating faculty determines if the candidate:

a. passes with no further examination required;
b. conditionally passes with partial written re-examination required; or
c. fails, with full re-examination required prior to graduation.

In the historical essay, which lasts one hour, the selected work should be described in its historical context. Before the exam, the student will submit to the Registrar's Office a copy of the recital program and an annotated bibliography pertaining to the repertoire in question. In the exam, the student will briefly note the circumstances under which the work was composed (if these can be determined). The student will address questions similar, but not limited, to:

- Was the work commissioned?
- Was the work written for specific performers?
- Was the work written to fulfill the terms of the composer's employment?
- Do these circumstances help explain some of the work's characteristics?

Furthermore, the student will place the work in the history of musical styles by addressing questions such as:

- How much does the work exist within a tradition established by the preceding generation(s) and by its contemporaries?
- To what other works (by the same composer or others) may the work most fruitfully be compared or contrasted?
- How does the work make use of (or depart from) the style and/or structure assumptions of its time and genre?

Concentrations

CIM also offers concentrations in several disciplines. Master of Music candidates are able to add:

- Eurhythmics
- Piano Pedagogy
- Early Music (in cooperation with Case Western Reserve University)

Students who are interested in one or more of the above concentrations should speak with the Registrar for further details.

Admission examination results may necessitate the addition of deficiency course work. Students demonstrating either proficiency or comparable graduate study in specified areas may elect other courses toward the fulfillment of requirements. Elective credits are restricted to non-performance offerings within the field of music; non-music electives are possible only when they are germane to the particular course of study and are approved by the Associate Dean for Academic Programs and Partnerships. Students intending to seek approval for non-music electives must petition the Associate Dean in writing during the drop/add period at the beginning of each

semester. Any student may be able to complete one or more semesters of off-campus internships (MUGN 450) if deemed necessary for professional and artistic growth in consultation with the faculty.

CIM purposefully limits enrollment in most areas to ensure maximum performance opportunities in preparation for professional life. This policy creates for the student a responsibility to provide performance services that may go beyond the minimum amounts indicated in this catalog's curricular requirements.

Major Requirements

Performance

Two solo recitals, projects, or equivalent are required of all Master of Music performance majors. Graduate students do not perform jury examinations, though all new graduate brass students are scheduled for a hearing in their first semester and the piano department conducts performance hearings for all piano majors at the end of every fall semester. Required recitals constitute examination.

A recital performed in fulfillment of degree requirements cannot be considered retroactively as a recital requirement for any other degree or program. Students should work closely with faculty in advance to ensure that recital content aligns appropriately with degree expectations.

Orchestral Conducting

In addition to working with the Repertory Orchestra, Orchestral Conducting students are required to assist in management of the CIM orchestral program, to attend all CIM orchestra rehearsals, to understudy when it is appropriate, to assist with sectional rehearsals as needed, and to help with the orchestra library. Students are encouraged to attend sectional rehearsals, Cleveland Orchestra rehearsals, and CIM opera music and staging rehearsals. Students present two concerts separated by at least five months. Each program must include a work for soloist with orchestra, and students are expected to do research in preparation for pre-concert commentary. Performance in ensembles is permitted only if the major instructor determines that it would be practical or necessary. Students confer with the major instructor regarding course selection in history and literature, language, music theory, analysis, and other electives.

Composition

Composition students must complete both a thesis, which may be a composition in a form approved by the major teacher, and a full-length recital or original chamber music, written subsequent to matriculation at CIM, in which the composer participates as a performer or conductor.

Graduation Requirements for the Master of Music

Applicants for graduation must:

- complete a minimum of 35 credit hours, not including deficiency course work;
- meet all academic standards and requirements (see Regulations: Academic Standing and Academic Progress);
- achieve a minimum cumulative GPA of 2.75;
- fulfill the two-year residency requirement;
- meet all performance requirements;
- successfully complete the comprehensive examinations; and
- complete all graduation requirements within three years from the data of initial enrollment.

Candidates for the Bachelor of Music degree must complete the total number of credits as prescribed for their respective programs along with:

- a minimum of 120 credits and a cumulative GPA of 2.00;
- a completed eight semesters of principal performance study;
- all fulfilled requirements pertaining to repertoire, performance, and curriculum; and
- all graduation requirements completed within six consecutive years from the date of initial enrollment.

Students should refer to their degree audits provided by the Registrar’s Office through Populi, CIM’s student-information system.

Additionally, certain majors must show further proficiencies:

- Voice majors must show proficiency, demonstrated either by passing one semester of collegiate-level study, including at the undergraduate level, or by department examination—in French, German, and Italian.
- Orchestral conducting majors must attain piano proficiency at the level of MUAP 314. Furthermore, they must show proficiency—demonstrated either by passing two semesters of collegiate-level study, including at the undergraduate level, or by department examination—in either French, German, or Italian. They must also show working knowledge—demonstrated either by passing one semester of collegiate-level study, including at the undergraduate level, or by department examination—in another of the above three languages.

- Composition majors must deposit a properly titled, duplicated, and bound copy of the Master of Music composition thesis in the CIM Library. The library copy must follow published format standards, available from the composition department.

Graduate Diploma

The Graduate Diploma program is a special graduate, non-degree course of study that addresses the needs of individuals preparing for performance careers. In this program, ongoing development of technique and musicianship is accomplished in a non-degree context, with emphasis placed on private lessons, practice, ensemble participation, and preparation for professional auditions. Candidates may pursue study in performance, composition, and orchestral conducting. Application procedures, audition repertoire, admission examinations, and admission requirements are the same as for all other graduate programs.

The program consists of three performance projects, at least two of which take the form of a full recital that can include both solo and chamber music. Other projects might include an opera role, a mock audition that would simulate professional audition conditions, or another form of presentation approved by the individual department. A recital performed in fulfillment of program requirements cannot be considered retroactively as a recital requirement for any other degree or program. Students should work closely with faculty in advance to ensure that recital content aligns appropriately with program expectations.

Candidates must complete at least two years (four semesters) in full-time residence at CIM and are required to participate routinely in ensembles as assigned. Candidates in collaborative piano are required to undertake secondary keyboard studies; piano candidates are required to complete two semesters of MURP 407 Piano Practicum. Graduate Diploma students must maintain full-time status for the duration of the program. The standard time to complete the Graduate Diploma is two years.

Artist Diploma

The Artist Diploma is a special graduate, non-degree certificate granted upon demonstration of an extraordinary level of performance skills in recognition of outstanding musical achievement. This program often functions as a terminal program of study centered on the art of performance. In some cases, it can function as a program that prepares students for further study at the doctoral level; in some cases, it is a program that can follow completion of study in CIM's Graduate Diploma. The standard time to complete the Artist Diploma is two years. Candidates may pursue study in performance or composition.

Performance requirements for the Artist Diploma consist of the presentation of three full recitals that include solo repertoire only. A recital performed in fulfillment of program requirements cannot be considered retroactively as a recital requirement for any other degree or program. Students should work closely with faculty in advance to ensure that recital content aligns appropriately with program expectations. Candidates must complete at least four semesters in full-time residence at CIM and participate routinely in ensembles as assigned; candidates in collaborative piano are required to undertake secondary keyboard. Artist Diploma students must maintain full-time status for the normal duration of the program (four semesters) and the maximum time allotted for completion of all requirements is three consecutive years from the date of initial enrollment. It should be noted that the Artist Diploma is not an academic degree. Financial aid is not guaranteed beyond the normal duration of the program.

The Robinson Orchestral Career Fellowship, a program designed to remove all obstacles from the pursuit of an orchestral career of the highest distinction, is a special subset of the Artist Diploma with its own unique expectations, opportunities, and requirements. Students interested in the Robinson Fellowship should consult the CIM website for further details.

Doctor of Musical Arts

Overview

The degree of Doctor of Musical Arts in performance or composition is intended for candidates with outstanding ability as performers or composers who demonstrate deep and detailed knowledge of their major fields. The program is both comprehensive and highly flexible, adapted to and reflective of the needs of individual students. An applicant for admission to the DMA program must possess a Master of Music degree or its equivalent, *with a major in the same principal area in which admission is being sought*. The standard time to complete the Doctor of Musical Arts is three years.

Residence Requirements

Although a minimum of one academic year in residence (two consecutive semesters) is required as a full-time student, applicants should expect to spend three years of full-time study in this program.

Degree Requirements

CIM purposefully limits enrollment in most areas to ensure maximum performance opportunities in preparation for professional life. This policy creates for the student a responsibility to provide performance services that may go beyond the minimum amounts indicated in the curricular requirements. Along with

performance requirements, a minimum of 33 credits of academic course work (typically eleven three-credit courses) must be completed. Course work typically includes music theory, history, and literature in the student's principal area, and related non-musical subjects. Students are required to enroll in ensembles, secondary performance areas, and other focused areas as appropriate to their fields. Additionally, voice majors must show proficiency—demonstrated either by passing one semester of collegiate-level study, including at the undergraduate level, or by department examination—in French, German, and Italian.

The entering DMA student, during their first year of study, has qualifying status. During this period, the student must demonstrate the capability to balance successfully the myriad components entailed in pursuing doctoral study. Through close interaction with the major teacher, the DMA Coordinator, and academic faculty, the student must demonstrate superior time-management skills, scholarly writing skills, the ability to undertake graduate research, and, most importantly, measurable progress in their applied performance area.

To remain in satisfactory academic standing and to avoid being placed on academic probation, DMA students must maintain a 3.0 grade-point average, receiving no grades below "B" in any course work, applied or otherwise. A student receiving a grade lower than "B" in any class is placed on academic probation until they regain satisfactory academic standing.

Students must remain enrolled in their major area for the duration of full-time study. For all DMA students, the maximum time between enrollment as a DMA student and the completion of all degree requirements is not to exceed six consecutive years. Note that DMA students are not eligible for Leaves of Absence except in extraordinary circumstances, as determined by the Dean of the Institute. Students must be enrolled for at least one credit hour until all degree requirements are met.

Students in performance must present four solo recitals, one of which may be supported by a scholarly research document. Students are assigned a document advisor for this project. Advisors are assigned from appropriate CIM faculty; note that advisors must themselves hold a doctoral degree.

In order to maintain correct sequencing, students may not give the fourth performance recital until the document is completed. In certain instances, and with approval of the major department, a lecture recital may be substituted for one of the recitals. A recital performed in fulfillment of degree requirements cannot be considered retroactively as a recital requirement for any other degree or program. Students should work closely with faculty in advance to ensure that recital content aligns appropriately with degree expectations.

Students in composition must present a chamber music recital consisting of less than sixty minutes of original music and in which the composer participates as performer or conductor. Students must submit a substantial research/analytical document, under the supervision of an appointed document advisor, dealing with some aspect of twentieth-century music, typically focusing on one or several works by a single composer. The composition thesis must be a major orchestral work of at least fifteen minutes' duration. A thesis written for another large genre (such as opera or wind ensemble) might be approved in lieu of an orchestral work at the discretion of the major teacher.

All students must pass the qualifying written examinations in music theory and music history. Once the written examination requirements in both areas have been met, the candidate is scheduled for the oral examination. Additional information is available in the DMA Handbook.

Exceptions to policies

While students may always petition the DMA Committee for exceptions to the policies outlined in this catalog, cases of precedence will not guarantee that an exception will be made. All exceptions are at the discretion of the committee.

Areas of Study

Candidates may pursue the Doctor of Musical Arts degree at the Cleveland Institute of Music in composition or performance. The DMA degree is not offered in the areas of music theory, eurhythmics, orchestral conducting, or audio recording.

POLICIES AND PROCEDURES

Performance and Academic Requirements

All candidates are expected to display measurable and substantial growth in their applied area throughout their programs. While CIM's DMA is considered a performance degree, it embraces a significant academic component that challenges the student to maintain a continuous rate of musical growth while satisfying rigorous scholarly components. Students pursuing the DMA are expected to work closely with their principal advisor in outlining and planning a specific course of study, in addition to their primary teacher, the DMA Committee and the DMA Coordinator.

Conservatory Catalog and Conservatory Student Handbook

The Doctor of Musical Arts degree programs, along with all other programs at the Cleveland Institute of Music, are bound by the academic requirements, policies, and procedures articulated in the CIM Catalog

and Student Handbook. Accordingly, DMA students must become familiar with these documents to gain a thorough understanding of institutional regulations.

DMA Handbook

Given the specialized nature of the DMA programs and their curricula, policies and procedures pertaining to these programs are detailed in the DMA Handbook, which serves as a supplement to the Conservatory Catalog which applies to all CIM Conservatory students.

Inquiries

Applicants to a DMA program, or students already enrolled, should direct any questions concerning the policies, procedures, curricula and other requirements contained in this Handbook to the DMA Coordinator, or if necessary, the Dean of the Conservatory.

Program Structure and Regulations

Progression toward Degree Completion

Qualifying Status

The entering DMA student has qualifying status during the first year of study. During this period, the student must demonstrate the capability to balance successfully the myriad components entailed in pursuing doctoral study. Through close interaction with the major teacher, the DMA Coordinator, and academic faculty, the student must demonstrate superior time-management skills, scholarly writing skills, the ability to undertake graduate research, and measurable progress in his or her applied area.

First-year Review Procedure

By the time of midterm exams in the first semester of study in the doctoral program, the DMA Coordinator contacts all teachers of first-year DMA students to inquire about their progress. Faculty members concerned about the progress of a first-year DMA student should contact the DMA Coordinator with their concerns and request a review of the students' progress and status.

Immediately upon receipt of a faculty request, the DMA Coordinator communicates to the student the need for a review conference to allow the student to present information that may help with perspective on the situation. The Dean's Administrative Assistant then schedules the conference to include the music theory and music history advisors, the principal teacher, the DMA student, and the DMA Coordinator. Discussion centers on specific concerns of unsatisfactory progress and includes a frank discussion of expectations and deadlines mandated for continuation in the program plus advice about additional options the student may wish to pursue.

Following the conference, the DMA Coordinator summarizes in writing the points made in the discussion, sends the summary to all conference participants and the registrar, and places a copy in the student's file. Faculty members continue to communicate with the student, each other, and the DMA Coordinator regarding post-conference progress and any additional action considered necessary.

No later than the week following the midterm break of the second semester of study faculty members and the DMA Coordinator confer again to determine the student's eligibility to continue into the second year of study. The DMA Coordinator communicates the decision in writing to the student, the major teacher, and the registrar.

Should a student not be advanced to full academic standing and depending upon the area in which progress has been determined to be insufficient, s/he may be placed on Academic or Artistic Probation.

Upon successful completion of the qualifying year, the DMA student is promoted to full academic standing. The student now is eligible to complete the remainder of the program and to sit for Qualifying Examinations.

Residency and Statute of Limitations

Although a minimum of one academic year in residence (two consecutive regular semesters excluding the summer semester) is required of all full-time DMA students, applicants should expect to spend the equivalent of three years of full-time study in the program. Full-time status is defined as nine credit hours per semester. The maximum time allowed between initial enrollment as a DMA student and the completion of all degree requirements is six consecutive years.

A DMA student must carry a minimum of one credit of enrollment in each semester of continued study until all requirements for the degree have been completed. Note: DMA students are not eligible for Leaves of Absence except in extraordinary circumstances as determined by the Dean of the Conservatory.

Advanced Standing

A maximum of six credits may be approved for transfer from other institutions. These credits are then applicable towards the 33 academic credits required in the program (see below).

Academic Advising

DMA students are advised according to specific facets of their program:

- Major Area (Performance/Composition)*:* The student's major teacher serves as the primary mentor and artistic advisor to the student in all matters that pertain to nurturing musical growth. This teacher steers not only technical and musical development but also overall artistic direction. The major teacher advises in all aspects of recital preparation, including repertoire and scheduling. The teacher also consults closely with the DMA Coordinator about each DMA student in his or her studio.
- Academic Requirements*:* Students meet at the commencement of their programs for orientation with the DMA Coordinator. Subsequently, students meet each semester with the Music History and with the Music Theory faculty representatives on the DMA Committee to review their registration plans for the upcoming semester. The DMA Committee and the DMA Coordinator monitors the students' progress through consultation with the principal teacher and the academic faculty.

Part-time Studies

Once the full-time-residency requirement has been satisfied, a DMA student may petition to continue in the program part time. (Part-time study is useful particularly for students who have taken a sabbatical leave from their employment to satisfy CIM's residency requirement.) However, all students must remain enrolled at CIM during the regular fall/spring semesters for a minimum of one credit hour per semester until all degree requirements are met.

Typically, a DMA student opts for part-time study only after having completed three years of full-time study, and only then to complete one or two remaining requirements. The DMA Coordinator advises the student regarding the most effective manner for completing all degree requirements. Part-time students are ineligible for CIM scholarship aid.

Any request for part-time status must be approved by the Associate Dean for Student Academic Affairs.

Satisfactory Academic Progress

- Students are referred to CIM's policies concerning Satisfactory Academic Process (SAP), found on the website of the Office of Financial Aid.
- The following program requirements for year 1 and 2 are expected:

Year One

- Minimum Cumulative GPA of 3.0
- A minimum of 15 credit hours earned Note: In determining earned credit hours, only completed courses are applicable; those associated with Incomplete, Withdrawal, Audit, or Unsatisfactory/ Failing grades are not considered for purposes of class standing. In addition, remedial courses are not calculated.
- Nine (9) credit hours earned towards the required 33 academic credit hour minimum, including satisfactory completion of MUHI 610, Bibliography and Research Methods in Music and of MUHI 611, DMA Seminar if offered.
- *(Performance Majors)* MUAP 751 DMA Recital I completed
- *(Composition Majors)* MUCP 751 Composition Document (3 credits) begun
- If required by diagnostic examinations, MUTH 400A General Theory: Review of Musical Structure and/or MUTH 400B General Theory: Sight-singing/Ear-training Review completed.
- *Voice* As determined by transcript evaluation, one year of foreign language deficiency courses successfully completed

Year Two

- A minimum of 30 credit hours earned, from beginning of program
- A minimum of 18 credit hours earned towards the required 33 academic credit hours, from beginning of program
- *(Performance Majors)* MUAP 752 DMA Recital II completed
- *(Composition Majors)* MUCP 751 DMA Composition Document completed
- *(Voice Majors)* As determined by transcript evaluation, two years of foreign language deficiency courses successfully completed
- Completion of MUHI 798/MUTH 798 DMA Written Comprehensive Examination should occur by the end of Year Two or the first semester of Year Three.

Year Three

- A minimum of 45 credit hours earned from beginning of program
- All required 33 academic credit hours earned from beginning of program
- *(Performance Majors)* MUGN 751 Lecture-recital or DMA Document completed
- *(Performance Majors)* MUAP 753 DMA Recital III completed
- *(Composition Majors)* MUAP 751 Composition Recital completed
- *(Composition Majors)* MUCP 752 Final DMA Composition begun
- *(Voice Majors)* All foreign language deficiency courses completed
- Completion of MUHI 798/MUTH 798 DMA Written Comprehensive Examination should occur by the end of Year Two or the first semester of Year Three.
- To maintain satisfactory academic progress, all degree requirements typically should be met

within three years of full-time study. Students may take additional time beyond the third year to complete the DMA program. Once DMA students have entered into part-time study for completion of their programs, the above criteria no longer pertain. The DMA Program must be completed within six years (12 consecutive semesters).

Academic Probation

DMA students must maintain a cumulative grade-point average (GPA) of 3.00 and maintain a 3.00 GPA in the principal area of study, defined as the CIM major subject, for each semester. Further, a grade lower than a B in applied study or a B- in any other course results in academic probation.

A DMA student placed on Academic Probation should consult the Conservatory Catalog (Academic Probation and Separation) for details. With the addition of specific regulations that apply only to DMA students and that are contained in this Handbook, the conditions specified in the Catalog apply to all Conservatory students.

A DMA student not advanced to full academic standing at the end of the qualifying year, is placed on Academic Probation. A DMA student also may be placed on Academic Probation by the Dean at any time during the program for failure to maintain good academic standing or satisfactory academic progress (see above). Such students receive written notice from the Dean before the beginning of the following school session and their transcripts reflect probationary status. Students placed on Academic Probation have one semester (not including summer session) to remove their probationary status. DMA students placed on Academic Probation may be ineligible for CIM scholarship aid.

DMA students placed on Academic Probation who fail to make satisfactory progress after one regular semester of full-time study may be separated from CIM. Such students receive written notice from the Dean of the Conservatory before the beginning of the following school session, and their transcripts indicate the separation. In addition, a DMA student may be separated without a period of probation for the following reasons:

- The full-time student's *academic* GPA for a semester is less than 2.75.
- *Note*: Academic GPA is calculated from all non-applied course work. (Applied courses carry the MUAP, MUEN and MURP prefixes.)
- The full-time student has earned fewer than 15 credits in the two consecutive semesters constituting that student's academic year.

Artistic Probation

A DMA student placed on Artistic Probation should consult the Conservatory Catalog (Artistic Probation and Separation). With the addition of specific regulations that apply only to DMA students and are contained in this Handbook, the conditions specified in the Catalog apply to all Conservatory students.

A DMA student not advanced to full academic standing at the end of the qualifying year for failing to achieve satisfactory artistic progress is placed on Artistic Probation. A DMA student also may be placed on Artistic Probation by the Dean upon the recommendation of the major instructor and department head at any time during the program that progress in the principal area is insufficient. Under normal circumstances, receipt of a grade lower than "B-" in the major area results in Artistic Probation. Such students receive written notice from the Dean before the beginning of the following school session, and their transcripts reflect their probationary status. Students placed on Artistic Probation have one semester (not including summer session) to remove their probationary status. DMA students placed on Artistic Probation may be ineligible for CIM scholarship aid.

DMA students placed on Artistic Probation who fail to restore satisfactory progress in their major area after one regular semester of full-time study may be separated from CIM. Such students receive written notice from the Dean of the Conservatory before the beginning of the following school session, and their transcripts indicate the separation.

Student Grievance Procedure

It is the responsibility of the Cleveland Institute of Music to ensure that all students enrolled in the Doctor of Musical Arts Program at CIM have adequate access to faculty and administrative consideration of their grievances concerning academic issues. Accordingly, the following procedure has been established to address complaints about academic actions considered unfair.

A student with a complaint should first discuss the grievance with the person against whom the complaint is directed. The goal of this discussion is for the parties to be sure they understand each other before more formal steps are taken and to be sure that every opportunity has been taken for mutually satisfactory resolution.

If discussion with the faculty member involved does not resolve the matter to the student's satisfaction, he or she should present the complaint in writing to the Department Chairperson or Head. The Chairperson/ Head then reviews the complaint with the student and the faculty and renders a judgment; the Chairperson/ Head may consult with other faculty in the Department

during this review. If the complaint involves the Department Chairperson/Head, the student may bring the matter to the Dean of Musicianship and General Studies.

If the student is still not satisfied, the Dean asks the student to submit the complaint in writing, then discusses the case with the student and the respective Department Head and makes a ruling based on information gathered. If the situation warrants, the Dean may appoint a Grievance Committee, including an uneven number of representatives from performance/ composition, theory, and music history (the Dean serving in a non-voting capacity) to recommend a consequent action. The Committee's procedures are determined as circumstances warrant, but generally include discussions with all persons associated with or relevant to the complaint.

Responsibility for the final decision is the Dean's, and the Dean's ruling is to be considered final and binding on all persons involved in the grievance.

Library Privileges

DMA students have borrowing privileges at all CWRU libraries, in addition to CIM's Robinson Music Library (RML). Library policies and hours for RML and CWRU's Kelvin Smith Library can be found on our library's website. RML and Kulas Music Library coordinate collection development, reserves, and hours to maximize the resources available to CIM and CWRU music students.

In addition to the resources available from campus libraries, DMA students have access to OhioLINK, a statewide academic network. There is no charge to students for using OhioLINK, and no limit on the number of requests. For items not owned by Ohio libraries, DMA students can make requests through interlibrary loan, using the form on RML's website: http://www.cim.edu/library/services/illform. Check the website for interlibrary loan policies, since some restrictions apply.

Curriculum

Design

Each student's program of study is tailored individually to ensure the highest levels of focus and thorough exploration of the student's areas of interest. Students take a leadership role in defining their programs and consult with the major applied teacher, the DMA Coordinator, and other performance and academic faculty with whom the student shares a specific area of professional interest.

Completion Time

Normal completion time for any DMA program is three years of full-time study; however, the statute of limitations is 12 consecutive semesters. If all course requirements have been completed in the first two years, the student may enroll part-time for the remaining study.

Major Applied Area

All performance and composition students must remain enrolled in MUAP 601-606 Principal Performance Area--DMA for three (3) credits during each semester of full-time study.

Recital Requirements

- **Performance Majors**

  The curriculum for the DMA program in performance includes three full doctoral-level recitals in the major area and a lecture-recital. Each recital is planned in close collaboration with the major teacher. The lecture-recital has two advisors who are both actively involved in the process: a musicology advisor and the major teacher. A student may choose to write a research document in place of the lecture recital. Repertoire from one of the first two recitals should relate substantially to the research document undertaken by the candidate.

  DMA performance recitals, excepting those of Collaborative Piano majors, consist primarily of solo repertoire. At the discretion of the major teacher, one or more works may involve chamber music. The student is expected to demonstrate technical mastery of the repertoire and mature interpretative sensibilities that consider historical contexts of the periods represented. DMA vocal students, with faculty recommendation, may substitute a major role in a full opera production for one of their DMA recitals. (The first recital must have been successfully completed, and only one substitution is permissible.)

  Students register for recitals along with all other courses during the normal pre-registration period toward the end of the prior semester. Recitals are awarded zero (0) credit except for a lecture-recital, which is awarded six (3) credit hours. Part-time students must be enrolled for MUAP 60*, Principal Performance Area-- DMA, during the semester in which a recital is scheduled

- **Composition Majors**
  DMA candidates in composition must present one full doctoral-level recital (minimum of 60 minutes of music) of works by the composer. The candidate must participate in at least one of these works, either as a performer or conductor. A

detailed recital program must be planned with the participation of the major composition instructor during the first semester of study. The recital must be completed by the end of the third year of study. Typically, composition majors begin work on their recital programs at the outset of their studies and are expected to devote writing time commensurate with the practice demands placed upon DMA performance majors.

Students register for recitals along with all other courses during the normal pre-registration period toward the end of the prior semester. Recitals are awarded zero (0) credit except for a lecture-recital, which is awarded six (6) credit hours. Part-time students must be enrolled for the correct semester of lessons , Principal Performance Area-- DMA, during the semester in which a recital is scheduled.

- **Final Thesis (Composition majors only)**
  In addition to the composition recital, composition majors must compose a thesis comprising a substantial work (10-20 minutes). For symphony orchestra or, by petition to the DMA Committee, other large ensemble, this work is to be performed on a regularly scheduled CIM concert program. Before the project may be considered complete by the major composition instructor, the student is expected to prepare a professionally formatted score using computer technology and produce a complete set of parts. Students must enroll in two semesters of MUCP 752 Final Composition - DMA for three (3) credits each. Students carry a single credit of MUCP 752 for each subsequent semester until the composition is completed and approved.

  Students typically concentrate on the composition of their thesis towards the end of their program, and after they have completed successfully their composition recital. Although the DMA composition thesis will be scheduled for performance on a regular CIM concert series, it is not necessary for this performance to occur prior to the student's graduation. In the instance of a student graduating prior to the performance of his/her thesis composition, the work is scheduled during the following academic year. Part-time composition students must be enrolled in MUAP 601-606 Principal Performance Area--DMA until the final thesis is completed and approved by the major teacher.

Academic Course Requirements

All DMA students are required to complete a minimum of 33 hours of academic coursework (typically eleven 3-credit courses) in the areas of music theory, music history, music literature in the student's major area, research techniques, pedagogy, and related liberal arts studies. Some programs may have additional course requirements, and students should consult the curricular requirements for their specific programs. Courses must be at the 400 level or higher. Course selection is tailored individually to meet the needs of each student and is determined in part by the student's area(s) of scholarly focus, any demonstrated deficiencies revealed in diagnostic examinations, and long-term career aspirations. Courses are selected by the student and approved by the Registrar and the DMA Coordinator.

All students are required to take MUHI 610, *Research Methods in Music,* as one of their one 3-credit courses. The research methods presented in this course are particularly germane to successful completion of the research document required of DMA students. MUHI 611, *DMA Seminar*, also is required. Additional required courses are MUTH 423, *Analysis of Musical Styles*; MUTH 424, *Schenkerian Analysis*; and MUTH 495, *Seminar in Music Theory* (20th C). Students must also take three courses in music history. Furthermore, students may also take courses in the literature of their instrument and/or pursue at least one independent study on a research project that supports their field of interest.

DMA Lecture-Recital Guidelines for Performers

A juried lecture-recital (6 credits) will be required of all DMA performance students in addition to their three required recitals. A student may choose to write a DMA research document instead of the lecture recital (see Research Document section that follows).

The lecture-recital will consist of a 45-minute performance preceded by a 30-45 minutes research-based lecture dealing with the musical, historical, and analytical issues relevant to the chosen repertoire.

The lecture-recital has two advisors: a musicologist named to the project and the student's primary teacher. Lecture-recital preparation is advised actively by both the musicologist and the major teacher, and dialogue between these two advisors is encouraged and expected. Both advisors must approve the topic, the progress toward presentation, and the final shape and content of the presentation itself.

The lecture portion of the lecture-recital will be written in advance of the presentation and must be submitted and approved by both advisors and the DMA Coordinator before the recital takes place. There is an approval signature form in the back of this Handbook for the lecture portion. (Please see the Timeline for Completion of the Lecture-recital or Document for details.)

There is a separate form for approval of the presentation itself that will be signed by both advisors

after the lecture-recital is presented. The student will then submit this form to the Registrar. This form is also in the back of the Handbook.

Preliminary Presentation
Prior to public presentation of the lecture-recital, a presentation must be made to both lecture-recital advisors. This preliminary presentation is made sufficiently in advance of the public presentation to permit suggestions for revisions to be incorporated.

Research document option
DMA performance majors may choose to write a historical/analytical research document in place of a lecture-recital. The document is a written embodiment of the research, analysis, and reflection that informs performance and comprises aspects of repertoire that might be presented on a recital. Please see the Research Document heading for detailed information on DMA documents.

Lecture-Recital and Document Timeline
Students should not register for their documents/ lecture-recitals until they are going to write them. If they change to part time status after completing their course work, *they must pay the part-time credit hour fee.* This is much more expensive.

When they register, students will need to work on their lecture-recitals or documents for those two semesters in which they are receiving hours of credit for each semester. They must meet with their advisors and discuss how they will proceed and must also produce a certain amount of work.

During the first semester of document credit (3 hours), the student will confirm the specific topic and create the bibliography. During the second semester of document credit (3 hours), the student will write the document draft.

Timeline for completion of the lecture-recital
The lecture portion completion deadline is the 10th week of class for the document advisor's approval. This applies to all DMA students. The second reader (the primary teacher) follows.

Completion of the lecture-recital is not required before the last recital can be performed.

DMA Lecture-Recital Guidelines for Composers

Composition students may choose one of the following tracks:

1. **Lecture-Analysis Track Guidelines for Composers:** Composers present a one-hour chamber recital, then a subsequent lecture-analysis (with accompanying document) in place of a lecture-recital. The lecture-analysis is done after the composer has recordings from the chamber recital and has presented the lecture-analysis document to the DMA Committee. Students should write a shorter document (approximately 20-25 pages) discussing and analyzing the works on the chamber recital, placing them in context of the other music they have created during their DMA studies, as well as any current and/or historical, aesthetic or cultural trends, etc. This document should be presented to the DMA committee prior to the discussion of the chamber recital.
2. **Composition Document track:** DMA composition majors have the option of writing an analytical research document based upon some aspect of contemporary composition. The student may choose a single substantial and significant composition, make a comparison between two works or portions of several works, or consider a group of small works. The works may be by the same composer, by several composers, by composers from a similar location or compositional tendency, or within another parameter acceptable to the student's document advisor. The student is expected to devise an analytical methodology appropriate to the chosen work or works and capable of providing a mechanism for the student to arrive at reasonable conclusions as the basis of the document. The analysis may be formal, stylistic, harmonic, rhythmic, pitch structural, textural, sonority-based, or through another approach acceptable to the candidate's document advisor. The purposes of the document are to determine the parameters of a musical problem, including a holistic conception of the work in its musical environment, and to develop an appropriate methodology toward comprehension of the composer's compositional process as manifested in the chosen work or works.

Research Document: Performance Majors

DMA performance majors who do not choose to present a lecture-recital are required to complete a historical/analytical research document. The document is a written embodiment of the research, analysis, and reflection that informs performance and comprises aspects of repertoire that might be presented on a recital. Various emphases are possible; some examples are described below.

The student meets with the DMA Coordinator to discuss possible topics and document advisors. Once a student has developed a topic, s/he should meet with the DMA Musicology Advisor to discuss the project and actual assignment of the document advisor.

The research document is written under the supervision of a document advisor. In most instances, the advisor is a CWRU musicology faculty member. In certain

circumstances, permission is given for the document to be supervised by a CIM faculty member with a doctorate and having expertise in the chosen area.

After an advisor has been selected, the topic is chosen carefully and in consultation with the advisor to ensure that it is significant but not unmanageable. The length of the document depends on its subject matter; 45-50 pages is the average, but documents may be longer.

The student then provides the DMA Coordinator information about the topic and the assigned advisor. The Coordinator relays this information to the DMA Committee.

When they register for document credit, students will need to work on their documents for those two semesters in which they are receiving three hours of credit for each semester. They must meet with their advisors and discuss how they will proceed and must also produce a certain amount of work each semester.

During the first semester of document credit (3 hours), the student will confirm the specific topic and create the bibliography. During the second semester of document credit (3 hours), the student will write the document draft.

Students typically begin working on the document concurrently with the preparation of the related recital. The document must be completed by the 10th week of the semester prior to graduation. Extension of this deadline for special circumstances such as for singers with language deficiencies must be arranged well in advance.

Examples: 1) Candidates may focus on a single work, comparing it with other important examples of the genre, exploring the music historically, analytically, and aesthetically and addressing any performance challenges. Titles could resemble “Chausson’s Poeme” or “Schumann’s Piano Quartet and Piano Quintet,” “Mahler’s Lieder eines fahrenden Gesellen” or “Stylistic Developments in Beethoven’s Violin Sonatas.” The candidate thoroughly reviews the current literature on the topic, carefully analyzes the music in question, and displays a comprehensive understanding of the works to be performed. Primary-source documentary research typically is not necessary nor is appropriate as for a Ph.D. dissertation in musicology. 2) Broader or more specialized topics may be chosen, such as wide-ranging issues of aesthetic influence (“Schumann, Chopin, and the Character Piece,” “Shakespeare in the Vocal Works of Berlioz”), or historical performance considerations (performance tradition, ornamentation, tempo, etc.).

- **Clarity of Presentation**
  Clarity of presentation is essential to the successful completion of the document. The student must develop a smooth, lucid, and grammatically correct manner, following the guidelines established in the current editions of Strunk and White’s Elements of Style and Turabian’s Manual for Writers of Term Papers, Theses, and Dissertations, derived from The Chicago Manual of Style. Proper citation of another writers’ work is required. Students are responsible to obtain copyright permission from the copyright holder for any music examples reproduced in the document that are not in the public domain.
- **Enrolling for document credit**
  After completion of the DMA Seminar (MUHI 611), students enroll in two semesters of MUGN 751 Recital Document--DMA for three (3) credits each semester and in a single (1) credit of MUGN 790 for subsequent semesters until the document is completed. During the first semester of document credit (3 hours): the student will confirm the specific topic and create the bibliography. In the second semester of document credit (3 hours), the student will write the document draft. A student can register for an addition credit for each subsequent semester until the document is completed
- **Document advisors will provide a summary of each student’s progress at the end of each semester. The summary will be placed in the DMA student’s file.**
- **Document Completion Timeline and Advisor’s Semester Summary:**
- **The student works closely with the advisor to incorporate all recommendations into the document. Upon approving the document, the advisor signs the document approval form (provided by the student) and returns it to the student. The student then gives this form with the revised document to the primary teacher. The teacher, after review and approval of the document with any new recommended changes or edits, returns the form to the student. The student provides a fully revised and edited document to the DMA Coordinator with the signed document approval form for review.**
  Submission to the Advisor must occur prior to the 10th week of classes in the Fall or Spring semester for graduation consideration, or prior to July 1 for graduation consideration by the end of any summer session. The Document Approval Form is submitted to the Registrar once all signatures have been obtained.
- **Copyright**
  The document is the intellectual property of the author. It must be marked clearly with a copyright symbol, the year of completion, and the name of the author. Unless the student intends the work for publication, it is not necessary to register the

document with the Copyright Office. Students should consult a librarian for additional information.

- **Format requirements and submitting a library copy of the document**
- **A final copy of the finished document must be submitted to the library for document binding according to the guidelines noted below.**
- **Composition Majors**
  DMA composition majors are required to complete an analytical research document based upon some aspect of contemporary composition. The student may choose a single substantial and significant composition, make a comparison between two works or portions of several works, or consider a group of small works. The works may be by the same composer, by several composers, by composers from a similar location or compositional tendency, or within another parameter acceptable to the student's document advisor.

  The student is expected to devise an analytical methodology appropriate to the chosen work or works and capable of providing a mechanism for the student to arrive at reasonable conclusions as the basis of the document. The analysis may be formal, stylistic, harmonic, rhythmic, pitch structural, textural, sonority-based, or through another approach acceptable to the candidate's document advisor.

  The purposes of the document are to determine the parameters of a musical problem, including a holistic conception of the work in its musical environment, and to develop an appropriate methodology toward comprehension of the composer's compositional process as manifested in the chosen work or works. Titles could resemble "G. Ligeti's Use of Texture as a Formal Structural Element" or "Pitch Set Usage in A. Webern's Cantata #2, Opus 31." Composition documents typically are 50-90 pages in length; successful exceptions have occurred on both sides of this range.

  Students enroll in MUCP 751 Composition Document--DMA for three credits during the semester in which work on the document is begun and in a single credit of MUCP 751 for subsequent semesters until the document is completed. The document must be completed by the end of year three of the program. Hallie, is this correct? Or is it two semesters of 3 credits each for them as well?

DMA Document Format and Library Copy

- Once the DMA Coordinator has signed the Document Approval Form and submitted it to the Registrar, the student prepares a properly formatted copy of the document for deposit in the CIM Library. The completed document approval form will be bound with the document. Upon receipt of the final library copy to the Registrar's Office, the CIM Registrar enters a grade of pass into the student's record. In support of the student's work, the CIM Library arranges and pays for the binding of this archival copy of the document. Documents must be brought to the Library in a protective box, folder, or expandable file folder, complete and ready to bind.
- The completed library copy of the document should be delivered to the Library Director OR dropped off at the front desk with a note indicating it should be given to the Library Director.

Document Format

- All documents must be formatted for 8-1/2x11 inch pages.
- A standard serif 12-point font, such as Times New Roman, should be used.
- The margins on the left side of all pages must be at least 1-1/2 inches. Top, bottom, and right-hand margins must be at least 1-1/4 inches.
- Body text must be double-spaced, with paragraphs indented 1/2 inch. Illustrations should be labeled according to the style manual used.
- Footnotes must be single-spaced and appear at the bottom of each page. There should be a double space between each two footnotes. They should be separated from the body text by a single rule line extending one-half the width of the page.
- The title page of the document should follow the format of the example below and should not be numbered, although it is considered page i, (lower-case Roman). The body of the document begins with page 1, in Arabic numerals. Page numbers should be centered at the bottom of each page.
- Documents must contain a properly formatted Table of Contents, which begins on page ii.
- Appendices should be clearly identified and separated from the body text by a single page labeled Appendices.
- Regular printer paper may be used, but a slightly heavier paper (24 lbs - NOT card stock!) is nicer and more durable, though not at all required. Do NOT use card stock.
- The completed library copy of the document should be delivered to the Library Director OR dropped off at the front desk with a note indicating it should be given to the Library Director.

Bound Personal Copy

If a student would like to have their own bound personal copy, they may plan directly with CIM's bindery vendor: www.thesisondemand.com. The vendor provides a handy cost calculator and cost is usually around $30-$50.

Ensemble Performance Requirements

Full-time DMA students are expected to participate in all CIM ensembles and collaborative opportunities as assigned and/or as appropriate to their major applied area. These include the CIM orchestral and chamber music programs, other CIM ensembles including the New Music Ensemble, collaborative piano classes, conducting classes, and opera studies. Part-time DMA students, while not required to participate, are encouraged to do so.

Composition majors are strongly encouraged but not required to participate in ensembles as appropriate to their instrument and level of expertise. Composers with prior experience who have served in conducting roles for various ensembles, may choose to further their conducting studies.

All DMA performance majors must earn a minimum of four (4) elective ensemble credits during their programs. Guidelines for completion of these ensemble credits are:

- **Orchestra:** DMA students whose major applied area is an orchestral instrument must earn a minimum of two (2) credit hours in MUEN 481: CIM Symphony Orchestra during their program.
- **String and Piano Chamber Music:** DMA students whose major applied area is a string instrument or piano must earn a minimum of two credits (of the required four elective ensemble credits) of MUEN 458, Chamber Music, during their program.
- **New Music Ensemble:** When appropriate, students in the DMA composition program are encouraged to enroll for two semesters during the course of their program in MUEN 457, New Music Ensemble (1 credit), for two of the minimum required four elective ensemble credits.
- **Collaborative Piano:** DMA students whose major applied area is Collaborative Piano are required to enroll in MUGN 461, Collaborative Piano Class for one (1) credit for two semesters, plus two (2) credits of secondary keyboard studies each semester of full-time study.
- **Voice:** DMA students whose major applied area is voice must earn a minimum of two (2) credit hours in MUEN 430: Opera Production during their program. When the student's main emphasis falls outside of the operatic sphere, the Dean of the Institute, in consultation with the Director of CIM Opera and Voice Ensembles, may excuse the student from participation in the opera program. Such a release is at CIM's discretion.
- **Repertoire Classes:** DMA instrumental majors are encouraged to enroll in MURP Repertoire Class for one (1) credit during their program.
- **Electronic Sound Production:** If not taken in a prior program, DMA composition majors are required to take MUCP 420 and MUCP 421, Electronic Music Production I & II, for two (2) credits each. These credits count towards the 24 academic credit distribution.
- **Secondary Performance Studies:** DMA composition majors whose primary instrument is piano must successfully complete MUSP 504 by the end of their second year of full-time study. (As this is a curricular requirement, there is no additional fee involved.) Failure to successfully complete MUSP 504 by the end of the second-year results in loss of Full Academic Standing.
- **Other Instrumental Studies:** Elective secondary instrumental study is available to DMA performance majors for an additional fee. Given the time commitment needed to complete a DMA program, the student should weigh carefully the advisability of pursuing instrumental study outside of the primary area. DMA Collaborative Piano majors take secondary keyboard during each semester of full-time study. Composition majors whose primary instrument is not piano are encouraged to continue secondary study on that instrument for the duration of their full-time study; no additional fee is charged.

Student and Program Assessment

Monitoring Student Progress

The DMA program at CIM employs continuous student assessment to enhance the educational experience and to ensure ongoing improvement of the program. The DMA Coordinator is responsible for assessment of the DMA program and, through consultation with the major applied area teacher, CIM theory faculty, CWRU music history faculty, and the DMA Committee, maintains ongoing oversight of each student's progress. Areas of concern are brought to the student's attention in a timely fashion so that additional attention may be given.

Program Effectiveness

DMA students are encouraged to develop leadership qualities and work with senior faculty and administration in the total quality improvement of their own program. The DMA Coordinator meets regularly with the DMA students, both to offer feedback to students as a group, and to garner suggestions for change. Student participation in the quality management of CIM's DMA program is valued highly.

Recitals

DMA recitals play a substantial role in assessing student learning. The highest performance standards are expected of performance majors, along with clear evidence that mature and informed stylistic and aesthetic considerations are brought to bear upon

recital programs. Performance majors are expected to demonstrate unequivocal musical growth from recital to recital.

Each DMA recital is evaluated by the major applied area teacher and the applied area department head. Other graduate faculty, both from CIM and CWRU, may participate as evaluators. Examining committee evaluation forms are collated by the Registrar. If the recital is passed unanimously, a grade of P (Pass) is entered in the student's record. A vital component of the assessment process includes comments offered by the examining committee. They are passed to the major applied area teacher to consider, synthesize, and pass along in synopsis form to the student.

DMA students:

- Perform three (3) recitals; and
- Prepare either a lecture-recital or a research document. A lecture-recital can be given before or after the last recital.

Document and Lecture-recital

The DMA document contributes to several individual and program assessment goals:

- The research expected for recital preparation at the doctoral level is given a consistent platform on which to be conducted.
- The formal and stylistic aspects of current repertoire are examined acutely;
- Problems of analysis and historical context are dealt with at a high level.
- Matters of professional scholarly presentation, including document format and content, appropriate source citation, and bibliographic representation, are emphasized.
- A scholarly and distinctive writing style is fostered.

Although final approval of the document is chiefly within the purview of the document advisor, comments from the major applied area teacher contribute to ensuring that the document is of a quality consistent with the standards of the degree. Furthermore, the comments provide the student with a broad critical evaluation from different musical and scholarly perspectives.

The Lecture-recital has a shorter written component but still includes scholarly research. In addition, students demonstrate their ability to effectively communicate their information combined with musical illustration.

Students should not register for their documents/ lecture-recitals until they are going to write them. However, if they go to part time status after completing their course work, *they must pay the part-time credit hour fee, which will be more expensive.*

When students do register, they must meet with their advisors and discuss how they will proceed. They must then produce work during both semesters in which they are receiving hours of credit.

DMA Composition students present a one-hour chamber recital, then a subsequent composer seminar in place of a lecture recital. The composer seminar is done after the composer has recordings from the chamber recital.

Final Composition Thesis (MUCP 752)

The symphonic composition required of DMA composition majors is a substantial assessment component. While the actual performance is not subject to evaluative scrutiny, the composition of the work, the preparation of a professional-quality score utilizing computer technology, and the generation of a complete set of professional-quality parts, *are* evaluated. The successful completion of the composition presumes a close and effective working relationship between the student and the major composition teacher. Once the teacher has approved the draft version of the thesis, the student prepares the performance score, utilizing music-notation technology. The final score and parts are submitted to the major teacher and the DMA Coordinator before a final grade is assigned by the major teacher. A deposit copy of the score must be given to the CIM Library. The Library has the score professionally bound; students should consult with library staff for precise specifications.

The DMA Committee

The DMA Committee at The Cleveland Institute of Music functions in several key roles within the program. It is a monitoring group assessing the progress

of each student in the program and serves as an advisory group to the DMA Coordinator. Composed of graduate faculty from both CIM and CWRU—four applied, one music theory, and two musicology—plus CIM's Registrar and the DMA Coordinator, the DMA Committee has several responsibilities:

- Reviewing each student's progress through his or her first and probationary year
- Making recommendations for elevation to, or withholding of, full academic standing
- Serving as a judicial body to address petitions and appeals from students enrolled in the program
- Making recommendations to the Dean for change based upon assessment data.

Final Assessment

Written Qualifying Examinations

Once a DMA student has full academic standing, s/he is expected to complete Qualifying Examinations in

both music theory and music history and literature. These examinations typically are taken once all or most of the program's minimum 24 academic credits are completed. The two written sections of the Qualifying Examinations are administered on successive days. Each part (music history, music theory) of each student's exam is evaluated by two faculty members from the appropriate department.

Students are notified of the results in a timely fashion once all results have been assessed, and in no case longer than three weeks from the date of the written examination. If the written examinations are judged to be suitably strong, a student has a single oral examination in both theory and history. If any answers on either written exam are considered insufficient to progress to the oral exam, the student must rewrite before an oral exam is scheduled. Rewriting occurs during the following semester. Both readers of the theory exam and the history exam sit on the oral exam panel.

The student is permitted a maximum of two opportunities to pass the Qualifying Examinations. If the student fails in the first attempt—either written or oral—a second examination must be scheduled the following semester or year. The student must pass both the written Qualifying Examinations (MUHI 798) and MUTH 798) and Oral Qualifying Examinations (MUHI 799 and MUTH 799).

Timing of the qualifying exams

After most or all the coursework has been completed and before the lecture-recital is begun. The recommended time for qualifying exams is the fourth or fifth semester of study, depending on coursework. It is in students' best interests to take the exams earlier rather than later, so they do not risk needing to retake the exams when they planned to graduate. Students should NOT wait until the final semester!

Qualifying Examination in Music Theory (MUTH 798)

This five-hour exam contains three parts: (1) Extended essay on a single composition; (2) Terminology; (3) Short essays on brief score excerpts. The exam will contain both tonal and post-tonal repertoire. Responses will be assessed according to analytical accuracy and depth and the quality of the prose. There is a one-hour break for lunch.

20th-century analysis is included in the theory exam. If the DMA-level course 20th-century analysis is not offered when a student needs to take this course, it may be possible for a student to take a 20th-century MM course in its place. The course must address the central issues of the DMA theory exam, and the music theory department must approve any substitutions.

Qualifying Examination in Music History and Literature (MUHI 798)

This three-hour written examination involves three sections based on chronological periods:

- 1600–1800
- 1800–1900
- 1900–present

For each period, the student will develop a topic that falls into one the following categories, with each category used only once:

- A composer
- A genre
- A particular work

Students will submit their topics to the musicologists on the DMA Committee by the end of the 2nd week of the semester before the exam semester. After approval of the topics, they will develop and submit bibliographies for each topic by the end of the 7th week of the previous semester. The written and oral exams will focus on the designated topics though may also ask students to address broader cultural and stylistic contexts.

If any questions on either written exam are considered insufficient to progress to the oral exam, the student must satisfactorily rewrite on those topics before an oral exam is scheduled. Rewriting is done the following semester.

Follow-up Oral Examination (MUHI 799/MUTH 799)

Following the written examinations, the student is required to engage in a two-hour oral examination comprising both theory and history. The oral exam is scheduled only if the student's written exams have been judged to be suitably strong and requires the student to clarify and expand upon responses provided in the written exam and to explore additional ideas more generally.

The student's two theory exam readers will ask for clarification, expansion or possibly revision of the student's written theory exam during the first hour of the oral exam. The student is permitted to have a copy of their exam and their own written notes while discussing the exam.

The student's two history exam readers will ask for clarification, expansion, or possibly revision of the student's written history exam during the second hour of the oral exam. Again, the student is permitted to have a copy of their exam and their own written notes.

The examiners may also ask questions that are related to, but not specifically about, the exam questions.

At the conclusion of the oral exam, the student will be asked to leave while the four examiners discuss the oral exam. The student will be notified in person immediately after the conclusion of the examiners' discussion and will be informed of their decision.

If a student does not pass either or both written exams or the oral exam they will have a second opportunity to take the exams the following semester. This second attempt will have different questions. If the history exam must be retaken, there will be new questions and a new bibliography will be required. The student must pass the exams on the second attempt.

Study Abroad

CIM has exchange agreements with the following institutions abroad:

- Le Conservatoire de Paris - Paris, France
- Royal Conservatoire of Scotland - Glasgow, Scotland
- The Royal Danish Academy of Music - Copenhagen, Denmark
- Sibelius Academy - Helsinki, Finland
- University of Music and Performing Arts - Vienna, Austria

These programs are highly selective and can accommodate only a few students each year. Applicants are subject to faculty and Dean approval as well as the approval of the host institution. The exchanges usually take place in an undergraduate student's third year and last for one semester. All exchanges are expected to be reciprocal, ideally with CIM and the overseas institution exchanging students within the same major (e.g., flute for flute, cello for cello, etc.).

Candidates must be in good academic standing and may need to meet language requirements in order to be considered for certain institutions. Students who undertake this program may have to delay their graduation date if they are unable to complete CIM requirements on time. The CIM Registrar will advise on the transferability of overseas credits as well as the possibility of graduation delay. All participating students continue to pay tuition to their home institutions and receive tuition waivers at the exchange institution.

Please see the Associate Dean of Academic Partnerships for more information about the possibility of participating in an exchange to study abroad.

Academic Policies

General Academic Policies

Statutes of Limitation

The statutes of limitation for the various programs offered by CIM are as follows:

- Undergraduate programs: 12 consecutive regular semesters
- Master of Music: 6 consecutive regular semesters
- Graduate Diploma: 6 consecutive regular semesters
- Artist Diploma: 6 consecutive regular semesters
- Doctor of Musical Arts: 12 consecutive regular semesters, **at quality levels not warranting academic probation.**

Continuous enrollment is mandatory, unless an official Leave of Absence has been granted.

Attendance

Students are expected to attend all class sessions beginning with and including the first class session. Students must have begun attendance, with documentation, in their classes in order to meet the eligibility requirements for financial-aid disbursement. As it is CIM policy for all students to be present and in attendance no later than the end of the first week of classes, this is how CIM will review and document this regulation. In very limited cases, exceptions to allow a late arrival may be made, only with specific advance notice and prior approval by the Registrar. For more specific details about the attendance policy as it relates to financial-aid disbursement and eligibility, please refer to the Financial Aid Student Attendance Policy at https://www.cim.edu/file/attendance-policy

The CIM environment provides learning opportunities that may from time to time conflict with regularly scheduled classes. Students have the responsibility of managing their own time so that maximum educational benefit can be derived from such events without unduly impacting curricular studies. The student is required to be familiar with the attendance policies of each class and department and to make arrangements with professors should an absence for musical reasons be anticipated.

In the unusual circumstance that a student must miss an ensemble rehearsal or performance, all necessary arrangements for a substitute must be made by the student with the approval of the Ensembles Coordinator and with adequate preparation time for the substitute.

Students who wish to undertake non-CIM performance engagements must in all cases obtain prior approval from the instructor when they conflict with attendance. An instructor is not obligated to grant an excused absence.

Grading System

CIM uses the following grading system:

Grade	Explanation	Quality Points
A+/A	Excellent	4.00
A-	Excellent	3.67
B+	Good	3.33
B	Good	3.00
B-	Good	2.67
C+	Fair	2.33
C	Fair	2.00
C-	Fair	1.67
D+	Poor	1.33
D	Poor	1.00
D-	Poor	.67
F	Failing	0.00
NP	Failing grade for deficiency course. Does not affect the GPA.	0.00
P	Passing (pass/fail)	0.00
R	Undergraduate course that extends for more than one semester	0.00
PC	Pass with concern (jury/recital only)	0.00
W	Withdrew	N/A
I	Incomplete	N/A
S	Satisfactory: acceptable DMA document work. May require continued enrollment.	N/A
U	Unsatisfactory: unacceptable DMA document work.	N/A
AD	Satisfactory audit	N/A
NG	Unsatisfactory audit	N/A

Academic averages are computed by dividing quality points earned by the number of credit hours attempted, excluding transfer credits and any courses with grades of P, PC, R, or S.

The grade of I ("incomplete") is given at the discretion of the instructor, provided:

- There are extenuating circumstances, explained to the instructor before the assignment of the grade, that justify an extension of time beyond the requirements established for other students in the class, and the student is doing acceptable work at the time of the request.
- There is only a small segment of the course to be completed, such as a term paper, for which the extenuating circumstances justify an exception. An incomplete grade may not be given if a student is absent from a final examination, unless the Dean's Office has authorized the absence. Unauthorized absence from a final examination may result in a grade of F.
- That the student completes all work, in which case the I is changed to a letter grade. All work for the incomplete must be made up and the grade change recorded in the Registrar's Office. In certain cases, such as students on academic probation or graduating students, the Registrar may prescribe an earlier date for completion of courses with I grades. Failure to meet these deadlines results in a permanent grade of F. See CIM's Academic Calendar for dates to resolve incomplete grades.

University incomplete regulations apply for CWRU courses.

The grade of W ("withdrawal") is given to students withdrawing from courses after the drop/add period and by the end of the tenth week. Students withdrawing from courses later than the eleventh week normally receive a grade of F. In unusual circumstances, the Dean's Office may permit a student to withdraw from a course after the deadline and receive a W. Withdrawal from a course is possible only with the signature of the course instructor. Failing to attend class or merely giving notice to the instructor does not constitute formal withdrawal and results in the grade of F.

Courses for which failing grades are given remain on the student's record even though such courses may be repeated with passing grades.

The pass/fail option is available under the following conditions:

- Undergraduates in good standing may elect to take one course each semester on a pass/fail basis. Credit is earned only when such a course is passed.
- The pass/fail option is available to undergraduate students only in the areas of general education and any course taken beyond the requirements of the degree program.
- Students must declare intent to elect the pass/fail option by the end of the tenth week. The appropriate forms are available in the Academic Affairs page in Studio.
- Under this option, any passing grade earned from A+ to D- appears on the student's record as P ("pass"). Courses passed in this manner may apply toward fulfillment of degree requirements but are not a part of grade-point calculation. A failing grade appears as such and counts as a part of the grade-point average.
- Graduate students may elect the pass/fail option only in those courses that are in excess of the degree requirements.

Credit Hour Assessment

At CIM, one credit hour normally equates to fifty minutes of instruction time; accordingly, a two-credit course normally involves one-hundred minutes of instruction and a three-credit course normally involves 150 minutes of instruction. It is generally expected that a work load outside of class would involve approximately 2–3 hours of study per credit hour for each week of the semester; the semesters at CIM last for fifteen weeks of instruction in addition to exam and performance jury periods.

There are variances in this general principle based on certain emphases within programs. Some examples of these variances include, but are not limited to:

- In the undergraduate degree program (BM), primary lessons carry three credits each semester for the first two years; in the junior and senior years, primary lessons carry four credits each semester. The junior and senior recital requirement carries with it the expectation of a higher level of work on the part of the student outside of the teaching portion of the class in the form of recitals and juries. In the performance diploma programs (Artist Certificate, Graduate Diploma, and Artist Diploma), primary lessons carry six credits based on the expectation that not only is the performance at a significantly higher level, but the work outside of the teaching time should be grater given the higher-level performance requirements for these programs.
- An independent study may be assigned a credit load of one or two credits based on the nature of the independent study proposal. The assignment of credit for an independent study is made by the Associate Dean for Academic Programs and Partnerships in consultation with the Registrar and the faculty member overseeing the proposal.
- In the eurhythmics sequence, the first two semesters of study meet twice a week for two fifty-minute sessions for one credit; subsequent to the first year of study, courses meet once a week for one fifty-minute session for one credit.
- In the undergraduate music-theory sequence the first four semesters of coursework carry four credits per semester, meeting five times per week for fifty minutes, equating to 62.5 minutes of instruction per credit hour; after the fourth semester, class credit is three credits, meeting three times a week for fifty minutes, equating to fifty minutes of instruction per credit hour.

Credit hour calculation is found online at https://cim.edu/conservatory/credit_calculation.php.

CIM's metrics for measuring Satisfactory Academic Progress (SAP), which includes calculations of minimum credits earned and minimum academic benchmarks to be attained, are found in the SAP policy located at https://www.cim.edu/fil/satisfactory-academic-progress.

Credit Hour Procedures

Curricular requirements are housed in the Registrar's Office. Changes in any curricular requirements to degree or diploma programs are first submitted to the Curriculum Committee. The Curriculum Committee will vet and approve all changes. The Curriculum Committee will examine the merits of new course proposals and approve all credit-hour assignments prior to sending to Faculty Senate for final approval.

Transfer of Credit

At the time of admission to CIM and upon presentation of an official transcript from each institution previously attended, credit will be awarded for courses equivalent or comparable to those offered by the college and completed with a grade of C or better. Any such courses taken prior to the student's graduation from high school must be listed in the college's catalog among courses offered for degree credit to the college's undergraduates, taken in the company of matriculated college students, and organized and taught by college faculty. In addition, to be considered for transfer credit, such courses must not have been used to fulfill high school graduation requirements. The awarding of transfer credit is determined by the Registrar in consultation with the appropriate department.

Transfer applicants and current CIM students may have earned credits from other accredited institutions transferred to CIM. Such transfer credits are applicable toward fulfillment of CIM program requirements under the following conditions:

- The student must request that an official transcript of transfer work be forwarded to the CIM Registrar.
- Credits are transferable only if the course grade is a C or higher. Therefore, courses completed on a pass/fail basis do not transfer unless the school where such courses were taken has a published policy stipulating that pass is equivalent to at least a grade of C.
- In placing approved transfer courses on the CIM permanent record, only credit appears. Grades in transfer courses do not appear and do not affect the CIM grade-point average.
- Transfer credit earned in music theory, music history/literature, and performance courses is subject to CIM faculty evaluation as a prerequisite for transfer. CIM equivalency examinations may be required to determine transferability of credits in these areas. Advanced standing credit in core music subjects is awarded by placement examination. The number of credits awarded is

determined by the demonstrated skill level of the incoming student, not by the number of previously earned credits at another institution.
- Transfer credits for additional nonelective course work are based upon evaluation of a student's transcript and required CIM equivalency examinations, which must be completed during the first semester of study at CIM.
- Course work intended to fulfill CWRU major or minor program requirements is transferable only with the approval of the appropriate CWRU department. Such approval must be sought additionally before undertaking study at another institution.
- Credits earned at schools operating on a quarter system are reduced by one third when converted to CIM's semester-credit equivalency.
- Graduate students are limited to a maximum of six transfer credits. Though undergraduate transfer applicants have no such credit limitation, all transfer students, except DMA applicants, are subject to a minimum two-year, full-time residency requirement.
- Current CIM students must obtain prior approval from the CIM Registrar for transfer course work and receive a letter of approval for transient study, which is required by the host institution.

Final determination of transfer status cannot be made until final transcripts from all previously attended schools have been received, all appropriate admission testing has been completed, and all necessary examinations for nonelective course work have been evaluated. Each transfer student meets with the CIM Registrar to confirm final status. All transferred credits are applicable toward fulfillment of CIM diploma or degree requirements.

Recital and Lesson Requirement

Students are required to be enrolled in lessons in their major area, according to the requirements of their degree or diploma program. If a student successfully petitions to extend their program of study beyond the normal time for completion, the student must be enrolled in lessons unless the degree or diploma recital requirement has been successfully completed prior to the end of the drop/add period.

Code of Conduct and Sanctions

Code of Conduct

The following code of conduct is intended to preserve freedom of expression and association at the CIM, while protecting the civil, personal and property rights of CIM and its constituents. Conduct which may be subject to disciplinary action includes:

- Conduct unbecoming of a CIM student
- Intentional disruption or obstruction, by interference with the freedom of movement of people or by any other means, of teaching, performance, administration or other CIM functions.
- Physical abuse of, or threat of physical abuse to, any person on CIM premises or at CIM-sponsored or supervised functions.
- Illegal possession, distribution, or use of drugs or violation of the alcohol policy.
- Refusal to comply with directions of CIM instructional and administrative staff acting in performance of their duties.
- Theft of or intentional damage to property of CIM or property of a member of CIM community or campus visitor.
- All forms of dishonesty including cheating, plagiarism, knowingly furnishing false information to CIM, forgery, alteration or misuse of CIM documents, records or instruments of identification.
- Action constituting violation of law.
- Unauthorized and improper use of computers, network facilities, information services and resources.

All students must maintain a professional attitude toward their CIM performance and classroom commitments. Regular, punctual attendance and preparation for rehearsals and classes are crucial to the attainment of professional artistic goals. CIM activities take precedence over all non-CIM activities, rehearsals and performances. Interference with attendance at CIM functions by such outside events is cause for disciplinary action.

Occasions may arise when an individual student or student ensemble is called upon to perform at special CIM community, cultural or fundraising events. Such performance venues engender opportunities that are wholly consistent with the mission of the Institute. Invitation to participate in such an event is considered an honor and such services are provided without payment.

Disciplinary Sanctions

Students in violation of the CIM Code of Conduct or attendance policies may be sanctioned at any time by the Office of the Student Affairs. See policies and sanctions in the CIM Student Handbook.

Academic Grievance Process

A student wishing to register a complaint about course instruction or evaluation should first discuss the matter with the course instructor. If the matter is not resolved, the student may address the complaint to the Office of Academic Affairs for deliberation.

Non-Academic Grievance Process

A student wishing to register a complaint about a non-academic matter prepares a written statement including a) the nature of the problem(s), (b) the name of the individual(s) involved, and c) the result of any previous effort made to resolve the matter informally. The written statement is sent to the Assistant Vice President of Student Affairs for review. The Assistant Vice President may request a written statement from all individuals involved in the matter and, if appropriate, convene a meeting of the Student Affairs Tribunal, Executive Staff, or other administrative or faculty body as appropriate. The student initiating the procedure is notified by the Assistant Vice President about the issue's resolution.

Students may seek guidance from appropriate administrative officers or faculty on how to resolve minor issues that may arise, but are not grievances.

After exhausting the grievance/complaint process above, current, former and prospective students may initiate a complaint with the Ohio Department of Higher Education on their website or by calling 614-728-3093.

Academic Standing and Academic Progress

Overview

Students must maintain good academic standing make Satisfactory Academic Progress (SAP) toward completion of their programs of study. Study is available only on a full-time basis and students must maintain full-time status by continuously carrying a minimum of twelve or nine credits per semester (for undergraduate and graduate students, respectively). In unusual circumstances part-time enrollment may be permissible, but only in the final semester of degree study if residency requirements have been fulfilled. Scholarship funds are available only for full-time students.

There is formal monitoring of academic standing and satisfactory progress at fixed intervals: at mid-semester, at the close of each semester, and at the end of each student's academic year (a two-semester cycle). Mid-semester Unsatisfactory Progress Reports, issued by the Registrar upon the advice of the faculty at the mid-point of each term, serve to officially alert students to unsatisfactory or failing status. The intent of the mid-semester report is to provide an early warning that allows time for the student to take appropriate corrective action. At the close of each semester, the student's cumulative grade-point average (GPA) is reviewed. The following minimum standards guide GPA qualitative assessment and are necessary for the maintenance of good academic standing:

- Undergraduate students must achieve and maintain a minimum cumulative academic GPA of 2.00 out of a possible 4.00. Academic GPA is calculated from all non-applied course work (i.e., courses without the MUAP, MUEN or MURP prefix). Achievement of a 2.00 minimum cumulative GPA (including applied courses) is prerequisite for conferral of an undergraduate degree or diploma.
- Graduate students must achieve and maintain a minimum cumulative GPA of 2.75. Achievement of a 2.75 minimum cumulative GPA is prerequisite for conferral of a graduate degree or diploma.
- DMA students must achieve and maintain a minimum cumulative GPA of 3.00 and maintain a minimum 3.00 GPA in the principal area of study, defined as the CIM major subject, for each semester of study. At the close of each DMA student's school year (a two-semester cycle), a determination is made by the Dean of the Institute as to the student's satisfactory progress towards the degree. Achievement of a 3.00 minimum cumulative GPA is prerequisite for conferral of the degree.
- A student who fails any course is given one additional opportunity to pass that course. If the course is not passed on the second attempt, that student is placed on Academic Probation.
    - A student who fails MUTH 101i (Music Theory I Intensive) is placed on Academic Probation.
    - A student who fails MUTH 400 A/B is placed on Academic Warning.
    - If a student is unable to pass either of the above courses on the second attempt, a program change is required.

A student's academic progress toward completion of a program of study is monitored continuously. To maintain satisfactory academic progress, undergraduates must earn the necessary minimum number of credits and appropriate advancement in all required areas. The following guidelines for advancement in undergraduate class standing assume maintenance of full-time status each semester.

- **Second-year Standing:** Twenty-four credits earned, placement at the sophomore level in the principal area of study, completion with passing grades of two semesters of music theory, and satisfactory completion of two semesters of applied lessons.
- **Third-year Standing**: Forty-eight credits earned, placement at the junior level in the principal area of study, and satisfactory completion of four semesters of applied lessons.
- **Fourth-year Standing**: Seventy-two credits earned, placement at the senior level in the principal area of study, successful completion of

both MUTH 202 and either MUTH 312 or MUTH 320, and satisfactory completion of six semesters of applied lessons.

Full-time course loads for individual students in excess of eighteen semester hours are subject to surcharge.

In determining credits earned, only completed credits are applicable; those associated with incomplete, withdrawal, audit, or unsatisfactory/failing grades are not considered for purposes of class standing.

Lack of satisfactory progress can result from failure to complete in a timely fashion the recommended sequence of curricular requirements as outlined in the catalog. Since the distribution of curricular requirements is flexible to some degree, at the end of each semester the Office of Financial Aid provides notice of failure to make Satisfactory Academic Progress, based upon a review of student records. The student's advisor also monitors curricular progress. It is the student's responsibility to meet with the advisor and discuss current standing during each of the pre-scheduling periods that occur while the student is enrolled.

Maintenance of appropriate artistic levels in the major field constitutes the final criterion by which satisfactory progress is measured (see Artistic Probation and Separation). Artistic progress is monitored by the major instructor in weekly lessons and by departmental committees during performance juries at the end of the first, second, and third years of undergraduate study.

Advanced Standing

Advanced Standing Credit by Examination is awarded upon successful completion of an appropriate CIM/CWRU examination. Students may petition for consideration of such credit through appropriate departmental or divisional channels.

Artistic Probation and Separation

A student is placed on Artistic Probation upon receipt of a grade lower than B- in the major subject. The student's transcript will reflect the probationary status.

A student placed on Artistic Probation has one regular semester in which to restore the minimum standards for maintenance of good standing and satisfactory progress. Students placed on Artistic Probation who fail to regain good artistic standing are separated from CIM and transcripts of such students then reflect separation. A separated student may reapply for admission one year after the date of separation.

A student may be separated without a period of probation if, in the opinion of the major instructor, the department head, the division chair, and the Dean, the student's progress has not been sufficient to warrant retention in the program.

CIM considers it part of its educational function to provide career guidance to those who may discover, after a sufficient period of study and evaluation, that they have limited potential for success in their desired fields. To this end, at the undergraduate level, the sophomore jury examination in the principal area of study serves as a determination point. At that time the appropriate faculty examination committee evaluates the student's potential for career success (in keeping with the objectives of CIM and its various departments) and makes a recommendation regarding advancement to the junior and senior levels. If the faculty feels the student would benefit by discontinuing study in the CIM program, then that student, at any level, would be counseled accordingly. A recommendation subsequently would be forwarded to the Dean of the Institute for official transmittal to the student.

Academic Probation and Separation

The Dean has the authority to place on probation, or to remove from probation, at any time, a student whose academic standing and progress so warrants. Students are placed on Academic Probation when they are unable to maintain good standing and satisfactory progress in the academic aspects of their programs of study. Such students receive written notice from the Dean before the beginning of the following school session and transcripts then reflect probationary status. A student placed on Academic Probation has one semester in which to restore the minimum standards for maintenance of good standing and satisfactory progress.

Students placed on Academic Probation who fail to regain good academic standing and satisfactory academic progress have one final semester in which to restore the minimum standards. Such students receive written notice from the Dean before the beginning of the following school session.

Students who have not achieved good academic standing after the second semester of Academic Probation are separated from CIM. Such students receive written notice from the Dean before the beginning of the following school session and transcripts then reflect separation. A separated student may reapply for admission one year after the date of separation.

A student may be separated without a period of probation for the following reasons:

- A full-time student's academic GPA for the semester is less than 1.00.

- A full-time undergraduate student has earned a total of fewer than eighteen credits in the two consecutive semesters that constitute that student's academic year.
- A full-time graduate student (including DMA) has earned a total of fewer than fifteen credits in the two consecutive semesters that constitute that student's academic year.

Academic Honesty and Integrity

The Cleveland Institute of Music is committed to:

- **The Pursuit of Excellence and Professionalism**: We foster an environment where students, faculty, and staff are encouraged to achieve their highest potential through dedication, discipline, and skillful artistry.
- **Musical and Academic Integrity**: We uphold the highest standards of honesty and ethics in all academic and creative pursuits, expecting all community members to adhere to these principles.
- **Freedom of Expression**: We respect and support the right of each individual to express themselves creatively, fostering an environment that celebrates diverse perspectives and artistic exploration.
- **The Pursuit of Truth in Teaching and Learning**: We believe in the transformative power of knowledge and the responsibility to seek truth in all educational endeavors.

In support of these commitments, we strive to create and maintain a safe, inclusive, and nurturing environment for all members of our community. We affirm that academic honesty and integrity form the foundation of the education we offer. Each member of the CIM community plays a vital role in upholding these values, contributing to a legacy of integrity, respect, and artistic excellence.

CIM's community is built on and committed to this principle of truth in teaching and learning—something that is essential for the integrity of our entire educational process. As members of this learning community, students and faculty have a responsibility to uphold this principle, by respecting the integrity of another's work, by taking responsibility for their own work, and by acknowledging the importance of the ideas and opinions of others. CIM's community has a shared responsibility in upholding standards of academic integrity.

For students, the importance of academic integrity begins during the admissions process, when applicants verify that all materials submitted for admission consideration are valid, accurate, and a true representation of the individual's work and abilities. Admission to CIM is based, in part, on the integrity of these materials presented, and may subsequently be revoked if found not to be true.

The importance of academic integrity is reinforced during new student orientation, and faculty may include additional course specific guidelines regarding integrity in classes. Students enrolled at CIM are expected to complete their academic and practical work at CIM and in all work through the Joint Program at CWRU with the highest degree of academic integrity. Any work submitted by a student must represent his or her own efforts. All forms of academic dishonesty including cheating, plagiarism, misrepresentation, and obstruction are violations of academic integrity standards. Any student suspected of an act of academic dishonesty is subject to disciplinary action. Students enrolled in courses at CWRU are also bound by the Academic Integrity Policy of CWRU. Any alleged violation of university policy will be acted upon accordingly, with findings shared with and disciplinary action taken by CIM.

Faculty members have specific responsibility to address suspected or reported violations and should seek counsel from the Associate Dean for Academic Operations and Student Success about the basis for suspicion and an appropriate course of action. If the demonstrated infraction is a first offense, the Associate Dean and faculty member may agree to have the faculty member address the issue directly with the student, with an appropriate recommendation for action, or to defer such decision until the student meets with the Associate Dean. Students suspected of academic integrity issues may also seek counsel from the Dean of the Institute or from another academic advocate not directly involved with the alleged violation.

While CIM hopes that such issues may themselves become learning opportunities, CIM reserves the right to impose sanctions, if appropriate, should issues of academic integrity be demonstrated. Sanctions may include, but are not limited to the following:

- Letter of documentation for the student file
- Formal warning
- Reduced or failing grade for the assignment in question
- Reduced or failing grade for the course in question
- Reduction or loss of CIM's institutional merit-based aid
- Restrictions on leadership activities or opportunities
- Academic probation
- Suspension
- Separation from the Institute.

In the case of a second offense, or at any time at the request of the student, the Associate Dean will have the

case heard by an Academic Integrity Review board. This group will be comprised of faculty representatives from the student's applied division and the Core Curriculum division, as well as a student representative from the Student Government Association. The determination of the Academic Integrity Review board can be appealed by the student to the Dean of the Institute, whose decision is final. A serious infraction or a second offense typically results in separation, and the transcript then reflects such separation, with all penalties detailed in the CIM Catalog.

Students may consult with their individual faculty for advice and guidance on this issue as it pertains to a particular class, so that instructors can explain their particular expectations for ethical academic conduct. In support of an understanding of plagiarism, CIM has a reference section concerning this issue at https://libguides.cim.edu/plagiarism

Academic Accommodations

Students are never obligated to self-disclose issues which may impact their studies to Disability Resources, other staff members or faculty. However, students who require accommodations to course expectations, testing, or require auxiliary aids and/ or services, must self-disclose and document their issues with the office of Disability Resources in the Office of Student Affairs at CIM. An appointment can be made with the Assistant Vice President of Student Affairs.

In order to proceed with a determination of eligibility for services and the provision of applicable and reasonable accommodations, students must disclose their disability. Newly admitted students are also encouraged to disclose any accommodation needs as early as possible in order to ensure that resources are in place as early in the student's tenure at CIM as possible.

While students can disclose a disability and request an accommodation at any time during their enrollment, students a re encouraged to disclose the need for accommodation(s) as soon as possible.Time for documentation review and arrangement of accommodation(s) may take up to four weeks (perhaps longer for CWRU course accommodation) and accommodations may not be granted retroactively for work already completed.

Temporary Disabilities

CIM is not obligated to provide accommodations for students with temporary disabilities, but attempts to do so when feasible. As a courtesy, CIM attempts to provide services to students who experience acute illness or injury that will allow them to continue to access the physical campus as well as the academic curriculum. For instance, if a student breaks the wrist of his/her dominant hand, CIM may be able to provide a scribe for a test, or make arrangements for notes to be taken in class for the student. However, as is the case for permanently disabled students, the student would be responsible for all out of class work product.

Documentation

In order to seek appropriate accommodations for a disability, students are required to provide written documentation of their disability. Documentation must be from a qualified professional who has knowledge of the disability and of the specific student. The professional must be trained and qualified to render a diagnosis and to recommend accommodations for that particular disability.

Complete documentation should include as much of the following as possible:

- A diagnosis of the root cause(s) of the issues facing the student and a prognosis indicating the current status of the disorder/disability as well as the expectation for the stability of the condition.
- Information should also include an explanation of the nature of the physical or mental impairment and its impact on any major life activity.
- Any psychological or physical test data relevant to the diagnosis.
- Any history and/or recommendations for accommodations should be part of the documentation.

Students are responsible for obtaining and providing CIM with the documentation from a qualified professional. In addition, students may be asked to sign a release of information form, authorizing the qualified professional to disclose information to the Assistant Vice President of Student Affairs.

Determining Eligibiltiy and Accommodations

Upon receipt of the documentation, the Assistant Vice President of Student Affairs will review it to determine:

- that the source of the documentation is appropriate,
- that the documentation is complete,
- that the information in the documentation is current,
- that the student is a qualified person with a disability, and
- that the documentation supports the requested accommodations.

The Assistant Vice President of Student Affairs will ordinarily have an initial meeting with the student to obtain complete information on the disability and the requested accommodations. If the documentation is incomplete or insufficient to make a determination, the staff member will either request that the student obtain

and submit additional documentation or contact the student's health care provider for additional information. The Assistant Vice President may consult with appropriate University or health care professionals when considering eligibility and reasonable accommodations. The Assistant Vice President will then determine the student's eligibility and interact with the student as outlined in the following section to determine any necessary and reasonable accommodations.

Notification to CIM Faculty of Accommodations

Within two business days of the determination that accommodations are warranted, the Assistant Vice President will create a Notice of Accommodation for the student. Once a student is registered for accommodations at CIM, the student is to schedule a meeting with the Assistant Vice President of Student Affairs upon completion of pre-registration for all subsequent semesters. At such time the student will notify the Assistant Vice President of Student Affairs of all faculty to whom they wish the Notice of Accommodations to be sent for the subsequent term of enrollment.

Student and CIM Faculty Member Meeting

- In circumstances where the student is seeking accommodation in a currently enrolled class, the faculty member should schedule a meeting with the student within three business days of receipt of notification in order to discuss the manner in which the accommodation may best be realized and which meet the expectations set forth in the Notice of Accommodations.
- If notification is being provided to a faculty member for a course in which the student is pre-registered, and the course has yet to meet, the faculty member is expected to communicate with the student prior to the first day of classes and arrange a meeting within the first week of the new semester.
- Should the faculty member have questions as to whether their proposed method of accommodation for the student is consistent with the documentation, the faculty member may confer with the Assistant Vice President of Student Affairs.
- Accommodation must be offered for any form of graded assessment as soon as notification has been presented to the faculty member.

Please note: The faculty member is in the best position to understand the nature of the course material and the learning modes required by the student to gain functional ability with the material. The faculty member is charged with defining for the student the level of accommodation which will be considered "reasonable." [i.e. if the student is permitted flexible attendance as one form of accommodation, the faculty member is advised to clearly define the degree of flexibility of attendance which is reasonable. This is then documented in the Class Flexible Attendance Agreement signed by both student and faculty member.]

Notification to CWRU Support Services

If the student is seeking accommodation for classes at CWRU in which they are currently enrolled, or for which they are pre-registering:

- The student meets with the Assistant Vice President of Student Affairs who will send a copy of all documentation to the Office of Disability Services at CWRU.
- The student will set an appointment to meet with a professional staff member at the university's Office of Disability Services and complete all necessary processes to be registered for accommodation at CWRU. An appointment can be made by calling the office at 216.368.5230 or emailing disability@case.edu. CWRU will communicate accommodation notices to all faculty of university courses in which the student is seeking accommodation in accord with university procedures.

Other Policies

Admission Policy

Admission to the Cleveland Institute of Music is based primarily upon demonstrated ability in area of study which is determined by audition for a faculty panel.

In addition, the following are required of all undergraduate applicants before a final review:

- Official transcripts from every previously attended high school/secondary school or home school
  - *Prior to the first day of enrollment, an official High School diploma or recognized equivalent (GED or Home School Transcript) must be on file with the CIM Registrar*
  - *Transcripts must be received directly from the issuing institution via postal or electronic service. Transcripts received from any other source will be considered unofficial.*
    - If concerns arise regarding the validity or content of a high school or college transcript, including but not limited to the graduation or conferral date, the CIM Registrar will reach out to that school's Registrar directly for verification or clarification that all program and/or degree requirements have been completed by the applicant.

Until CIM's Registrar is assured the document provided to CIM is legitimate and fulfills our Admission requirements, the applicant will not proceed to full matriculation status which is required prior enrolling at CIM. If the program requirements have been met but the conferral date has not yet occurred, CIM will require written clarification from an applicable administrative official at the previous school.

- Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) for international applicants
- Two letters of recommendation, confidentially submitted, by people able to attest to musical ability
- Theory assessment exam

All graduate applicants, in addition to the audition must submit:

- Official transcripts from any current and previous college attended
  - *Prior to the first day of enrollment in a graduate program, an official completed Bachelor's Degree transcript must be on file with the CIM Registrar. An official completed Master's Degree transcript required for Doctor of Musical Arts applicants*
  - *Transcripts must be received directly from the issuing institution via postal or electronic service. Transcripts received from any other source will be considered unofficial.*
    - If concerns arise regarding the validity or content of a high school or college transcript, including but not limited to the graduation or conferral date, the CIM Registrar will reach out to that school's Registrar directly for verification or clarification that all program and/or degree requirements have been completed by the applicant. Until CIM's Registrar is assured the document provided to CIM is legitimate and fulfills our Admission requirements, the applicant will not proceed to full matriculation status which is required prior enrolling at CIM. If the program requirements have been met but the conferral date has not yet occurred, CIM will require written clarification from an applicable administrative official at the previous school.
- Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) for international applicants
- Two letters of recommendation, confidentially submitted, by people able to attest to musical ability
- Theory assessment exam for Master of Music and Doctor of Musical Arts applicants

Building Usage and Room Reservation Policy

Building Usage

Reservations

For safety and security reasons, all rooms in the main building and Hazel 1609 **MUST** be reserved in ASIMUT. Students and faculty can reserve time via ASIMUT or requested via RoomRes@cim.edu in specified locations: all basement and Hazel practice rooms; small chamber rooms; classrooms; and some studios when otherwise not in use. Please do not remove furniture, pianos, chairs, or stands from rooms, and keep these spaces clean. Trash must be disposed of properly.

Keys

Before your reservation, see the security desk to sign out the required key for your room. Keys must be returned to the security desk at the end of your reservation time, and you may not occupy a space beyond your existing reservation time. If you do not return the key that you have signed out, you may be asked to pay a fine for a replacement, and/or referred to a disciplinary committee, and/or lose their privileges to use rooms for personal use. Although basement practice rooms do not need a key to access, a reservation is still required.

Concert Hall and Large Room Reservations

Andy Junttonen and RoomRes@cim.edu manage CIM's performance spaces, Kulas Hall and Mixon Hall, as well as its large rehearsal spaces, Rooms 113 and 217. These spaces cannot be signed out via ASIMUT but can be requested and reserved for required degree recitals, recording sessions, student practice blocks (1 hour per week), rehearsals, and dress-rehearsals. Please send these requests to RoomRes@cim.edu at least 24–48 hours (about 2 days) in advance, but practice time in the halls cannot be scheduled over 7 days in advance.

Use of the performance halls is prohibited unless officially scheduled. Unauthorized use of these facilities is grounds for disciplinary action.

Taped to the inside of each room door is a set up. It is your responsibility to make sure the room is returned to its original set up. Those in violation will be referred to a disciplinary committee, and/or lose their privileges to use classrooms for personal use.

When using the Mixon, it is your responsibility to tear down anything you set up, this includes stands

(including those offstage), chairs, extra pianos. You must restack the chairs and stands backstage and not leave them in any walkways. Those in violation will be referred to a disciplinary committee, and/or lose their privileges to practice in Mixon.

Practice Facilities

Practice facilities are an essential component in the professional preparation of musicians. The following regulations apply for CIM practice facilities:

- Reservations are required for all rooms in the main building and 1609 Hazel building. Studios and other rooms on the first and second floors are available for practicing when not in use and require a key to enter. Basement practice rooms do not require a key to enter, but the North Wing practices do require a key to enter.
- Only currently registered and enrolled CIM students may use practice rooms. Junior YAP and YAP students have limited access to practice rooms as well. Eating and drinking are prohibited in these spaces. Please remove trash.
- A practice room that is vacant for more than 15 minutes must have all personal belongings removed so that others may practice.
- Instruments and belongings left unguarded cannot be considered safe.
- Practice rooms are to be occupied only by practicing students; socializing should be done away from the practice area.
- Practice room windows are not to be covered.
- Practice rooms are not available to students for unauthorized teaching of private students. Such use of facilities presents an institutional liability issue and is grounds for disciplinary action.
- Studios and other rooms on the first and second floors are available for practicing when not in use. These spaces must be reserved in ASIMUT and require a key to enter. Some teaching studios designated primarily for use by a single department are available only to students of those respective departments.
- Students using practice organs must wear organ shoes and must not touch organ pipes.
- Students may request the repair and/or tuning of pianos.

A request for piano tuning and/or maintenance can be made by emailing CIM Piano Technician Kim Spieran, kim.spieran@cim.edu

Additional Practice Spaces

The Music Settlement: Through an agreement with The Music Settlement (TMS), located at the north end of Hazel Drive, CIM students have access to additional facilities between the hours of 10am and 2pm, Monday through Friday. Access to TMS rooms requires leaving a CIM ID at the front desk. CIM underwrites the cost of these practice facilities.

1609 Hazel: Adjacent to the Lennon Building, Hazel houses several teaching studios and 15 practice rooms. Entrance is by card-access only.

CIM's main and Lennon buildings, 1609 Hazel may not be used for non-CIM activities, including religious activities. For full details, please read the room usage policy.

Concerts & Events Staff

- Cassie Goldbach, Assistant Vice President of Artistic Administration & Operations, cassandra.goldbach@cim.edu
- Drew Hosler, Concerts and Events Manager, andrew.hosler@cim.edu
- Andy Junttonen, Scheduling and Access Manager & New Music Ensemble Coordinator, andrew.junttonen@cim.edu
- Alan Bise
- Maxwell Porter
- Christopher Jordan
- Tim Bates
- Whitney Clair, Concert Programs Coordinator, whitney.clair@cim.edu

*** Office hours: Monday through Friday, 9am–5pm ***

Student Building Access and Room Reservations

This policy outlines the guidelines for student access to CIM’s main building and the reservation of practice room in both the Main Building and 1609 Hazel. The goal is to ensure safe, organized, and equitable environment for all students using the facilities.

Building Access General Hours

Students may access the Main Building during the following hours:

- Monday–Sunday: 7:00am–11:00pm
- Notifications will be sent when hours have changed or if the building is closed.

Security and ID Requirements

- All students must carry their student ID when entering the building and scan it at the security desk. Security may request to see your ID at any time.
- Students are not allowed to use another student’s ID to access the building or give access to others to enter the building that do not have an ID.

- If you forget your ID, security will allow you to sign in at the desk. However, after a second time, security will ask you to go get your ID and return.

Practice Room Reservations Eligibility for Use

All currently enrolled CIM students have access to the practice rooms in the main building and 1609 Hazel.

Reservation Procedures

- Students must reserve practices using the Asimut Reservation System. Security will not give access to a room without a reservation and may ask you to leave if your reservation time has ended or you are in a room without a reservation.
- If you reserve a studio room, you must have your ID and the key must be returned to the security desk at the end of your reservation. If you pass the key along to the faculty member or another student, it must be checked out at the desk by that individual. If the key is not checked out by the person you pass it along to, you will be held responsible for returning the key and Security will keep your ID until the key has been returned or replaced.
- Practice rooms may be reserved for three (3) hours at a time.

Room Etiquette

- Students must leave rooms clean and tidy. Any damages must be reported immediately to maintenance maintenance@cim.edu.
- Eating and drinking (except water) are prohibited in practice rooms.
- All students must behave respectfully in practices rooms and shared spaces.
- Practice spaces are for rehearsing and practicing only. Students should exit the practice space with all belongings once their practice time is finished.
- Disruptive behavior, vandalism, or misuse of facilities will result in disciplinary action. This includes room usage without reservation or permission.

Failure to comply with these policies may result in restricted access to the building or practices rooms. Repeat violations could lead to disciplinary action through the Office of Student Affairs.

Graduating Students

CIM understands that graduating students may be around the Cleveland area during the summer and may wish to have access to the facilities. Student will retain access to CIM facilities (practice rooms in Hazel and the main building) and continue to reserve space via Asimut until two weeks prior to the start of the new academic year. All badge access will be discontinued at that time.

Students who wish to use CIM facilities after that point must contact the Office of Artistic Administration and Operations via email at roomres@cim.edu. If approval is given, the Office of Artistic Administration and Operations will notify Security. Priority will always be given to currently enrolled students.

Library Policies

Click here to view the policies of the Robinson Music Library.

Financial Aid

Satisfactory Academic Progress (SAP) Policy

This updated policy goes into effect for the Fall 2018 semester (beginning with review of Fall 2018 semester enrollment) and replaces any previous version of the CIM Satisfactory Academic Progress Policy. The applicable federal regulations are in 34 CFR 668.16(e), 668.32(f) and 668.34. Previous CIM SAP policies are no longer valid.

This policy is applicable to eligibility for all federal, state and institutional aid funds at CIM.

CIM will evaluate all Satisfactory Academic Progress (SAP) components at the conclusion of each term. Students at CIM must meet all of the requirements stated in the Satisfactory Academic Progress Policy regardless of whether or not they previously received financial aid.

Requirements of SAP Policy

The following components are measured to determine whether the student is meeting SAP standards: Qualitative (Grade Point Average), Quantitative (credits earned) and Maximum Timeframe.

Cumulative Grade Point Average (GPA) and Semester and Cumulative Minimum Earned Credits (vs. attempted credits)

Students must maintain a minimum cumulative grade point average, per semester credits earned, and cumulative credits earned (of those attempted) for satisfactory progress toward graduation requirements. Credits accepted from other schools that may be applied to a CIM degree are not counted in the

calculation of the student's GPA but are counted in the calculation as both attempted and completed cumulative hours (not in semester-earned hours), and are therefore included in the quantitative measure. These standards are consistent with academic standards required for graduation.

Special Grades:

- **I (Incomplete)**: An incomplete grade does not earn credit or influence the grade point average in the semester in which the course work was taken. However, an incomplete grade will count toward your total credits attempted. Once the incomplete has been resolved and a passing grade has been earned, the credits and the grade will then be counted toward satisfying the minimum cumulative credit hours and the grade point average requirements.
    - Example: If an undergraduate student enrolls for 12 credits in their second semester of study, but has an incomplete at the end of that semester for 5 credits worth of classes, the student would NOT be making SAP, as they only earned 7 of 12 credits or 58.33%, short of the 66.67% minimum. If the incomplete is completed with a passing grade by the due date to resolve an incomplete grade, the incomplete credits are earned at that time. But SAP status cannot be made retroactively. The student would still be on warning the whole 3rd semester. **It is important not to repeatedly have incompletes**, unless you are still completing enough credits without that class to meet the per semester minimum. If that same student was already on a SAP warning at the beginning of that second semester, they would have aid suspended/revoked for the 3rd semester.
      Important timing: If an incomplete course is completed with a passing grade prior to the first day of classes in the next semester*, those completed hours and grade may still be counted for the prior term where the incomplete originated. If not completed for a passing grade by the first day of classes, the prior semester's final credits earned and GPA are fixed and will not change your Satisfactory Academic Progress review for the term where the incomplete was started. It will count towards your cumulative totals, but will not count as completed in the second term (the term in progress when you finish the incomplete). **The student must request a follow-up SAP review when a passing grade is obtained for a previous incomplete before the next semester begins. This request must be made in writing to the CIM Financial Aid Office before the first day of classes of the next term.*
- **W (Withdrawal)**: All withdrawal categories do not earn credit toward graduation or toward satisfying the minimum credit hours requirement of the SAP policy. However, these credits will count toward your total attempted credits and could possibly affect the Maximum Time Frame requirement. It is important to ensure (when considering a withdrawal) that you will still earn the minimum number of credits both that semester and cumulatively, based on how many semesters you have been enrolled at CIM. Excessive withdrawals, especially for students enrolling in the minimum credits to be full time, can cause SAP issues quickly.
- **P (Pass)**: If this grade is given, the credits will apply toward graduation and will also be counted toward satisfying the minimum earned credit hours standard but it will not affect the student's grade point average. Alternatively, an F grade from a Pass/Fall course will count negatively in the grade point average as well as being counted as credit(s) attempted but not earned. All ESL classes are deficiency classes and do not count toward the GPA.
- **AD (Audit)**: Courses enrolled in as an audit do not count towards the metrics of GPA, hours attempted or hours earned.
- **Repeated Courses:** For a course that has been failed and repeated, both grades are used in calculating the student's grade point average with the credits being counted only for the semester in which it was passed. However, each time a student registers for a course, those credits are counted toward the student's Maximum Time Frame/attempted hours. Any class passed may only be retaken for audit for no earned credit and no new grade.
- **Transfer, Advanced Placement Credits and International Baccalaureate**: Transfer, AP and IB credits count towards both attempted and earned credits but do not count into the CIM cumulative GPA.

Qualitative (GPA) and Quantitative (Credits Earned) Measures

For every program at CIM, to meet SAP, a student must successfully earn a passing grade in at least 66.67% of the credits they attempted for the semester, based on credits enrolled at the end of drop/add for that term. Alternatively, if a student earns a passing grade in the full time minimum class load of 12 credits undergraduates or 9 credits graduates, they will be considered to have met this SAP component, even if less than 66.67% of credits attempted were earned (i.e. undergraduate student is registered for 20 credits and earns 12. Only 60% of attempted credits were earned, but since 12 credits is the minimum needed to be full time, they have met this SAP component).

Cumulatively, 66.67% of credits attempted must be earned. Incomplete grades will not count as a passing grade and may negatively impact this calculation. If an incomplete grade is earned prior to the first day of classes in the subsequent semester, the student may make a written request to financialaid@cim.edu to have their SAP calculation reviewed; such reviews of prior incompletes will not happen automatically.

Leave of Absence (LOA): Semester(s) in LOA status prior to the first day of classes do not count towards the number of semesters enrolled in the charts below. They DO count towards credits attempted and maximum timeframe, if the LOA status happened mid-semester and credits ended in a withdrawal status.

Undergraduate: Bachelor of Music

Normal program duration is 4 years (8 semesters) and 120 credits; 150% of duration is 6 years (12 semesters) excluding any LOA semester(s); 150% of allowed attempted credit hours is 180 for most majors. The minimum enrolled credit hours by the end of drop/add to be full time is 12 hours; half time is 6 credits (part time study requires pre-approval by the Dean).

# of Semesters Enrolled	Minimum Cumulative GPA	Minimum % of credits attempted that must be earned
1-2	1.75	66.67% (or 12 credits, whichever is less)
3 or more	2.0	66.67% (or 12 credits, whichever is less)

Undergraduate: Artist Certificate

Normal program duration is 3 years (6 semesters) and 72 credits; 150% of duration is 4.5 years (9 semesters) excluding any LOA semester(s); 150% of allowed attempted credit hours is 108 for most majors. The minimum enrolled credit hours by the end of drop/add to be full time is 12 hours; half time is 6 credits (part time study requires pre-approval by the Dean).

# of Semesters Enrolled	Minimum Cumulative GPA	Minimum % of credits attempted that must be earned
1 or 2	1.75	66.67% (or 12 credits, whichever is less)
3 or more	2.0	66.67% (or 12 credits, whichever is less)

Graduate: Master of Music, Graduate Diploma & Artist Diploma

Minimum Cumulative Grade Point Average (GPA) is 2.75. Normal program duration is 2 years (4 semesters); 150% allowed maximum timeframe is 3 years (6 semesters). Minimum enrolled credit hours by the end of drop/add to be full time is 9 hours; half time is 5 credits (part time study requires pre-approval by the Dean).

# of Semesters Enrolled	Minimum Cumulative GPA	Minimum % of credits attempted that must be earned
all	2.75	66.67% (or 9 credits, whichever is less)

Graduate: Doctor of Musical Arts

Minimum Cumulative Grade Point Average (GPA) is 3.00. Normal program duration is 3 years (6 semesters). Number of required credits varies by major. The minimum enrolled credit hours by the end of drop/add to be full time is 9 hours; full time status is required for the first two semesters of the program; half time is 5 credits.

# of Semesters Enrolled	Minimum Cumulative GPA	Minimum % of credits attempted that must be earned
all	3.0	66.67% (or 9 credits, whichever is less)

Maximum Time Frame

Maximum Time Frame is defined as the required length of time it will take a student to complete their degree/program.

For all programs, any semester on Leave of Absence or enrolled Part Time does count towards your maximum time frame number of semesters. Within the DMA degree, any half time enrollment will require completion of the midpoint amount of credits per semester and cumulative credits earned.

Deficiency, remedial and ESL courses do not count towards the maximum time frame.

All credits transferred to CIM as well as Advanced Placement credits will be counted toward the Maximum Time Frame requirement for academic purposes as attempted and earned credits.

Undergraduate students

For a student to meet SAP time frame standards, they must be able to complete the program while attempting no more than 150% of the required credits to graduate. For example, if you are pursuing a degree which requires 120 semester hours, you may not receive financial aid after you have attempted 180 hours. This includes transfer credits. Most undergraduate majors at CIM require 120 credits for graduation.

Please see the chart below for your maximum time frame number of credits as determined by multiplying the required number of credits by 1.5 (for 150%). If at any time in your enrollment, it becomes mathematically impossible to complete your program requirements in the 150% timeframe, you are not making SAP minimum standards. If a student has met the 150% time frame credits attempted toward their degree, the only action available is to appeal their limit; there is no warning semester.

	Artist Certificate		Bachelors Degree	
	REQ Credits	150%	REQ Credits	150%
Audio Recording	n/a	n/a	126	189
Bassoon	72	108	120	180
Cello	72	108	120	180
Clarinet	72	108	120	180
Composition	n/a	n/a	124	186
Double Bass	72	108	120	180
Flute	72	108	120	180
Guitar	72	108	123	185
Harp	72	108	120	180
Harpsichord	72	108	120	180
Horn	72	108	120	180
Oboe	72	108	120	180
Organ	72	108	122	183
Percussion	72	108	120	180
Piano	72	108	120	180
Trombone & Bass Trombone	72	108	122	183
Trumpet	72	108	120	180
Tuba	72	108	120	180
Viola	72	108	120	180
Violin	72	108	120	180
Voice	72	108	136	204
Voice (matriculating Fall, 2016 and going forward)	72	108	124	185

Graduate Students

Normal time frame for graduate programs (MM, AD, & PS) is based on number of semesters. Four semesters is the normal duration and six semesters is considered 150% or maximum timeframe. As all three of these programs have a three year (six semester) statute of limitations to complete the program, there could never be an instance a student did not graduate within the six semester limit and continue to be enrolled, let alone have any financial aid.

Review Period

Each student is reviewed at the end of each semester (and summer for those who enroll) to ensure that SAP has been achieved. A student who does not meet SAP requirements will be placed on Financial Aid Warning status. Students who are placed on **Financial Aid Warning** will be sent a SAP status message to their cim.edu email, copied to the Registrar and Dean, as soon as the reviews have been completed, prior to the start of the subsequent term.

Financial Aid Warning

Financial Aid Warning is a status assigned to a student who fails to make SAP at the end of any semester and who was not already in a warning status. This warning period allows the student to continue to receive financial aid for one semester. If a student has met the 150% time frame limit for credits attempted toward their degree, the only action available is to appeal their limit; there is no warning semester.

Financial Aid Suspension

If a student fails to achieve SAP while on **Financial Aid Warning** status, he/she will be placed on **Financial Aid Suspension** for the following semester. These students **will not** be eligible for any financial aid until all requirements for SAP have been met. Students who are placed on Financial Aid Suspension will be sent a SAP status message to their cim.edu email, copied to the Registrar and Dean, as soon as the reviews have been completed, prior to the start of the subsequent term.

Financial Aid Probation

Financial Aid Probation is a status assigned to a student who fails to make SAP and who has appealed and has had eligibility for aid reinstated. During the probationary period, students are given one semester to satisfactorily either raise their cumulative GPA or cumulative earned credits, as needed. If the GPA or number of credits earned is successful, the probation is removed. Financial Aid denial and suspension will result if the student's GPA or credits earned is not successfully raised. Students who have successfully appealed their SAP status are placed on Financial Aid Probation will be sent a SAP status message to their cim.edu email, copied to the Registrar and Dean, as soon as the reviews have been completed, prior to the start of the subsequent term.

Eligibility for Reinstatement

In order to regain financial aid eligibility, a student must successfully meet all requirements for SAP. Students may use any semester(s) of the academic year to eliminate his/her deficiency. However, he/she is financially responsible for all expenses incurred during the time it takes to regain eligibility. Coursework taken at another college or university may be used to resolve the minimum credit hours earned requirement. However, credits taken elsewhere will not resolve the GPA component of the SAP Policy.

Progress Appeal Procedures

All Title IV (federal) aid recipients have the right to appeal a Financial Aid Suspension decision by submitting a **Satisfactory Academic Progress Appeal Form** (last page of this document) to the Financial Aid Office for review by the CIM Financial Aid Committee. The student will be required to submit, as part of the appeal, information regarding why he/she failed to make SAP. The student must also explain what has changed in his/her situation that would allow the student to fulfill all SAP standards at the next evaluation.

A student may file an appeal if there is an unusual and/or mitigating circumstance that affected their academic progress for consideration by the Financial Aid Committee / Office of the Dean. Such circumstances may be injury or illness of the student, illness or death of immediate family member or any other unexpected hardship.

Appeal forms with all supporting documentation must be submitted prior to the first day of classes for the semester in which aid has been revoked. Students will be notified in writing within 2 weeks after filing the appeal.

When reviewing an appeal, it will be determined if the student will be able to meet the SAP standards after the subsequent semester, or if the student can meet SAP standards by following a detailed Academic Plan established and approved by the Registrar and Office of the Dean. An Academic Plan may allow for adjusted SAP minimum thresholds for the student to meet per semester which will allow the student to improve outcomes over time with end result being a completed program within the normal timeframe, whenever possible. If the student does not meet the goals as defined in the Academic Plan, they will be considered to not be making SAP. In some cases a student may need to extend their program which may or may not include extension of CIM aid.

Students who have their Financial Aid reinstated through an appeal will be placed on **Financial Aid Probation**. All SAP appeal outcome responses will be communicated to the student's cim.edu email account once the review is complete.

Appeals for Excessive Aggregate Time Frame or Hours Attempted (150% limit) must include an explanation from you of the need for additional hours, a degree completion plan, which includes courses remaining by semester, and an expected graduation date. These documents and an unofficial copy of the current transcript must be furnished with the appeal.

Additional degrees: Students seeking additional degrees are limited as follows:
2nd Bachelors..... 60 credit hours beyond prior degree
2nd Masters..... 45 credit hours beyond prior degree

Any student seeking a third Bachelors or Masters Degree is not eligible for federal financial aid. Doctorates are considered terminal degrees; thus no federal aid is available for a second

Double Majors, Dual Degrees, Change in Program and Multiple Minors: Students seeking double majors or a dual degree with CWRU must complete their degree program for the primary major/degree within the limits set for that major/program. A prorated, manual calculation will need to take place at the beginning of the combined or changed programs with the Registrar to take into account the additional credits needed to complete all requirements of your program as it relates to the maximum timeframe component of the SAP policy. Additional hours will not be allowed for multiple minors.

Additional criteria, above and beyond the SAP standards detailed above, applicable for CIM Institutional Scholarship/Grant renewal

The following additional standards apply to any scholarship that is not funded by Federal or State funds, and for which CIM selects the recipient and determines the initial award amount. These include, but are not limited to, CIM Scholarship, CIM Merit Scholarship, CIM Institutional Scholarships, CIM Grant, Starling, SPHINX and any endowed/named awards offered by CIM.

If a graduate student fails the same remedial class twice, they may be offered enrollment in a non-degree program.

If a student receives a grade below a B- in their primary applied music lesson for a second semester in a row, the student will be separated from CIM.

Any other artistic or disciplinary warning or probation, or academic integrity probation may result in immediately reduction or loss of CIM Scholarship aid, as determined by the Dean, regardless of whether or not the student may be meeting the Satisfactory Academic Progress standards detailed above. Students are directed to the current CIM catalogue for details of additional academic policy.

Conservatory Refund Policy

As of the first day of classes, but before the end of the semester, if a student takes a Leave of Absence or Withdraws from all courses for any reason, the

following policy dictates how tuition, fees and any institutional financial aid is adjusted, if at all, on the student's billing statement for that term.

Federal Student Aid has a separate policy regarding withdrawals from study, as is governed by Department of Education regulations. **The CIM 2024-2025 Return to Title IV Policy** is found here.

How Withdrawal Date is Determined

The official withdrawal date is determined by the CIM Registrar (registrar@cim.edu).

- **Official Withdrawal**: The student begins the CIM withdrawal process, or the student otherwise provides official notification to CIM of intent to withdraw. CIM requests the student submit the Withdrawal Form or Leave of Absence Form, as applicable. These forms are available from the Registrar's Office.

  The Withdrawal Date will be the date the student begins the withdrawal process, or the date that the student otherwise provides the notification (if both circumstances occur, the earlier is used as the withdrawal date). *

  The Date of CIM's Determination the Student has Withdrawn is the student's withdrawal date or the date of the notification, whichever is later.

- **Unofficial Withdrawal**: If official notification is not provided by the student due to circumstances beyond the student's control, OR all other instances where the student withdraws without providing official notification.

  The Withdrawal Date is the date that CIM determines is related to the circumstance beyond the student's control. For all other instances, it is the midpoint of the payment period. *

  The Date of CIM's Determination the Student has Withdrawn is date that CIM has become aware that the student has ceased attendance.

  If, at the end of a semester, a student has earned zero credits, CIM will attempt to verify if the student attended any class(s) or not. If no date of attendance may be documented, CIM must assume the student never attended.

  **In place of the Withdrawal Date determinations listed above, CIM may always use the student's last date of attendance at an academically related activity if the school can document such activity.*

  When a student completely withdraws from all enrolled courses during the Fall or Spring semester, the tuition* is refunded based upon a percentage of the semester's total tuition. The amount is prorated per week per the schedule below. There is no refund of the tuition as of September 30 for Fall 2024 or February 17 for Spring 2025. CIM Scholarship, as applicable, also has the same percentage per week formula:

FALL 2024	SPRING 2025		
Withdrawal Date	**Withdrawal Date**	**Tuition Fee* % Refunded**	**CIM Scholarship % Canceled**
AUG 26 - SEP 1	JAN 13 - JAN 19	100%**	100%
SEP 2 - SEP 8	JAN 20 - JAN 26	80%	80%
SEP 9 - SEP 15	JAN 27 - FEB 2	70%	70%
SEP 16 - SEP 22	FEB 3 - FEB 9	60%	60%
SEP 23 - SEP 29	FEB 10 - FEB 16	50%	50%
SEP 30 or later	FEB 17 or later	0%	0%

***Fees applicable to the above refund policy include only these specific line items:**

- Full-Time or Part-Time Tuition
- *****if any private lessons were received, they will be billed on a per-case basis, regardless of date of withdrawal at the rate of $250 per lesson.***
- Double Major Surcharge
- Dual Degree Surcharge
- Secondary Study Surcharge
- Over 18 Credit Hour Surcharge
- CWRU Excess Credits Surcharge
- Performance Service Fee

Fees that are non-refundable as of September 2, 2024 for fall, and January 20, 2025 for spring are:

- Student Service Fee
- Health Service Fee (CWRU)
- CIM Wellness Fee
- Health Insurance (waiver may be applied up to the published waiver deadline) • Any other miscellaneous charges or late fees

Summer Session Tuition 2025 is fully non-refundable as of first day of Summer Term, June 3, 2024.

On Campus Housing at 1609 Hazel is non-refundable per the first day of the applicable semester.

- Fall 2024: August 21 for new students and August 24 for returning students
- Spring 2025: January 11

The CASE meal plan is prorated on a daily basis and is calculated according to the official withdrawal/leave of absence date, or the last day of activity on the meal plan, whichever is later. No refunds are offered after the 10th week of the semester. For students with

CaseCash, the amount refunded includes the daily pro-rated amount of the meal plan plus all remaining CaseCash.

Orientation Fees are non-refundable as of the first day of scheduled orientation. Orientation begins August 21. As participation is mandatory for all students starting (or transferring into) a new program, this fee is non-refundable unless a written withdrawal or deferral petition (if applicable) is received at CIM prior to the first date of orientation. Understand that Graduate orientation is required for prior CIM students starting a new program as well as first time students.

If there are any adjustments to the semester term dates, the above schedule will be updated as applicable.

Tuition Insurance

Considering the potential billing and aid adjustments that may occur (both CIM and/or Federal, as applicable), we urge students to research and consider purchasing **tuition insurance**, which may be very useful in the case of unexpected mid-semester withdrawals or leaves of absence, per both this CIM refund Policy and the Return to Title IV Policy.

Revised July 2024

Return to Title IV Policy

Treatment of Title IV (Federal) Aid When a Student Withdraws

The law specifies how the Cleveland Institute of Music (CIM) must determine the amount of Title IV (Federal) program assistance that you earn if you withdraw from school. The Title IV programs that are covered by this law are Federal Pell Grants, Iraq and Afghanistan Service Grants, TEACH Grants, Direct Loans, Direct PLUS Loans, Federal Supplemental Educational Opportunity Grants (FSEOGs), and Federal Perkins Loans.

Though your aid is posted to your account at the start of each payment period (semester), you earn the funds as you complete the period. If you withdraw during your payment period, the amount of Title IV program assistance that you have earned up to that point is determined by a specific formula. If you received (or CIM or parent received on your behalf) less assistance than the amount that you earned, you may be able to receive those additional funds. If you received more assistance than you earned, the excess funds must be returned by CIM and/or you.

The amount of assistance that you have earned is determined on a pro rata basis. For example, if you completed 30% of your payment period, you earn 30% of the assistance you were originally scheduled to receive. Once you have completed more than 60% of the payment period, you earn all the assistance that you were scheduled to receive for that period.

If you did not receive all the funds that you earned, you may be due a post-withdrawal disbursement. If your post-withdrawal disbursement includes loan funds, CIM must get your permission before it can disburse them. You may choose to decline some or all of the loan funds so that you don't incur additional debt. CIM may automatically use all or a portion of your post-withdrawal disbursement of grant funds for tuition, fees, and room and board charges (as contracted with CIM). CIM needs your permission to use the post-withdrawal grant disbursement for all other school charges. If you do not give your permission, you will be offered the funds. However, it may be in your best interest to allow CIM to keep the funds to reduce your debt at the school.

There are some Title IV funds that you were scheduled to receive that cannot be disbursed to you once you withdraw because of other eligibility requirements. For example, if you are a first-time, first-year undergraduate student and you have not completed the first 30 days of your program before you withdraw, you will not receive any Direct Loan funds that you would have received had you remained enrolled past the 30th day.

If you receive (or CIM or parent receives on your behalf) excess Title IV program funds that must be returned, CIM must return a portion of the excess equal to the lesser of:

1. your institutional charges multiplied by the unearned percentage of your funds, or
2. the entire amount of excess funds

CIM must return this amount even if it didn't keep this amount of your Title IV program funds.

If CIM is not required to return all the excess funds, you must return the remaining amount.

For any loan funds that you must return, you (or your parent for a Direct PLUS Loan) repay in accordance with the terms of the promissory note. That is, you make scheduled payments to the holder of the loan over a period of time.

Any amount of unearned grant funds that you must return is called an overpayment. The maximum amount of a grant overpayment that you must repay is half of the grant funds you received or were scheduled to receive. You do not have to repay a grant overpayment if the original amount of the overpayment is $50 or less. You must make arrangements with CIM or the Department of Education to return the unearned grant funds.

The requirements for Title IV program funds when you withdraw are separate from the Refund Policy that CIM has for billed charges and institutional aid. Therefore, you may still owe funds to CIM to cover unpaid institutional charges. CIM may also charge you for any Title IV program funds that CIM was required to return.

If you have questions about your Title IV program funds, you can call the Federal Student Aid Information Center at 1-800-4-FEDAID (1-800-433-3243). TTY users may call 1-800-730-8913. Information is also available on Federal Student Aid on the Web.

As of the first day of classes, but before the end of the semester (payment period), if a student takes a Leave of Absence or Withdraws for any reason, the following policy dictates how Federal Student Aid must be adjusted, if applicable, on the student's billing statement for that term.

Withdrawal prior to completing 60% of days of the semester, may result in a significant amount of federal student aid to be unearned (ineligible), and returned to the Dept. of Education. This may create a balance owed to CIM, even if the student had a zero balance prior to the withdrawal. Students may wish to consider purchasing private Tuition Insurance for this reason.

How Withdrawal Date is Determined

The official withdrawal date is determined by the CIM Registrar (registrarweb@cim.edu).

- **Official Withdrawal:** The student begins the CIM withdrawal process, or the student otherwise provides official notification to CIM of intent to withdraw. CIM requests the student submit the Withdrawal Form or Leave of Absence Form, as applicable. These forms are available from the Registrar's Office.

  The *Withdrawal Date* will be the date the student begins the withdrawal process, or the date that the student otherwise provides the notification (if both circumstances occur, the **earlier** is used as the withdrawal date). *

  The Date of CIM's Determination the Student has Withdrawn is the student's withdrawal date or the date of the notification, whichever is **later**.

- **Unofficial Withdrawal**: If official notification is not provided by the student due to circumstances beyond the student's control, OR all other instances where the student withdraws without providing official notification.

  The Withdrawal Date is the date that CIM determines is related to the circumstance beyond the student's control. For all other instances, it is the midpoint of the payment period. *

  The Date of CIM's Determination the Student has Withdrawn is date that CIM has become aware that the student has ceased attendance.

  If, at the end of a semester, a student has earned zero credits, CIM will attempt to verify if the student attended any class(es) or not. If no date of attendance may be documented, CIM must assume the student never attended.

  **In place of the Withdrawal Date determinations listed above, CIM may always use the student's last date of attendance at an academically related activity if the school documents that the activity is academically-related and that the student attended the activity.*

The Return to Title IV Refund Policy is governed by the Department of Education. To view the Worksheet and formula used to calculate all Federal Student Aid adjustments due to mid-semester withdrawal, click here. This calculation is completed by the CIM Financial Aid Director upon receiving the official withdrawal date from the CIM Registrar's Office. A copy of the completed Worksheet and detailed list of what, if any, federal aid must be adjusted will be sent to the student as soon as possible.

See the calendar later in this policy, **2024-2025 Academic Calendar for Federal Aid Refund Calculation (R2T4)**, for dates where a federal calculation is required each semester. The effective date of Withdrawal or Leave of Absence, as verified by the CIM Registrar, may create a significant balance owed to CIM.

The Federal Student Aid Refund calendar takes into account all days from the first day of classes through the last day of CWRU finals. Spring break in the spring semester does NOT count as days attended or in total days of the semester. Once a student has attended 60% of the actual days of the semester, there is no federal calculation and no federal aid needs to be returned. The 60% date is indicated for each semester. These federal aid review dates are significantly later than any tuition and/or scholarship adjustment would be made. If a withdrawal occurs prior to the aid disbursement date of a semester, there may be eligibility for some federal aid to be disbursed as a "post-withdrawal disbursement." This will be explained as an option if it is applicable.

In addition, Federal Loan Exit Counseling instructions will be sent to the student within 30 days of the withdrawal date, if applicable.

Order in Which Title IV Funds are Returned

Per the mandatory Department of Education Treatment Of Title IV Funds When A Student Withdraws From A Credit-Hour Program" Worksheet, CIM must return the unearned aid for which the school is responsible by repaying funds to the following sources, in order, up to the total net amount disbursed from each source.

1. Unsubsidized Direct Loan
2. Subsidized Direct Loan
3. Direct PLUS (Graduate Student)
4. Direct PLUS (Parent)
5. Pell Grant
6. Federal Supplementary Educational Opportunity Grant (FSEOG)

Time Frame for Return of Title IV Funds

Funds that are to be returned to the Department of Education must be sent as soon as possible, but no later than 45 days after the date CIM determined the student withdrew.

If the student is eligible for a post-withdrawal disbursement, such notification will be provided to the student within 30 days of the date the school determined the student had withdrawn. If a post-withdrawal disbursement is applicable to the student's account, such payment must be made as soon as possible, but no later than 180 days after the date CIM determined the student withdrew, in accordance with requirements for disbursing Title IV funds 34 CFR 668.164.

Similarly, if there is a grant overpayment to report, the student will be notified within 30 days of the date the school determined the student withdrew.

Credit Balances When a Student Withdraws

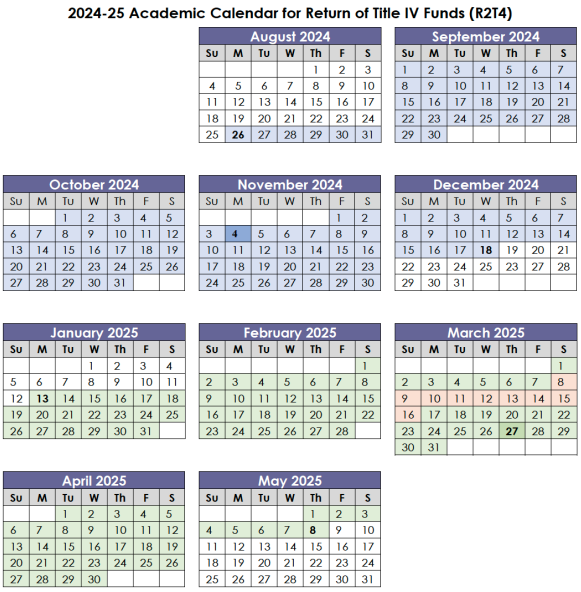
The school must determine the correct Title IV credit balance, taking into account the results from the Return to Title IV calculation, the institutional refund calculation, and state aid refund calculations, as applicable. If after those adjustments, if applicable, are posted to the student's account and a credit balance results, the credit balance will be disbursed via a check to the student as soon as possible but no later than 14 days after the date of the Return to Title IV calculation is performed. If the credit balance is the result of a Direct PLUS Parent Loan, the refund check is issued to the parent, unless they had designated the student to be the recipient of any excess funds on the PLUS Loan application. The check will be mailed to the student or parent permanent address if the student is no longer in Cleveland.

Clarification of dates

Per the calendar below, each semester's detail needed to "earn" the awarded federal aid (60% of days of the term) is as follows:

Fall classes begin 8/26/24. End date of term is last date of CWRU finals, 12/18/24. To "earn" all aid for the semester, the student must attend at least 60% of the semester, which is through November 4, 2024.

Spring classes begin 1/13/25. End date of term is last date of CWRU finals, 5/08/25. March 8-16 is Spring Break and those days do not count as days of the term. To "earn" all aid for the semester, the student must attend at least 60% of the semester, which is through March 27, 2025.



Blue = Fall 2024 term; 115 days total (60% of days to fully earn all federal aid = 69 days attended = November 4).

Green = Spring 2025 term (orange is spring break/days do not count); 107 days total (60% of days to fully earn all federal aid = 65 days attended = March 27).

If for any reason the dates of a semester or scheduled breaks change, this policy will be updated, as applicable.

Veterans

Veterans of US Armed Forces and their dependents who are entitled to benefits under government regulations are responsible for notifying the Registrar of required forms to be supplied. Students receiving assistance from the Veterans Administration (VA) are subject to the following regulations:

- Federal regulations stipulate that in order for eligible students to receive veterans' benefits they must pursue degree programs.
- Students eligible for VA educational allowance who do not increase their grade-point average to that required at the end of the first probationary

period are terminated for VA payment purposes. At CIM, therefore, such a student may not remain on probation for more than one semester.
- Courses from which a student has withdrawn (except during the official drop/add period) are included as 0 (zero) credit earned when determining the cumulative grade-point average for VA payment purposes, unless that withdrawal is due to extenuating circumstances.

Bachelor Degrees & Certificates

Bassoon Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Repertoire Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 366	Woodwind Chamber Music	6
MURP 316	Repertoire Class: Bassoon	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Cello Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
	Music Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Electives (3 credits)	3

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 358	String/Piano Chamber Music	4
	Ensemble Elective (2 credits)	2

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	120

Clarinet Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Repertoire Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 366	Woodwind Chamber Music	6
MURP 315	Repertoire Class: Clarinet	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Composition

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
	History/Literature Elective	6
	Open Music Elective	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 311	Sixteenth-Century Counterpoint	2
MUTH 312	Eighteenth-Century Counterpoint	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Specific to Major

Course Code	Title	Credits
MUCP 200	Composition Seminar	1
MUSP 201	Secondary Performance	8
MUCP 310	Orchestration I	2
MUCP 311	Orchestration II	2
MUCP 320	Electronic Music Production I	2
MUCP 321	Electronic Music Production II	2
MUCP 380	Junior Composition Thesis	0
MUCP 390	Senior Composition Thesis	0
	Ensemble Elective (2 credits)	4

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Double Bass Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Electives (3 credits)	3

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MURP 303	Repertoire Class: Double Bass Orchestral Repertoire	6
MUEN 358	String/Piano Chamber Music	2

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	122

Flute Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Repertoire Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 366	Woodwind Chamber Music	6
MURP 317	Repertoire Class: Flute	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Guitar Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 325	Guitar Literature	3
	History/Literature Elective	3
MUPD 350	Guitar Pedagogy I	2
MUPD 351	Guitar Pedagogy II	2
MUGN 318	Professional Skills for the Modern Guitarist	2

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Repertoire Classes

Course Code	Title	Credits
MUEN 363	Guitar Ensemble	8
MURP 305	Repertoire Class: Guitar Seminar	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	124

Harp Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Electives (3 credits)	3

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 320	Harp Ensemble	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	122

Horn Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Repertoire Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
	MUEN 366 or MUEN 368	6
MURP 311	Repertoire Class: Horn	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Oboe Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Repertoire Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 366	Woodwind Chamber Music	6
MURP 316	Repertoire Class: Oboe	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Organ Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Performance

All organ majors are required to take 10 credits of secondary lessons in piano or voice. Assignment determined with primary teacher.

Course Code	Title	Credits
MUSP 201	Secondary Performance	10

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 371	Choral Conducting I	1
MUGN 372	Choral Conducting II: Conducting for Organists/ Church Musicians	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
	History/Literature Elective (6 credits)	6

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Specific to Major

Course Code	Title	Credits
MUGN 325	Organ Practicum	8
MURP 306	Organ Repertoire	4
MURP 371	Sacred Choral Repertoire I	1
MURP 372	Sacred Choral Repertoire II	1
MUGN 315	Introduction to the Harpsichord	2

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	125

Piano Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
	MUGN 373 or MUGN 371	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 332	Piano Literature I	2
MULI 333	Piano Literature I	2
	History/Literature Elective	2
MUPD 340	Piano Pedagogy I	2
MUPD 341	Piano Pedagogy II	2
	Open Music Electives (5 credits)	5

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Ensembles/Repertoire

Course Code	Title	Credits
MUEN 100	Sightreading Seminar	1
MUEN 300	Sonata Seminar	4
	Ensemble Elective (4 credits)	4
MURP 307	Piano Practicum	4

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	120

Timpani and Percussion Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Rep Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 321	Percussion Ensemble	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	120

Trombone Performance - Tenor or Bass

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Rep Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 368	Brass Chamber Music	6
MURP 312	Repertoire Class: Trombone Low Brass	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Trumpet Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Rep Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 368	Brass Chamber Music	6
MURP 310	Repertoire Class: Trumpet Repertoire Class	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Tuba Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 322	Symphonic Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Elective (1 credit)	1

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Euryhthmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles/Rep Classes

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 368	Brass Chamber Music	6
MURP 319	Repertoire Class: Tuba	8

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	126

Viola Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
	Music Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Electives (3 credits)	3

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	2-4
MUEN 357	New Music Ensemble	0-2
MUEN 358	String/Piano Chamber Music	4
	Ensemble Elective (2 credits)	2

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	120

Violin Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 373	Orchestral Conducting	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
	Music Literature	3
	History/Literature Elective	3
MUPD 395	Undergraduate Pedagogy	1
	Open Music Electives (3 credits)	3

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
MUTH 312	Eighteenth-Century Counterpoint	3
	Theory, Composition, Eurhythmics Elective (3 credits)	3

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 203	Eurhythmics III	1
MUDE 204	Eurhythmics IV	1

Ensembles

8 credit hours of large ensembles are required, of which at least 6 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 381	CIM Orchestra	6-8
MUEN 357	New Music Ensemble	0-2
MUEN 358	String/Piano Chamber Music	4
	Ensemble Elective (2 credits)	2

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	General Education Electives	6
	Total Credits	120

Voice Performance

Degree Type
Bachelor of Music

Principal Performance

Course Code	Title	Credits
MUAP 101	Principal Performance Area	3
MUAP 102	Principal Performance Area	3
MUAP 150	Freshman Performance Jury	0
MUAP 201	Principal Performance Area	3
MUAP 202	Principal Performance Area	3
MUAP 250	Sophomore Performance Jury	0
MUAP 301	Principal Performance Area	4
MUAP 302	Principal Performance Area	4
MUAP 350	Junior Performance Jury	0
MUAP 360	Junior Recital	0
MUAP 303	Principal Performance Area	4
MUAP 304	Principal Performance Area	4
MUAP 390	Senior Recital	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as Advanced Standing (AS)

Course Code	Title	Credits
MUSP 101	Keyboard Skills: Class Piano	1
MUSP 102	Keyboard Skills: Class Piano	1
MUSP 103	Keyboard Skills: Class Piano	1
MUSP 104	Keyboard Skills: Class Piano	1

Other Music Courses

Course Code	Title	Credits
	Diversity Requirement	2
MUGN 371	Choral Conducting I	1
MUHI 201	History of Western Music I	3
MUHI 202	History of Western Music II	3
MULI 330	Song Literature I	2
MULI 331	Song Literature II	2
	History/Literature Elective	2
MUPD 330	Introduction to Voice Pedagogy	2

Music Theory

Course Code	Title	Credits
MUTH 101	Music Theory 1	3
MUTH 121	Musicianship 1	2
MUTH 102	Music Theory 2	3
MUTH 122	Musicianship 2	2
MUTH 201	Music Theory 3	3
MUTH 221	Musicianship 3	2
MUTH 202	Music Theory 4	4
	Theory, Composition, Eurhythmics Elective (2 credits)	2

Specific to Major

Course Code	Title	Credits
MUEN 330	Opera Production	8
MUGN 294	Stage Movement for Opera I	1
MUGN 295	Stage Movement for Opera II	1
MUGN 296	Acting Techniques for Singers I	1
MUGN 297	Acting Techniques for Singers II	1
MUGN 298	Opera Role Preparation	1
MUGN 326	Expression of Italian	2
MUGN 327	Expression of German	2
MUGN 328	Expression of French	2
MUGN 321	English Diction	1
MUGN 220	French for Musicians	3-4
MUGN 230	German for Musicians	3-4
MUGN 240	Italian for Musicians	3-4

Eurhythmics

Course Code	Title	Credits
MUDE 100	First Year Eurhythmics Lab	0
MUDE 101	Eurhythmics I	1
MUDE 102	Eurhythmics II	1
MUDE 201	Eurhythmics III	1
MUDE 202	Eurhythmics IV	1

General Education

Course Code	Title	Credits
MUGN 100	CIM Connect	1
MUGN 121	Communication for Musicians I	2
MUGN 122	Communication for Musicians II	2
MUGN 398	Senior Seminar	3
	Contextualizing Music in Other Disciplines	3
	Cultivating Reason and Logic	3
	Developing Literacy in Business and Technology	3
	Engaging with our Communities	3
	Total Credits	123-126

Master Degrees & Certificates

Bassoon Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 416	Repertoire Class: Bassoon	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History/Literature Elective (Grad) (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	39

Cello Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
MUEN 458	String/Piano Chamber Music	2

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History/Literature Elective (Grad) (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	35

Clarinet Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 415	Repertoire Class: Clarinet	4

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUTH 598	MM Music Theory Comprehensive Exam	0

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	42-46

Collaborative Piano

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Secondary Performance

Course Code	Title	Credits
MUSP 501	Secondary Performance	2
MUSP 502	Secondary Performance	2
MUSP 503	Secondary Performance	2
MUSP 504	Secondary Performance	2

Ensembles/Rep

Course Code	Title	Credits
	Ensemble (4 credits)	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (1 credit)	1

Specific to Major

Course Code	Title	Credits
MURP 461	Vocal Interpretation for Collaborative Pianists I, II	1
MURP 462	Vocal Interpretation for Collaborative Pianists I, II	1
MUGN 461	Collaborative Piano Seminar	2

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0
	Total Credits	41

Composition

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUCP 551	Master of Music Thesis, Composition	0

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Electives in Music Theory (8 credits)	8

Ensembles/Rep Classes

Course Code	Title	Credits
	Ensemble Elective (2 credits)	2

Specific to Major

Course Code	Title	Credits
MUCP 400	Composition Seminar	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0
	Total Credits	40

Conducting

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as exemption (EX)

Course Code	Title	Credits
MUSP 501	Secondary Performance	2
MUSP 502	Secondary Performance	2
MUSP 503	Secondary Performance	2
MUSP 504	Secondary Performance	2

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Rep Classes

Course Code	Title	Credits
	Ensemble Elective (4 credits)	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3
MUTH 425	Analysis for Conductors I, II	2
MUTH 426	Analysis for Conductors I, II	2

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5

Language Requirement

by placement, if any level is not needed, the credits will be added as Exemption (EX)

Course Code	Title	Credits
	FRCH, ITAL, or GERM 102	3-4
	Total Credits	45

Double Bass Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Ensembles/Repertoire

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
MURP 403	Repertoire Class: Double Bass Orchestral Repertoire Class	4
MUEN 458	String/Piano Chamber Music	2

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0
	Total Credits	39

Flute Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 417	Repertoire Class: Flute	4
	Total Credits	39

Guitar Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

Course Code	Title	Credits
MUEN 463	Guitar Ensemble	4
MURP 405	Repertoire Class: Guitar Seminar	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	37

Harp Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
MUEN 420	Harp Ensemble	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	37

Horn Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 411	Repertoire Class: Horn	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	39

Oboe Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-3
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 416	Repertoire Class: Oboe	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	39

Organ Performance

Degree Type
Master of Music

Principle

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Secondary Piano

by placement, if any level is not needed, the credits will be added as exemption (EX)

Course Code	Title	Credits
MUSP 501	Secondary Performance	2
MUSP 502	Secondary Performance	2
MUSP 503	Secondary Performance	2
MUSP 504	Secondary Performance	2

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5

Ensembles/Repertoire

Course Code	Title	Credits
	Ensemble Elective (4 credits)	4
MURP 406	Organ Repertoire	4
	Total Credits	37

Piano Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Ensembles/Rep

Course Code	Title	Credits
MUEN 400	Sonata Seminar	2
	Ensemble Elective (2 credits)	2
MURP 407	Repertoire Class: Piano Practicum	2

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electivecs

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	35

Timpani and Percussion Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
MUEN 421	Percussion Ensemble	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	37

Trombone Performance - Tenor or Bass

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 412	Repertoire Class: Trombone Low Brass	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	39

Trumpet Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 410	Repertoire Class: Trumpet	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	39

Tuba Performance

Degree Type
Master of Music

Principal Information

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles/Repertoire Classes

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
	Ensemble Elective (2 credits)	2
MURP 419	Repertoire Class: Tuba	4

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	39

Viola Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	6-8
MUEN 457	New Music Ensemble	0-2
MUEN 458	String/Piano Chamber Music	2

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	35

Violin Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Ensembles

4 credit hours of large ensembles are required, of which at least 2 credit hours must be CIM Orchestra. Up to 2 credit hours in New Music Ensemble may count toward the large ensemble requirement.

Course Code	Title	Credits
MUEN 481	CIM Orchestra	2-4
MUEN 457	New Music Ensemble	0-2
MUEN 458	String/Piano Chamber Music	2

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Required Classes/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Music Elective (nonperformance) (5 credits)	5
	Total Credits	35

Voice Performance

Degree Type
Master of Music

Principal Performance

Course Code	Title	Credits
MUAP 501	Principal Performance Area M.M.	3
MUAP 502	Principal Performance Area M.M.	3
MUAP 503	Principal Performance Area M.M.	3
MUAP 504	Principal Performance Area M.M.	3
MUAP 551	Graduate Recital I	0
MUAP 552	Graduate Recital II	0

Comprehensive Exam

Course Code	Title	Credits
MUTH 598	MM Music Theory Comprehensive Exam	0
MUHI 598	Music History Comprehensive Exams	0

Music Theory

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
MUTH 407	Analytical Techniques and Terminology	3

Music History/Electives

Course Code	Title	Credits
MUGN 401	Master's Seminar	3
	Music History Elective (3 credits)	3
	MUGN 471 or MUGN 473	1
MUDE 402	Eurhythmics for Graduate Students I	2
	Open Music Electives (5 credits)	5

Language Requirements

Course Code	Title	Credits

Specific to Major

Course Code	Title	Credits
MUEN 430	Opera Production	4
MUGN 494	Stage Movement for Opera I	1
MUGN 495	Stage Movement for Opera II	1
MUGN 496	Acting Techniques for Singers I	1
MUGN 497	Acting Techniques for Singers II	1
MUGN 498	Audition Preperation	1
	Total Credits	38

Doctor of Musical Arts Degrees & Certificates

Doctor of Musical Arts in Composition

Degree Type
Doctor of Musical Arts

CURRICULUM REQUIREMENTS

Principal Performance Studies

Course Code	Title	Credits
	MUAP 601-606 Principal Performance Area	
MUAP 751	DMA Recital I	0
MUCP 752	Final Composition DMA	3

Secondary Performance Studies

Music Theory

Course Code	Title	Credits
MUTH 423	Analysis of Musical Styles	3
MUTH 424	Schenkerian Analysis	3
MUTH 495	Seminar in Music Theory	2-3
MUTH 798	DMA Written Theory Comprehensive Examination	0
MUTH 799	DMA Oral Theory Comprehensive Examination	0

Research Methods

Composers may be exempted

Course Code	Title	Credits
MUHI 610	Bibliography and Research Methods in Music	3

Music History

MUHI 611 DMA Seminar (composition majors may be exempted)

Course Code	Title	Credits
	MUHI Advanced Music History courses	
MUHI 611	Doctor of Musical Arts Seminar	3
MUHI 798	DMA Written History Comprehensive Examination	0

Music Electives

Courses determined in consultation with DMA Advising Committee upon review of diagnostic examinations and the candidate's interests. *Composition majors are required to cover Music History from c. 900 to the present.*

Conducting

MUGN 471 Choral Conducting or MUGN 473 Orchestral Conducting is required if a conducting course was not completed in a previous program of study.

Course Code	Title	Credits
	MUGN 471 or MUGN 473	1

Documents

Course Code	Title	Credits
MUCP 751	Composition Document DMA	3

Specific to Major

MUCP 400 Composition Seminar (0) is required each semester of full-time study.

MUCP 421/422 Electronic Music Production I/II (2/2) are required.

Course Code	Title	Credits
MUCP 400	Composition Seminar	0
MUCP 421	Electronic Music Production II	2
MUCP 422	Electronic Music Production II	2

Ensembles

Composition majors are encouraged to participate in ensembles as appropriate to their instrument and level of expertise. Composers with requisite experience have often served as conductors for ensembles, particularly New Music Ensemble.

	Total Credits	60

Doctor of Musical Arts in Performance

Degree Type
Doctor of Musical Arts

Curriculum Requirements

Principal Performance Studies

Course Code	Title	Credits
	MUAP 601-606 Principal Performance Area	
MUAP 751	DMA Recital I	0
MUAP 752	DMA Recital II	0
MUAP 753	DMA Recital III	0

Music Theory

Course Code	Title	Credits
MUTH 423	Analysis of Musical Styles	3
MUTH 424	Schenkerian Analysis	3
MUTH 495	Seminar in Music Theory	2-3
MUTH 798	DMA Written Theory Comprehensive Examination	0
MUTH 799	DMA Oral Theory Comprehensive Examination	0

Research Methods

Course Code	Title	Credits
MUHI 610	Bibliography and Research Methods in Music	3

Music History

Course Code	Title	Credits
MUHI 611	Doctor of Musical Arts Seminar	3
	MUHI Advanced Music History courses	
MUHI 798	DMA Written History Comprehensive Examination	0

Music Electives

Courses determined in consultation with DMA Advising Committee upon review of diagnostic examinations and the candidate's interests.

Course Code	Title	Credits
	DMA Lecture-Recital MUGN 753 OR DMA Research Document MUGN 751	
MUGN 790	DMA Continuing Study	1

Ensemble

Specific to Major

Includes repertoire classes, other course work will be detailed at time of academic advising prior to matriculation.

All DMA students must earn a minimum of 60 credit hours of graduate credit; this is achieved by taking additional lessons, academic courses, electives, or ensembles.

General theory review

MUTH 400A/400B may be required based upon examination and is/are not applicable toward degree requirements.

Course Code	Title	Credits
MUTH 400A	General Theory: Review of Musical Structure	1
MUTH 400B	General Theory: Sightsinging-Eartraining Review	2
	Total Credits	60

Courses

Applied Lessons

MUAP 101: Principal Performance Area
Credits 3

MUAP 101 AC: Principal Performance Area Artist Certificate
Credits 6

MUAP 102: Principal Performance Area
Credits 3

MUAP 150: Freshman Performance Jury
Credits 0

MUAP 201: Principal Performance Area
Credits 3

MUAP 202: Principal Performance Area
Credits 3

MUAP 250: Sophomore Performance Jury
Credits 0

MUAP 255: Secondary Piano Performance Jury
Credits 0

MUAP 301: Principal Performance Area
Credits 4

MUAP 302: Principal Performance Area
Credits 4

MUAP 302 AC: Principal Performance Area Artist Certificate
Credits 6

MUAP 303: Principal Performance Area
Credits 4

MUAP 304: Principal Performance Area
Credits 4

MUAP 350: Junior Performance Jury
Credits 0

MUAP 355: Secondary Performance Jury
Credits 0

MUAP 360: Junior Recital
Credits 0

MUAP 390: Senior Recital
Credits 0

MUAP 501: Principal Performance Area M.M.
Credits 3

MUAP 501A: Principal Performance Area G.D. and A.D.
Credits 6

MUAP 502: Principal Performance Area M.M.

Credits 3

MUAP 502A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 503: Principal Performance Area M.M.

Credits 3

MUAP 503A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 504: Principal Performance Area M.M.

Credits 3

MUAP 504A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 551: Graduate Recital I

Credits 0

MUAP 552: Graduate Recital II

Credits 0

MUAP 553: Graduate Recital III

Credits 0

MUAP 601: Principal Performance Area DMA

Credits 3

MUAP 602: Principal Performance Area DMA

Credits 3

MUAP 603: Principal Performance Area DMA

Credits 3

MUAP 604: Principal Performance Area DMA

Credits 3

MUAP 605: Principal Performance Area DMA

Credits 3

MUAP 606: Principal Performance Area DMA

Credits 3

MUAP 751: DMA Recital I

Credits 0
Prerequisites Concurrent registration for MUAP required.
Semester Offered Fall/Spring

MUAP 752: DMA Recital II

Credits 0
Prerequisites Concurrent registration for MUAP required.
Semester Offered Fall/Spring

MUAP 753: DMA Recital III

Credits 0
Prerequisites Concurrent registration for MUAP required.
Semester Offered Fall/Spring

Audio Recording

MUAR 250: Audio Recording for Non-Majors

This is a hands-on course for musicians who wish to understand the processes for recording music and speech that will be beneficial to their musical careers. Topics include microphone techniques, signal processing, delivering audio masters, computer workstations, audio software and the business of music.
Credits 2
Semester Offered Fall/Spring

MUAR 450: Audio Recording for Non-Majors

This is a hands-on course for musicians who wish to understand the processes for recording music and speech that will be beneficial to their musical careers. Topics include microphone techniques, signal processing, delivering audio masters, computer workstations, audio software and the business of music.
Credits 2
Semester Offered Fall/Spring

Composition

MUCP 200: Composition Seminar

Weekly meeting of all composition majors for master classes with visiting composers and performers; presentation of special class composition projects; investigation of recent compositional trends.
Credits 1
Semester Offered Fall/Spring

MUCP 301: Composition for Performers

Techniques of motive development and composition in small forms.
Credits 2
Prerequisites consent of instructor.
Semester Offered Every other year

MUCP 310: Orchestration I

Introduction to the problems and techniques of scoring for strings, woodwinds, brasses and percussion. Transcriptions and scoring for diverse combinations from chamber groups to full orchestra.
Credits 2

MUCP 311: Orchestration II

Introduction to the problems and techniques of scoring for strings, woodwinds, brasses and percussion. Transcriptions and scoring for diverse combinations from chamber groups to full orchestra.
Credits 2

MUCP 320: Electronic Music Production I

A practical study of computer assisted electronic music composition covering traditional concepts, analog and digital synthesis, MIDI, sequencing, sampling techniques and video soundtrack production.
Credits 2
Prerequisites open to composition majors or others with consent of instructor.
Semester Offered Fall/Spring

MUCP 321: Electronic Music Production II

A practical study of computer assisted electronic music composition covering traditional concepts, analog and digital synthesis, MIDI, sequencing, sampling techniques and video soundtrack production.
Credits 2
Prerequisites open to composition majors or others with consent of instructor.
Semester Offered Fall/Spring

MUCP 380: Junior Composition Thesis

Credits 0
Semester Offered Fall/Spring

MUCP 390: Senior Composition Thesis

Credits 0

MUCP 395: Composer/Performer Partnership

Semester Offered Fall/Spring

MUCP 400: Composition Seminar

Weekly meeting of all composition majors for master classes with visiting composers and performers; presentation of special class composition projects; investigation of recent compositional trends.
Credits 0
Semester Offered Fall/Spring

MUCP 410: Orchestration I

Introduction to the problems and techniques of scoring for strings, woodwinds, brasses and percussion. Transcriptions and scoring for diverse combinations from chamber groups to full orchestra.
Credits 2

MUCP 411: Orchestration II

Introduction to the problems and techniques of scoring for strings, woodwinds, brasses and percussion. Transcriptions and scoring for diverse combinations from chamber groups to full orchestra.
Credits 2

MUCP 420: Electronic Music Production I

A practical study of computer assisted electronic music composition covering traditional concepts, analog and digital synthesis, MIDI, sequencing, sampling techniques and video soundtrack production.
Credits 2
Prerequisites open to composition majors or others with consent of instructor.
Semester Offered Fall/Spring

MUCP 421: Electronic Music Production II

A practical study of computer assisted electronic music composition covering traditional concepts, analog and digital synthesis, MIDI, sequencing, sampling techniques and video soundtrack production.
Credits 2
Prerequisites Open to composition majors or others with consent of instructor.
Semester Offered Fall/Spring

MUCP 551: Master of Music Thesis, Composition

Credits 0
Semester Offered Fall/Spring

MUCP 751: Composition Document DMA

Credits 3
Semester Offered Fall/Spring

MUCP 752: Final Composition DMA

A substantial composition for orchestra to be performed by the CIM Orchestra.
Credits 3
Prerequisites Concurrent registration in 600-level MUAP study is required.
Semester Offered Fall/Spring

MUTH __: Electives in Music Theory

Credits 8

English as a Second Language

ESL 100: Speech and Presenting Skills

This English for Academic Purposes (EAP) course is designed for CIM students who are non-native speakers of English to improve their oral communication skills for effective interaction in the American university academic setting. Students will work to develop confidence and increased comfort while developing fluency and overall comprehensibility. Students will learn the skills needed to deliver effective formal presentations. Time will also be spent in each lesson focusing on common pronunciation problems for intermediate to advanced learners of English. Activities will include various oral language assignments, in-class participation in pair and group discussions, and individual responses on TOEFL-/IELTS- appropriate practice prompts, frequently assigned speaking prompts, which will be audio recorded for self-, peer- and instructor evaluation, and frequent formal presentation opportunities.
Credits 2
Semester Offered Fall/Spring

ESL 101: English Language Development

This English for Academic Purposes (EAP) course is designed for CIM students who are non-native speakers of English to further develop English skills by incorporating more advanced academic vocabulary, reading, listening, and writing tasks, and contextualized grammatical structures. Students will also prepare for the American university experience by listening to academic lectures, engaging with authentic academic texts, participating and contributing to a discussion thread, reading, annotating, deep note-taking, and research activities. In addition, this course will also provide students with an abundance of authentic TOEFL and IELTS-type tasks and practice and test-taking strategies. By utilizing various multimedia technologies and blended learning, this course will cater to a range of learning styles.
Credits 5
Semester Offered Fall/Spring

ESL 102: ESL Bridge

This English for Academic Purposes course is an advanced-level bridge course between English as a language and college-level classes. This course aims to help English learners understand and prepare for the demands of the college-level writing experience. Students will work on crafting outlines, paragraphs, essays, and a short research project. Students will also practice editing strategies. During the lab period, students will learn how to locate and evaluate resources for credibility and relevance. Students enrolled in First Year Experience may enroll in this course concurrently for added support.
Credits 1

ESL 400: Speech and Presenting Skills

This English for Academic Purposes (EAP) course is designed for CIM students who are non-native speakers of English to improve their oral communication skills for effective interaction in the American university academic setting. Students will work to develop confidence and increased comfort while developing fluency and overall comprehensibility. Students will learn the skills needed to deliver effective formal presentations. Time will also be spent in each lesson focusing on common pronunciation problems for intermediate to advanced learners of English. Activities will include various oral language assignments, in-class participation in pair and group discussions, and individual responses on TOEFL-/IELTS- appropriate practice prompts, frequently assigned speaking prompts, which will be audio recorded for self-, peer- and instructor evaluation, and frequent formal presentation opportunities.
Credits 2
Semester Offered Fall/Spring

ESL 401: English Language Development

This English for Academic Purposes (EAP) course is designed for CIM students who are non-native speakers of English to further develop English skills by incorporating more advanced academic vocabulary, reading, listening, and writing tasks, and contextualized grammatical structures. Students will also prepare for the American university experience by listening to academic lectures, engaging with authentic academic texts, participating and contributing to a discussion thread, reading, annotating, deep note-taking, and research activities. In addition, this course will also provide students with an abundance of authentic TOEFL and IELTS-type tasks and practice and test-taking strategies. By utilizing various multimedia technologies and blended learning, this course will cater to a range of learning styles.
Credits 5
Semester Offered Fall/Spring

Ensembles

MUEN 100: Sightreading Seminar

Practical application of sightreading techniques at the keyboard with emphasis on sonata and chamber music literature. Training in orchestral reductions. Discussion of interpretation and selection of editions. Classroom study of scores involving other instrumentalists.
Credits 1
Semester Offered Fall

MUEN 123: Duo Piano and Piano Duet Seminar

Duo Piano and Piano Duet Seminar a chamber music course focused on the collaborative performance of piano duo (two pianos) and piano duet (four hands) repertoire. Through guided coaching, performance seminar participation, and repertoire study, students develop ensemble coordination, interpretive collaboration, and stylistic awareness across a diverse body of original works written for these mediums. The course situates duo piano and piano duet literature within its historical and social contexts while cultivating professional rehearsal and performance practices. The semester concludes with a public performance.
Credits 1

MUEN 300: Sonata Seminar

The art of learning collaboration between two soloists. Enrollment open to all strings, woodwinds and pianists.
Credits 6
Semester Offered Fall/Spring

MUEN 315: Accompanying at the Harpsichord

A practical introduction to accompanying a variety of Baroque vocal and instrumental works in a stylistically appropriate manner. Particular emphasis on the Bach sonatas for flute, violin and viola da gamba. Students who are accompanying on recitals are encouraged to perform in class and receive coaching. Limited to six students.
Credits 2
Prerequisites MUGN 315 and consent of instructor.
Semester Offered Spring

MUEN 320: Harp Ensemble

Credits 1
Semester Offered Fall/Spring

MUEN 321: Percussion Ensemble

Credits 1
Semester Offered Fall/Spring

MUEN 330: Opera Production

Credits 1
Prerequisites Assignment by Director of the Opera Program.
Semester Offered Fall/Spring

MUEN 332: Jazz Lab

CIM Jazz Lab is designed for classical musicians of all levels to develop performance skills and foundational knowledge of repertoire and style within the jazz genre. Individual students' instrumental and vocal abilities will be advanced with a focus on scale and chord study, quality sound and tone production, technique development, quality diction and dynamic control.Core aspects of quality rhythm, clarity in sound, and tone production will be a weekly focus. Recording our class with any device will be encouraged. Weekly development is expected through both individual practice and coached sectionals.

Repertoire shall consist of student-based selections from an array of master jazz artists such as Sarah Vaughn, Duke Ellington, Miles Davis, Frank Sinatra and others. Original compositions and arrangements are encouraged. A performance will take place each semester as well as local off campus events.
Credits 1
Semester Offered Fall /Spring

MUEN 355: Miscellaneous Ensembles

Credits 1

MUEN 356: University Circle Wind Ensemble

Designed for the most advanced woodwind, brass and percussion players. Stresses the single-performance concept utilizing only players needed for a given piece. Audition required. Undergraduate woodwind, brass and percussion students are required to play in one wind ensemble concert per semester. Additional participation is encouraged on a volunteer basis.
Credits 1
Semester Offered Fall/Spring

MUEN 357: New Music Ensemble

Focuses on music since 1980 although earlier, important works of contemporary music are occasionally programmed.
Credits 0-2
Prerequisites MUAP 202 or equivalent.
Semester Offered Fall/Spring

MUEN 358: String/Piano Chamber Music

A minimum of ten hours of coaching and a public performance is required.
Credits 1
Semester Offered Fall/Spring

MUEN 359: Advanced String Quartet Seminar

A minimum of ten hours of coaching and a public performance is required.
Credits 2
Semester Offered Fall/Spring

MUEN 360: Apprentice Quartet

A minimum of ten hours of coaching and a public performance is required.
Credits 2
Semester Offered Fall/Spring

MUEN 361: Advanced Piano Trio Program

With faculty guidance, student will select a complete trio to learn in depth. Students are required to absorb and utilize the works of their colleagues as well.
Credits 2
Semester Offered Fall/Spring

MUEN 363: Guitar Ensemble

Credits 1
Semester Offered Fall/Spring

MUEN 364: Intensive Sonata Duo

Credits 1
Semester Offered Fall/Spring

MUEN 366: Woodwind Chamber Music

Credits 1
Semester Offered Fall/Spring

MUEN 368: Brass Chamber Music

A minimum of ten hours of coaching and a public performance is required.
Credits 1
Semester Offered Fall/Spring

MUEN 370: Pop Ensemble

Pop Ensemble is a collaborative performance course focused on developing the skills required to perform contemporary groove-based and commercial music using lead sheets, chord charts, and shared listening practices rather than fixed arrangements. Open to instrumentalists and vocalists, students explore a range of styles drawn from popular music traditions as well as related genres, including elements of jazz and global popular styles (e.g., Brazilian and Latin influenced repertoire), with particular attention to harmonic notation practices across these traditions.

Students build fluency in groove-based playing, improvisation, stylistic interpretation, and ensemble communication across varied instrumentations. Instruction includes coached rehearsals, workshops, community performances, and a culminating concert.
Credits 1
Semester Offered Fall /Spring

MUEN 376: Global Music Experience

Students in the Global Music Experience will form small ensembles which will be guided in the exploration and performance of non-Western classical music styles and cultures. Students will gain confidence in learning and performing by ear and develop as improvisers in non-Western classical styles. The course will culminate in a public performance.
Credits 1

MUEN 381: CIM Orchestra

Credits 1-2
Semester Offered Fall/Spring

MUEN 393: Baroque Chamber Ensemble

Credits 1

MUEN 395: Collegium Musicum

Credits 1

MUEN 396: Early Music Singers

Credits 1

MUEN 397: Baroque Orchestra

Credits 1

MUEN 400: Sonata Seminar

The art of learning collaboration between two soloists. Enrollment open to all strings, woodwinds, and pianists.
Credits 1
Semester Offered Fall/Spring

MUEN 415: Accompanying at the Harpsichord

A practical introduction to accompanying a variety of Baroque vocal and instrumental works in a stylistically appropriate manner. Particular emphasis on the Bach sonatas for flute, violin and viola da gamba. Students who are accompanying on recitals are encouraged to perform in class and receive coaching. Limited to six students.
Credits 2
Prerequisites MUGN 315 and consent of instructor.
Semester Offered Spring

MUEN 420: Harp Ensemble

Credits 1
Semester Offered Fall/Spring

MUEN 421: Percussion Ensemble

Credits 1
Semester Offered Fall/Spring

MUEN 430: Opera Production

Credits 4
Prerequisites Assignment by Director of the Opera Program.
Semester Offered Fall/Spring

MUEN 457: New Music Ensemble

Focuses on music since 1980 although earlier, important works of contemporary music are occasionally programmed.
Credits 0-2
Prerequisites MUAP 202 or equivalent.
Semester Offered Fall/Spring

MUEN 458: String/Piano Chamber Music

A minimum of ten hours of coaching and a public performance is required.
Credits 2
Semester Offered Fall/Spring

MUEN 459: Advanced String Quartet Seminar

A minimum of ten hours of coaching and a public performance is required.
Credits 2
Semester Offered Fall/Spring

MUEN 460: Apprentice Quartet

A minimum of ten hours of coaching and a public performance is required.
Credits 2
Semester Offered Fall/Spring

MUEN 461: Advanced Piano Trio Program

With faculty guidance, student will select a complete trio to learn in depth. Students are required to absorb and utilize the works of their colleagues as well.
Credits 2
Semester Offered Fall/Spring

MUEN 463: Guitar Ensemble

Credits 4
Semester Offered Fall/Spring

MUEN 464: Intensive Sonata Duo

Credits 1
Semester Offered Fall/Spring

MUEN 466: Woodwind Chamber Music

Credits 1
Semester Offered Fall/Spring

MUEN 468: Brass Chamber Music

A minimum of ten hours of coaching and a public performance is required.
Credits 1
Semester Offered Fall/Spring

MUEN 481: CIM Orchestra

Credits 1-2
Semester Offered Fall/Spring

Eurhythmics

MUDE 100: First Year Eurhythmics Lab

First-Year Eurhythmics Lab is an experience designed to provide additional support for students as they take Eurhythmics I as first-year students. This class will allow students to review for Eurhythmics I assessments and seek clarification as needed. Materials will be presented aurally, visually and kinesthetically to provide an immersive rhythmic experience.
Credits 0
Semester Offered Fall

MUDE 101: Eurhythmics I

The physical expression of rhythm in which large bodily movements form the reference for rhythmic analysis. Study of pulse, meter, patterns, cross rhythms, improvisation, rhythmic canons and bodily coordination emphasizing proper tension and relaxation.
Credits 1
Prerequisites previous or concurrent registration in MUTH 101 and 105.
Semester Offered Fall/Spring

MUDE 102: Eurhythmics II

The physical expression of rhythm in which large bodily movements form the reference for rhythmic analysis. Study of pulse, meter, patterns, cross rhythms, improvisation, rhythmic canons and bodily coordination emphasizing proper tension and relaxation.
Credits 1
Prerequisites previous or concurrent registration in MUTH 101 and 105.
Semester Offered Fall/Spring

MUDE 203: Eurhythmics III

Continuation of MUDE 101, 102, with materials of increased difficulty, as well as study of syncopation, rhythmic counterpoint and conducting movements.
Credits 1
Prerequisites MUDE 101, 102.
Semester Offered Fall/Spring

MUDE 204: Eurhythmics IV

Continuation of MUDE 101, 102, with materials of increased difficulty, as well as study of syncopation, rhythmic counterpoint and conducting movements.
Credits 1
Prerequisites MUDE 101, 102.
Semester Offered Fall/Spring

MUDE 310: Advanced Eurhythmics: Complex Rhythm

Advanced Eurhythmics uses the materials and methods from Eurhythmics I-IV to explore advanced rhythmic topics: development of tempo memory/relative tempo, cross-rhythms with rests or ties, and augmentation/diminution in both duple (simple) meters and triple (compound) meters. Instrumental activities will also be included to integrate concepts on a practical level.
Credits 2
Semester Offered Fall

MUDE 312: Advanced Eurhythmics: Integrated Movement

Advanced Eurhythmics further explores physical expression through repertoire association. The course also focuses on the development of tempo memory in relation to repertoire and physical movement, cross-rhythms in one pulse utilizing micro-beats and swing, and polymetric relationships among different meters using dictation and canon. Instrumental activities will also be included to integrate concepts on a practical level.
Credits 2
Semester Offered Spring

MUDE 325: Eurhythmics Pedagogy I

This course serves as an introduction to teaching eurhythmics to students of all ages, including: keyboard improvisation, class engagement and integration, defining goals for students and assessing their progress towards those goals.
Credits 3
Semester Offered Fall

MUDE 326: Eurhythmics Pedagogy II

This course continues the exploration of teaching eurhythmics including: keyboard improvisation, planning, class engagement and integration, defining goals for students and assessing their progress towards those goals. Students in the course will choose to focus on the teaching of eurhythmics to young children or young adults.
Credits 3
Semester Offered Spring

MUDE 351: Practicum in Adult Education

Teaching various levels of conservatory course work and examination of curriculum development. Permission of the instructor is required.
Credits 1
Semester Offered Periodically

MUDE 402: Eurhythmics for Graduate Students I

Emphasis on the development and stabilizing of an inner pulse. The use of the body as a reference for the experience and development of rhythmic skills and perceptions. Areas covered: meter, rhythmic patterns, crossrhythms, canons, polyrhythms and unequal pulse meters.
Credits 2
Semester Offered Fall/Spring

MUDE 404: Eurhythmics for Graduate Students II

Emphasis on the development and stabilizing of an inner pulse. The use of the body as a reference for the experience and development of rhythmic skills and perceptions. Areas covered: meter, rhythmic patterns, crossrhythms, canons, polyrhythms and unequal pulse meters.
Credits 2
Semester Offered Fall/Spring

MUDE 410: Advanced Eurhythmics: Complex Rhythm

Advanced Eurhythmics uses the materials and methods from Eurhythmics I-IV to explore advanced rhythmic topics: development of tempo memory/relative tempo, cross-rhythms with rests or ties, and augmentation/diminution in both duple (simple) meters and triple (compound) meters. Instrumental activities will also be included to integrate concepts on a practical level.
Credits 2
Semester Offered Fall

MUDE 412: Advanced Eurhythmics: Integrated Movement

Advanced Eurhythmics further explores physical expression through repertoire association. The course also focuses on the development of tempo memory in relation to repertoire and physical movement, cross-rhythms in one pulse utilizing micro-beats and swing, and polymetric relationships among different meters using dictation and canon. Instrumental activities will also be included to integrate concepts on a practical level.
Credits 2
Semester Offered Spring

MUDE 425: Eurhythmics Pedagogy I

This course serves as an introduction to teaching eurhythmics to students of all ages, including: keyboard improvisation, class engagement and integration, defining goals for students and assessing their progress towards those goals.
Credits 3
Semester Offered Fall

MUDE 426: Eurhythmics Pedagogy II

This course continues the exploration of teaching eurhythmics including: keyboard improvisation, planning, class engagement and integration, defining goals for students and assessing their progress towards those goals. Students in the course will choose to focus on the teaching of eurhythmics to young children or young adults.
Credits 3
Semester Offered Spring

General Education

MUGN 100: CIM Connect

CIM Connect is the first-year experience course that meets for one hour weekly with additional experiential activities outside class time. It is built around three pillars—Academic Fields and Programs, University Resources, and Student Activities & Cultural Institutions—to introduce new conservatory students to the breadth of opportunities and support available. By blending in-class seminars, hands-on activities, and field trips, CIM Connect aims to ease students' transition into college and enrich their conservatory education beyond the practice room.
Credits 1

MUGN 121: Communication for Musicians I

The Communication for Musicians sequence establishes and strengthens college-level writing and communication skills through foundational subject areas of CIM's general education curriculum. The common element of shared learning is vital and the best class discussions extend into 1609 Hazel and CIM's hallways. This two-semester course provides a base of skills you will use and cultivate further throughout your CIM experience. Topics covered will include community engagement, entrepreneurism, teaching artistry and music from outside the Western European vein.
Credits 2
Semester Offered Fall

MUGN 122: Communication for Musicians II

The Communication for Musicians sequence establishes and strengthens college-level writing and communication skills through foundational subject areas of CIM's general education curriculum. The common element of shared learning is vital and the best class discussions extend into 1609 Hazel and CIM's hallways. This two-semester course provides a base of skills you will use and cultivate further throughout your CIM experience. Topics covered will include community engagement, entrepreneurism, teaching artistry and music from outside the Western European vein.
Credits 2
Semester Offered Spring

MUGN 123: Foundations of Music and Medicine: Mind, Body, and Perception

This course will introduce students to the emerging field of Music and Medicine. This field comprises 3 distinct limbs:

1. Music Therapy
2. Music Medicine
3. Performance Medicine

Upon completion of this coursework, students will have gained critical insights into the powerful effects of music (played or listened to) on the anatomy of the brain, physiology of the body, and the generation of emotions. They will also gain comprehension of the shifting healthcare field as it relates to music and medicine, along with a broadened understanding of the relevant literature assigned throughout this course. Finally, they will learn to be attentive to all risk factors leading to performance-related injuries and know how to prevent and remedy these from the perspective of both performer and instructor.
Credits 3
Semester Offered Spring

MUGN 220: French for Musicians

Credits 3

MUGN 230: German for Musicians

Credits 3

MUGN 240: Italian for Musicians

Credits 3

MUGN 330: Contemporary Issues in Music

This class examines issues that classical music and the classical musician face within society and culture. Topics such as sexism, racism, "cancel culture," repertoire choices by major orchestras, government funding, activism and social media will be discussed, including their impact, how the modern musician navigates them and how musicians can leverage their skills to create a better world.
Credits 3
Semester Offered Fall/Spring

MUGN 335: Music and Science Frontiers

Researchers are discovering more connections between science and music every day. This class examines some of the most groundbreaking and interesting research on music's broader connections, including how musical temperament relates to the physics of temperature and entropy; the psychology of music and its effects on learning, mood, personality and executive function; the mathematics of harmonic motion; and music's use in medicine as therapy.
Credits 3
Semester Offered Fall/Spring

MUGN 340: Music in Culture

We most often focus on music digested through concert performance. However, music is sought out, heard and understood in a variety of ways outside concerts and as such, it integrates itself much more deeply into culture. In this class, we will examine landmark cultural events and traditions in which music plays a pivotal role, including classical music's ties to patriotism, film music, use of music in sporting events, its association with social causes and more. We will examine why music is a pivotal aspect of these things and how it serves as a means of connection for individuals engaging with these various faces of culture.
Credits 3
Semester Offered Fall/Spring

MUGN 355: Musical Entrepreneurship and Digital Communication

Musical Entrepreneurship and Digital Communication blends class gatherings, guest perspectives, and independent study, closely supervised by the instructor. The intensive is tailored to each student's digital literacy and interest, and provides a framework for growth as informed, confident digital communicators.

Foundational concepts including success metrics, brand identity, audience development, accessibility, and content strategy will be applied to digital audiovisual media trends, music equity innovation, and program design and marketing. Students will use a variety of digital resources and tools and learn to identify and evaluate digital media opportunities. Students will integrate the intensive curriculum into cohesive individual digital projects that serve their personal strategies as musician, performer, educator, and arts advocate.

Assignments include readings and multimedia, written assignments, interviews, participation, presentations, and peer reviews. Some classes may take place remotely.
Credits 3
Prerequisites
MUGN 121: Communication for Musicians I
First-Year Experience I
Semester Offered Spring

MUGN 360: Physics of Music

Fulfills an elective or the general education requirement for math/science/reasoning. Examine the fundamental physics of sound, acoustics and human hearing and how to apply these ideas to musical topics.
Credits 3
Semester Offered Fall/Spring

MUGN 360: Physics of Music

This course will examine the fundamental physics of sound, acoustics and human hearing, and apply these ideas to musical topics, including music theory, intonation, timbre, concert hall design and performance considerations. This course will employ basic algebra and trigonometry.
Credits 3
Semester Offered Fall/Spring

MUGN 365: Performance Psychology

Fulfills an elective or the general education requirement for social science. Learn how to use research-based psychological practice in performance.
Credits 3
Semester Offered Fall/Spring

MUGN 365: Performance Psychology

Students will learn how to use research-based psychological practice in performance, including a literature review of the research, implementation of established techniques, creation of new techniques and the pedagogy of these principles.
Credits 3
Semester Offered Fall/Spring

MUGN 375: Engaging and Serving our Communities

Through texts, discussions and practicum, we will explore issues of contemporary society and the roles artists can play in the communities in which they work. Students will be introduced to a range of topics including service learning, outreach, teaching artistry and methods for partnering with a community organization. Together as a class we will uncover and hone possibilities for our own artistry in serving the needs of today's world. This course examines models and approaches of community engagement for musicians, as well as the relevant professional development topics involved in this field.
Credits 3
Semester Offered Fall/Spring

MUGN 385: The Experience of Hearing and Performance

Music engages the brain in a multitude of ways, and our relationship with it, both as listeners and performers, is tremendously complex. In this class, we will examine the auditory, visual, motor and cognitive components of musical listening and performance. This will be approached from psychological, cultural, aesthetic, social and historical perspectives.
Credits 3
Semester Offered Fall/Spring

MUGN 398: Senior Seminar

This one-
hour course covers a variety of professional development topics via p
guest speakers and ensures proper review of
professional materials (i.e. resumes and cover letters).
The capstone assignments are (1) program notes on an
assigned
work for the student's senior recital and (2) a self-
guided performance project to take place outside of
CIM.
Credits 3
Semester Offered Fall

MUGN 401: Master's Seminar

Classical musicians must often act as communicators, educators, advocates and researchers in order to advance their musical goals and visions. This course will provide opportunities to develop your research, writing and public speaking skills, and will help prepare you for the music history portion of your comprehensive exams, which involves submitting a recital program and annotated bibliography of resources consulted, in preparation for writing essays to assess your ability to integrate your knowledge of music history and literature.
Credits 3
Semester Offered Fall/Spring

MUGN 455: Musical Entrepreneurship and Digital Communication

Musical Entrepreneurship and Digital Communication blends class gatherings, guest perspectives, and independent study, closely supervised by the instructor. The intensive is tailored to each student's digital literacy and interest, and provides a framework for growth as informed, confident digital communicators.

Foundational concepts including success metrics, brand identity, audience development, accessibility, and content strategy will be applied to digital audiovisual media trends, music equity innovation, and program design and marketing. Students will use a variety of digital resources and tools and learn to identify and evaluate digital media opportunities. Students will integrate the intensive curriculum into cohesive individual digital projects that serve their personal strategies as musician, performer, educator, and arts advocate.

Assignments include readings and multimedia, written assignments, interviews, participation, presentations, and peer reviews. Some classes may take place remotely.
Credits 3
Semester Offered Spring

MUGN 456: Building a Career in Chamber Music

This course equips students with entrepreneurial, artistic, and professional tools to launch and sustain a career in chamber music. Topics include ensemble development, programming, networking, financial literacy, and industry navigation. Students create a career plan and professional portfolio. Students will develop and implement an original entrepreneurial project and create a professional portfolio aligned with current industry expectations.

Course Delivery and Format: This course will be delivered through a combination of online and in-person sessions, following a consistent progression aligned with the course syllabus regardless of format. In-person sessions will emphasize elements that benefit from face-to-face interaction, including public speaking, presentation skills, and active class participation.
Credits 3
Semester Offered Fall

MUGN 475: Engaging and Serving our Communities

Through texts, discussions and practicum, we will explore issues of contemporary society and the roles artists can play in the communities in which they work. Students will be introduced to a range of topics including service learning, outreach, teaching artistry and methods for partnering with a community organization. Together as a class we will uncover and hone possibilities for our own artistry in serving the needs of today's world. This course examines models and approaches of community engagement for musicians, as well as the relevant professional development topics involved in this field.
Credits 3
Semester Offered Fall/Spring

Juries & Recitals

MUAP 101 AC: Principal Performance Area Artist Certificate

Credits 6

MUAP 150: Freshman Performance Jury

Credits 0

MUAP 201: Principal Performance Area

Credits 3

MUAP 202: Principal Performance Area

Credits 3

MUAP 250: Sophomore Performance Jury

Credits 0

MUAP 255: Secondary Piano Performance Jury

Credits 0

MUAP 301: Principal Performance Area

Credits 4

MUAP 302: Principal Performance Area

Credits 4

MUAP 302 AC: Principal Performance Area Artist Certificate

Credits 6

MUAP 303: Principal Performance Area

Credits 4

MUAP 304: Principal Performance Area

Credits 4

MUAP 350: Junior Performance Jury

Credits 0

MUAP 355: Secondary Performance Jury

Credits 0

MUAP 360: Junior Recital

Credits 0

MUAP 390: Senior Recital

Credits 0

MUAP 501: Principal Performance Area M.M.

Credits 3

MUAP 501A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 502: Principal Performance Area M.M.

Credits 3

MUAP 502A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 503: Principal Performance Area M.M.

Credits 3

MUAP 503A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 504: Principal Performance Area M.M.

Credits 3

MUAP 504A: Principal Performance Area G.D. and A.D.

Credits 6

MUAP 551: Graduate Recital I

Credits 0

MUAP 552: Graduate Recital II

Credits 0

MUAP 553: Graduate Recital III

Credits 0

MUAP 601: Principal Performance Area DMA

Credits 3

MUAP 602: Principal Performance Area DMA

Credits 3

MUAP 603: Principal Performance Area DMA

Credits 3

MUAP 604: Principal Performance Area DMA

Credits 3

MUAP 605: Principal Performance Area DMA

Credits 3

MUAP 606: Principal Performance Area DMA

Credits 3

MUAP 751: DMA Recital I

Credits 0
Prerequisites Concurrent registration for MUAP required.
Semester Offered Fall/Spring

MUAP 752: DMA Recital II

Credits 0
Prerequisites Concurrent registration for MUAP required.
Semester Offered Fall/Spring

MUAP 753: DMA Recital III

Credits 0
Prerequisites Concurrent registration for MUAP required.
Semester Offered Fall/Spring

Music Diversity Requirement

Undergraduate students are required to take at least two credit hours of course work in a diverse music area that is not Western classical music, such as:

MUEN 332: Jazz Lab

CIM Jazz Lab is designed for classical musicians of all levels to develop performance skills and foundational knowledge of repertoire and style within the jazz genre. Individual students' instrumental and vocal abilities will be advanced with a focus on scale and chord study, quality sound and tone production, technique development, quality diction and dynamic control.Core aspects of quality rhythm, clarity in sound, and tone production will be a weekly focus. Recording our class with any device will be encouraged. Weekly development is expected through both individual practice and coached sectionals.

Repertoire shall consist of student-based selections from an array of master jazz artists such as Sarah Vaughn, Duke Ellington, Miles Davis, Frank Sinatra and others. Original compositions and arrangements are encouraged. A performance will take place each semester as well as local off campus events.
Credits 1
Semester Offered Fall /Spring

MUEN 370: Pop Ensemble

Pop Ensemble is a collaborative performance course focused on developing the skills required to perform contemporary groove-based and commercial music using lead sheets, chord charts, and shared listening practices rather than fixed arrangements. Open to instrumentalists and vocalists, students explore a range of styles drawn from popular music traditions as well as related genres, including elements of jazz and global popular styles (e.g., Brazilian and Latin influenced repertoire), with particular attention to harmonic notation practices across these traditions.

Students build fluency in groove-based playing, improvisation, stylistic interpretation, and ensemble communication across varied instrumentations. Instruction includes coached rehearsals, workshops, community performances, and a culminating concert.
Credits 1
Semester Offered Fall /Spring

MUEN 371b: Klezmer Ensemble

MUEN 374: Jazz Ensemble I

MUEN 374: Jazz Ensemble II

MUEN 376: Global Music Experience

Students in the Global Music Experience will form small ensembles which will be guided in the exploration and performance of non-Western classical music styles and cultures. Students will gain confidence in learning and performing by ear and develop as improvisers in non-Western classical styles. The course will culminate in a public performance.
Credits 1

MUGN 330: Contemporary Issues in Music

This class examines issues that classical music and the classical musician face within society and culture. Topics such as sexism, racism, "cancel culture," repertoire choices by major orchestras, government funding, activism and social media will be discussed, including their impact, how the modern musician navigates them and how musicians can leverage their skills to create a better world.
Credits 3
Semester Offered Fall/Spring

MUGN 340: Music and Culture

MUHI 309: Christian Music – Historical and Global Perspectives

MUHI 310: Music Cultures of the World I, II

Musical comprehension, instruments and role of music in society. MUHI 310 – cultures of Europe, Africa and the Americas. MUHI 311 – cultures of the Pacific, Near East and Asia.
Credits 3
Prerequisites MUHI 201 or consent of instructor.
Semester Offered Periodically

MUHI 312: History of Rock for Music Majors

MUHI 313: American Popular Song to 1950

MUHI 314: Blues Cultures

MUHI 315: History of Jazz and American Popular Music

Musical styles and structures of jazz and American popular music with emphasis on music since 1900.
Credits 3
Prerequisites MUTH 202, MUHI 201.
Semester Offered Periodically

MUHI 316: Religion, Race, Sex, and Black Music

MUHI 320: Global Pop

Music General

MUCP 422: Electronic Music Production II

Credits 2

MUGN 294: Stage Movement for Opera I

An introduction to practical applications of body movement for the opera stage, including physical awareness and Alexander Technique, stage presence, movement to express a character, and elementary dance.
Credits 1

MUGN 295: Stage Movement for Opera II

Further development of applications of body movement for the opera stage with increased emphasis on period movement styles, stage combat, and additional styles of dance.
Credits 1

MUGN 296: Acting Techniques for Singers I

An introduction to acting and singing-acting techniques — including fundamentals of acting, improvisation, text analysis, character study and stage technique — for opera and art song repertoire appropriate for the undergraduate singer.
Credits 1

MUGN 297: Acting Techniques for Singers II

A continuation of Acting Techniques for Singers I. Further study of acting and singingacting techniques including fundamentals of acting, improvisation, text analysis, character study and stage technique.
Credits 1

MUGN 298: Opera Role Preparation

An introduction to strategies for learning and preparing opera roles with particular attention to various styles of recitatives.
Credits 1

MUGN 299: Artist Certificate Special Project

Credits 1
Semester Offered Fall/Spring

MUGN 315: Introduction to the Harpsichord

Introduction to harpsichord technique and the interpretation of 17th- and 18th-Century Baroque keyboard music. Study of national styles, ornamentation, articulation, tempi, dynamics, fingering and registration. Focus is on short representative works of Byrd, Couperin, Rameau, Duphly, Bach, Scarlatti and Soler, as well as other works chosen by participating students. Limited to six students.
Credits 2
Prerequisites open to CIM and CWRU music majors with keyboard background; consent of instructor. Not open to harpsichord majors.
Semester Offered Fall

MUGN 316: Introduction to the Organ

Practical introduction to the pipe organ and the skills required to play the organ for church services, with a view particularly toward pianists who would like to acquire the ability to hold a church music job.
Credits 2
Semester Offered Spring

MUGN 318: Professional Skills for the Modern Guitarist

Focus on the essential skills for professional success as a modern classical guitarist. Through written and performance projects, student will develop an understanding of fretboard harmony; arranging and transcription; sight reading and improvisation.
Credits 1
Semester Offered Fall/Spring EOY

MUGN 321: Applied Diction: English

Intended for undergraduate/graduate voice and collaborative piano majors with insufficient background in the fundamental rules of English pronunciation and the International Phonetic Alphabet.
Credits 1
Semester Offered Fall EOY

MUGN 326: Expression of Italian

This course gives students the tools they need to perform vocal repertoire in Italian in an idiomatic and expressive manner. It is articulated around two main components: the study of the sounds of the Italian language in singing through a survey of spelling and IPA rules; the development of the tools required to perform in Italian, including an understanding of grammatical structure, principles of translation and the idiomatic delivery of poetic texts.
Credits 2
Semester Offered Fall EOY

MUGN 327: Expression of German

This course gives students the tools they need to perform vocal repertoire in German in an idiomatic and expressive manner. It is articulated around two main components: the study of the sounds of the German language in singing through a survey of spelling and IPA rules; the development of the tools required to perform in German, including an understanding of grammatical structure, principles of translation and the idiomatic delivery of poetic texts.
Credits 2
Semester Offered Spring EOY

MUGN 328: Expression of French

This course gives students the tools they need to perform vocal repertoire in French in an idiomatic and expressive manner. It is articulated around two main components: the study of the sounds of the French language in singing through a survey of spelling and IPA rules; the development of the tools required to perform in French, including an understanding of grammatical structure, principles of translation and the idiomatic delivery of poetic texts.
Credits 2
Semester Offered Fall EOY

MUGN 340: Practicum in Baroque Ornamentation

Discussion of current theories of ornamentation and improvisation for instrumentalists and singers interested in historically informed interpretation of Baroque music. Students are encouraged to bring works of their choice to class for performance and discussion. (CWRU course)
Credits 1
Semester Offered Periodically

MUGN 342: Concertmaster Practicum I

This course is an intensive study of violin performance and leadership, specifically as they both relate to the role of the concertmaster. The class will utilize a chronological and progressive study of concertmaster solos and relevant repertoire as a base to explore the musicianship, violin playing, and leadership skills required to become an influential concertmaster. The importance of a deep understanding of phrasing, character, sound, dynamics, bowing and fingering choices, etc. will be emphasized to enhance playing and leadership interactions. Exercises directly related to the playing and leadership required in an ensemble and orchestral performance context will be central to this course. Associated skills related to communication and interactions with music director, conductor, orchestral colleagues, librarians and benefactors will be woven into the course content as well.

By audition.
Credits 1

MUGN 343: Concertmaster Practicum II

This course is an intensive study of violin performance and leadership, specifically as they both relate to the role of the concertmaster. The class will utilize a chronological and progressive study of concertmaster solos and relevant repertoire as a base to explore the musicianship, violin playing, and leadership skills required to become an influential concertmaster. The importance of a deep understanding of phrasing, character, sound, dynamics, bowing and fingering choices, etc. will be emphasized to enhance playing and leadership interactions. Exercises directly related to the playing and leadership required in an ensemble and orchestral performance context will be central to this course. Associated skills related to communication and interactions with music director, conductor, orchestral colleagues, librarians and benefactors will be woven into the course content as well.

By audition.
Credits 1

MUGN 345: Studio Music: Practical Skills

Credits 1

MUGN 350: Off-Campus Internship

Off-campus employment in the major field. All undergraduate and graduate students who participate in an off-campus activity in the major field for employment are required to register for this course.
Credits 0
Prerequisites Written permission from the major instructor, Dean of the Institute and other appropriate faculty.
Semester Offered Fall/Spring

MUGN 361: Professional Skills for the Modern Guitarist

Focus on the essential skills for professional success as a modern classical guitarist. Through written and performance projects, student will develop an understanding of fretboard harmony; arranging and transcription; sight reading and improvisation.
Credits 1
Semester Offered Fall/Spring EOY

MUGN 370: Introduction to Improvisation

This is a lab course and attendance is required. No prior experience in improvisation is required. This course deals with the basic concepts of improvisation. We will be studying basic scales used in improvisation and their chord structures. Students will put into practice basic major, minor and pentatonic scales. We will also cover triad pairing and other alternative scale options.
Credits 1
Semester Offered Fall/Spring

MUGN 371: Choral Conducting I

Study of the techniques of choral conducting and a general survey of choral literature.
Credits 1
Semester Offered Fall

MUGN 372: Choral Conducting II: Conducting for Organists/Church Musicians

Advanced study of choral conducting and rehearsal techniques using varied repertoire of all styles.
Credits 1
Semester Offered Offered every other year in the Spring semester

MUGN 373: Orchestral Conducting

Study of orchestral scores, covering elements of style, form and interpretation. Development of baton technique through conducting of small instrumental ensembles.
Credits 1
Semester Offered Fall/Spring

MUGN 373: Orchestral Conducting I

Credits 1

MUGN 380: Feldenkrais Method: Awareness/Movement

Credits 1

MUGN 381: Body Mapping and Self-Care Strategies

Musicians move for a living. All of the sounds we make as musicians are produced by some type of movement, yet we are rarely taught how the body actually works in movement. Body Mapping is a tool that musicians can use to enhance performance, maintain wellness, decrease tension, prevent injury and discomfort and cultivate healthy habits that are important for injury prevention. Self care and tools to address performance anxiety are also emphasized in this course. Active participation, daily movement work and regular journaling are required for success.
Credits 2

MUGN 415: Introduction to the Harpsichord

Introduction to harpsichord technique and the interpretation of 17th- and 18th-Century Baroque keyboard music. Study of national styles, ornamentation, articulation, tempi, dynamics, fingering and registration. Focus is on short representative works of Byrd, Couperin, Rameau, Duphly, Bach, Scarlatti and Soler, as well as other works chosen by participating students. Limited to six students.
Credits 2
Prerequisites open to CIM and CWRU music majors with keyboard background; consent of instructor. Not open to harpsichord majors.
Semester Offered Fall

MUGN 416: Introduction to the Organ

Practical introduction to the pipe organ and the skills required to play the organ for church services, with a view particularly toward pianists who would like to acquire the ability to hold a church music job.
Credits 2
Semester Offered Spring

MUGN 418: Professional Skills for the Modern Guitarist

Focus on the essential skills for professional success as a modern classical guitarist. Through written and performance projects, student will develop an understanding of fretboard harmony; arranging and transcription; sight reading and improvisation.
Credits 1
Semester Offered Fall/Spring EOY

MUGN 422: Applied Diction: English

Intended for undergraduate/graduate voice and collaborative piano majors with insufficient background in the fundamental rules of English pronunciation and the International Phonetic Alphabet.
Credits 1
Semester Offered Fall EOY

MUGN 426: Expression of Italian

This course gives students the tools they need to perform vocal repertoire in Italian in an idiomatic and expressive manner. It is articulated around two main components: the study of the sounds of the Italian language in singing through a survey of spelling and IPA rules; the development of the tools required to perform in Italian, including an understanding of grammatical structure, principles of translation and the idiomatic delivery of poetic texts.
Credits 2
Semester Offered Fall EOY

MUGN 427: Expression of German

This course gives students the tools they need to perform vocal repertoire in German in an idiomatic and expressive manner. It is articulated around two main components: the study of the sounds of the German language in singing through a survey of spelling and IPA rules; the development of the tools required to perform in German, including an understanding of grammatical structure, principles of translation and the idiomatic delivery of poetic texts.
Credits 2
Semester Offered Spring EOY

MUGN 428: Expression of French

This course gives students the tools they need to perform vocal repertoire in French in an idiomatic and expressive manner. It is articulated around two main components: the study of the sounds of the French language in singing through a survey of spelling and IPA rules; the development of the tools required to perform in French, including an understanding of grammatical structure, principles of translation and the idiomatic delivery of poetic texts.
Credits 2
Semester Offered Fall EOY

MUGN 442: Concertmaster Practicum I

This course is an intensive study of violin performance and leadership, specifically as they both relate to the role of the concertmaster. The class will utilize a chronological and progressive study of concertmaster solos and relevant repertoire as a base to explore the musicianship, violin playing, and leadership skills required to become an influential concertmaster. The importance of a deep understanding of phrasing, character, sound, dynamics, bowing and fingering choices, etc. will be emphasized to enhance playing and leadership interactions. Exercises directly related to the playing and leadership required in an ensemble and orchestral performance context will be central to this course. Associated skills related to communication and interactions with music director, conductor, orchestral colleagues, librarians and benefactors will be woven into the course content as well.

By audition.
Credits 1

MUGN 443: Concertmaster Practicum II

This course is an intensive study of violin performance and leadership, specifically as they both relate to the role of the concertmaster. The class will utilize a chronological and progressive study of concertmaster solos and relevant repertoire as a base to explore the musicianship, violin playing, and leadership skills required to become an influential concertmaster. The importance of a deep understanding of phrasing, character, sound, dynamics, bowing and fingering choices, etc. will be emphasized to enhance playing and leadership interactions. Exercises directly related to the playing and leadership required in an ensemble and orchestral performance context will be central to this course. Associated skills related to communication and interactions with music director, conductor, orchestral colleagues, librarians and benefactors will be woven into the course content as well.

By audition.
Credits 1

MUGN 445: Studio Music: Practical Skills

Credits 1

MUGN 450: Off-Campus Internship

Off-campus employment in the major field. All undergraduate and graduate students who participate in an off-campus activity in the major field for employment are required to register for this course.
Credits 0
Prerequisites written permission from the major instructor, Dean of the Conservatory and other appropriate faculty.
Semester Offered Fall/Spring

MUGN 461: Professional Skills for the Modern Guitarist

Focus on the essential skills for professional success as a modern classical guitarist. Through written and performance projects, student will develop an understanding of fretboard harmony; arranging and transcription; sight reading and improvisation.
Credits 1
Semester Offered Fall/Spring EOY

MUGN 461: Collaborative Piano Seminar

Credits 2

MUGN 470: Introduction to Improvisation

This is a lab course and attendance is required. No prior experience in improvisation is required. This course deals with the basic concepts of improvisation. We will be studying basic scales used in improvisation and their chord structures. Students will put into practice basic major, minor and pentatonic scales. We will also cover triad pairing and other alternative scale options.
Credits 1
Semester Offered Fall/Spring

MUGN 471: Choral Conducting I

Study of the techniques of choral conducting and a general survey of choral literature.
Credits 1
Semester Offered Fall

MUGN 472: Choral Conducting II: Conducting for Organists/Church Musicians

Advanced study of choral conducting and rehearsal techniques using varied repertoire of all styles.
Credits 1
Semester Offered Offered every other year in the Spring semester

MUGN 473: Orchestral Conducting

Study of orchestral scores, covering elements of style, form and interpretation. Development of baton technique through conducting of small instrumental ensembles.
Credits 1
Semester Offered Fall/Spring

MUGN 473: Orchestral Conducting I

Credits 1

MUGN 480: Feldenkrais Method: Awareness/Movement

Credits 1

MUGN 481: Body Mapping and Self-Care Strategies

Musicians move for a living. All of the sounds we make as musicians are produced by some type of movement, yet we are rarely taught how the body actually works in movement. Body Mapping is a tool that musicians can use to enhance performance, maintain wellness, decrease tension, prevent injury and discomfort and cultivate healthy habits that are important for injury prevention. Self care and tools to address performance anxiety are also emphasized in this course. Active participation, daily movement work and regular journaling are required for success.
Credits 2

MUGN 494: Stage Movement for Opera I

An introduction to practical applications of body movement for the opera stage, including physical awareness and Alexander Technique, movement to express a character, and emphasis on developing ability in various styles of dance.
Credits 1

MUGN 495: Stage Movement for Opera II

Advanced applications of body movement for the opera stage with increased emphasis on period movement styles, stage combat, and additional styles of dance.
Credits 1

MUGN 496: Acting Techniques for Singers I

An introduction to acting and singing-acting techniques — including fundamentals of acting, improvisation, text analysis, character study and stage technique — for opera and art song repertoire appropriate for the undergraduate singer.
Credits 1

MUGN 497: Acting Techniques for Singers II

A continuation of Acting Techniques for Singers I. Further study of acting and singingacting techniques including fundamentals of acting, improvisation, text analysis, character study and stage technique.
Credits 1

MUGN 751: Recital Document I DMA

Credits 3
Semester Offered Fall/Spring

MUGN 753: Recital Document II: Lecture-Recital DMA

Credits 3
Semester Offered Fall/Spring

MUGN 789: French for Musicians

Develop practical French language skills while exploring the rich musical traditions of the francophone world. This beginning-level course builds proficiency in listening, speaking, reading, and writing, with an emphasis on the vocabulary, pronunciation, and cultural knowledge most relevant to musicians. Through authentic musical contexts, students will gain the language skills and confidence to engage with French repertoire, communicate in rehearsals and masterclasses, and navigate professional opportunities in French-speaking musical environments.
Credits 3
Semester Offered Fall

MUGN 790: DMA Continuing Study

Credits 1

Music History

MUHI 201: History of Western Music I

Covers the origins of Western music to ca. 1800.
Credits 3
Prerequisites MUTH 102
Semester Offered Fall/Spring

MUHI 202: History of Western Music II

Covers from ca. 1800 to present.
Credits 3
Prerequisites MUHI 201, MUTH 102
Semester Offered Fall/Spring

MUHI 310: Music Cultures of the World I, II

Musical comprehension, instruments and role of music in society. MUHI 310 – cultures of Europe, Africa and the Americas. MUHI 311 – cultures of the Pacific, Near East and Asia.
Credits 3
Prerequisites MUHI 201 or consent of instructor.
Semester Offered Periodically

MUHI 311: Music Cultures of the World I, II

Musical comprehension, instruments and role of music in society. MUHI 310 – cultures of Europe, Africa and the Americas. MUHI 311 – cultures of the Pacific, Near East and Asia.
Credits 3
Prerequisites MUHI 201 or consent of instructor.
Semester Offered Periodically

MUHI 315: History of Jazz and American Popular Music

Musical styles and structures of jazz and American popular music with emphasis on music since 1900.
Credits 3
Prerequisites MUTH 202, MUHI 201.
Semester Offered Periodically

MUHI 341: Introduction to Early Music Performance Practices

Summary and perspective of the problems and issues associated with the field of early music performance practices.
Credits 3
Prerequisites MUHI 201.
Semester Offered Fall

MUHI 342: Seminar in Early Music Performance Practices

Seminar in a specific instrumental and/or vocal area of performance practices, such as Baroque vocal, or instrumental, or keyboard practices.
Credits 3
Prerequisites MUHI 341/441 or consent of instructor.
Semester Offered Spring

MUHI 390: Undergraduate Research Seminar

Special projects appropriate to individual interests and needs.
Credits 3
Prerequisites consent of instructor.

MUHI 431: Medieval Music: Early Christian to 1425

The Mass, liturgical drama, early polyphony through Ars Nova. Secular movements in music.
Credits 3
Semester Offered Offered every other year

MUHI 432: Music of the Renaissance, 1425-1600

Vocal polyphonic music from the Burgundian School through Elizabethan madrigal.
Credits 3
Semester Offered Offered every other year

MUHI 433: Music of the Baroque Period, 1600-1750

Musical developments from Monteverdi to Bach and Handel.
Credits 3
Semester Offered Offered every other year

MUHI 434: Viennese Classicism, 1750-1830

Development of the symphony, concerto, chamber music and opera in the works of the Mannheim composers, Haydn, Mozart and Beethoven.
Credits 3
Semester Offered Offered every other year

MUHI 435: Nineteenth-Century Music, 1830-1900

Romanticism and other 19th-Century trends in music up to Impressionism.
Credits 3
Semester Offered Offered every other year

MUHI 436: Twentieth-Century Music

Critical and analytical study of music since 1900. Examination and discussion of style characteristics and aesthetic aims of Contemporary composers.
Credits 3
Semester Offered Offered every other year

MUHI 441: Introduction to Early Music Performance Practices

Credits 3
Notes
See MUHI 341

MUHI 442: Seminar in Early Music Performance Practices

Credits 3
Notes
See MUHI 342

MUHI 443: Medieval and Renaissance Notation

Theory of chant, modal, mensural and tablature notations. Practice in making literal transcriptions, editing, and preparing scores for performance.
Credits 3
Semester Offered Periodically

MUHI 590: Seminar in Music

Problems in musical criticism, aesthetics and analysis, as well as historical style.
Credits 3
Semester Offered Spring

MUHI 598: Music History Comprehensive Exams

Credits 0

MUHI 610: Bibliography and Research Methods in Music

Seminar in research methods and techniques stressing the analytic and functional approaches to bibliography.
Credits 3
Semester Offered Fall

MUHI 611: Doctor of Musical Arts Seminar

Credits 3
Prerequisites MUHI 610
Semester Offered Spring

MUHI 798: DMA Written History Comprehensive Examination

Credits 0
Semester Offered Fall/Spring

Music Literature

MULI 321: Chamber Music Literature

Chronological survey of important chamber music literature. Analysis of representative sonatas, trios, quartets and larger ensembles.
Credits 3
Prerequisites MUTH 202 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 322: Symphonic Literature

Representative masterworks of symphonic literature. Analysis and discussion of essential details, form, style and instrumentation.
Credits 3
Prerequisites MUTH 202 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 325: Guitar Literature

Study of the uses, technique, notation, tuning, construction, repertoire, improvisation, interpretation and national styles of lute and guitar in the 15th through 18th Centuries. Emphasis is on actual utilization of studied material in performance of transcriptions for modern guitar.
Credits 3
Semester Offered Offered every other year

MULI 330: Song Literature I

This course traces the history of the art song genre, including its precursors, major figures trends, representative works, musical style and poetry. Primary focus will be on German Lieder.
Credits 2
Prerequisites MUHI 201
Semester Offered Fall EOY

MULI 331: Song Literature II

The course traces the history of the art song genre, including its precursors, major figures, trends, representative works, musical style and poetry. Primary focus will be on national trends in France and other countries, which may include Russia, Spain, England, the US and those in Latin America and Scandinavia.
Credits 2
Semester Offered Spring EOY

MULI 332: Piano Literature I

Chronological survey of keyboard literature from the 17th Century to the present. Detailed analysis of representative works; study and comparison of keyboard styles.
Credits 2
Prerequisites MUTH 320 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 333: Piano Literature I

Chronological survey of keyboard literature from the 17th Century to the present. Detailed analysis of representative works; study and comparison of keyboard styles.
Credits 2
Prerequisites MUTH 320 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 334: Opera Literature I

Historical development of opera from the 17th Century to the present tracing its development and contrasting the various schools and nationalistic with detailed analysis of representative works.
Credits 2
Prerequisites MUHI 201
Semester Offered Fall/ Spring EOY

MULI 335: Opera Literature I

Historical development of opera from the 17th Century to the present tracing its development and contrasting the various schools and nationalistic with detailed analysis of representative works.
Credits 2
Prerequisites MUHI 201
Semester Offered Fall/ Spring EOY

MULI 421: Chamber Music Literature

Chronological survey of important chamber music literature. Analysis of representative sonatas, trios, quartets and larger ensembles.
Credits 3
Prerequisites MUTH 202 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 422: Symphonic Literature

Representative masterworks of symphonic literature. Analysis and discussion of essential details, form, style and instrumentation.
Credits 3
Prerequisites MUTH 202 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 425: Guitar Literature

Study of the uses, technique, notation, tuning, construction, repertoire, improvisation, interpretation and national styles of lute and guitar in the 15th through 18th Centuries. Emphasis is on actual utilization of studied material in performance of transcriptions for modern guitar.
Credits 3
Semester Offered Offered every other year

MULI 430: Song Literature I

This course traces the history of the art song genre, including its precursors, major figures trends, representative works, musical style and poetry. Primary focus will be on German Lieder.
Credits 2
Prerequisites MUHI 201
Semester Offered Fall EOY

MULI 431: Song Literature II

The course traces the history of the art song genre, including its precursors, major figures, trends, representative works, musical style and poetry. Primary focus will be on national trends in France and other countries, which may include Russia, Spain, England, the US and those in Latin America and Scandinavia.
Credits 2
Semester Offered Spring EOY

MULI 432: Piano Literature II

Chronological survey of keyboard literature from the 17th Century to the present. Detailed analysis of representative works; study and comparison of keyboard styles.
Credits 2
Prerequisites MUTH 320 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 433: Piano Literature II

Chronological survey of keyboard literature from the 17th Century to the present. Detailed analysis of representative works; study and comparison of keyboard styles.
Credits 2
Prerequisites MUTH 320 and MUHI 201 or the equivalent.
Semester Offered Fall/Spring

MULI 434: Opera Literature II

Historical development of opera from the 17th Century to the present tracing its development and contrasting the various schools and nationalistic with detailed analysis of representative works.
Credits 2
Prerequisites MUHI 201
Semester Offered Fall/ Spring EOY

MULI 436: Opera Literature II

Historical development of opera from the 17th Century to the present tracing its development and contrasting the various schools and nationalistic with detailed analysis of representative works.
Credits 2
Prerequisites MUHI 201
Semester Offered Fall/ Spring EOY

MULI 450: Topics in Music Literature

Close study of a theme or aspect of music based on issues or topics of interest and importance as determined by the department.
Credits 3
Semester Offered Fall/Spring periodically

Music Theory

MUTH 101: Music Theory 1

Study of fundamental diatonic topics, including scales, intervals and harmonic analysis, through written work, keyboard exercises, sight singing and dictation.
Credits 3
Corequisites
MUTH 121: Musicianship 1

MUTH 101 I: Music Theory 1 Intensive

An investigation of common-practice tonality through written exercises, keyboard work, ear training and sight singing. This course includes a required lab component.
Credits 4
Semester Offered Fall

MUTH 102: Music Theory 2

Study of advanced diatonic and basic chromatic topics, including tonicization, through written work, keyboard exercises, sight singing and dictation.
Credits 3
Corequisites
MUTH 122: Musicianship 2
Semester Offered Spring

MUTH 121: Musicianship 1

Credits 2
Corequisites
MUTH 101: Music Theory 1
Semester Offered Fall

MUTH 122: Musicianship 2

Credits 2
Corequisites
MUTH 102: Music Theory 2
Semester Offered Spring

MUTH 201: Music Theory 3

Study of chromatic materials, including modulation, mixture and Neapolitan and augmented sixth harmonies, through written work, keyboard exercises, sight singing and dictation.
Credits 3
Corequisites
MUTH 221: Musicianship 3
Semester Offered Fall

MUTH 202: Music Theory 4

This course has two components (1) Study of advanced chromatic techniques, including chromatic and enharmonic modulation, through written work, keyboard exercises, sight singing and dictation; and (2) study of post-tonal topics, including set theory and serial techniques.
Credits 4
Prerequisites MUTH 201 or placement examination; limited to CIM and CWRU music majors.
Semester Offered Spring

MUTH 221: Musicianship 3

Credits 2
Corequisites
MUTH 201: Music Theory 3

MUTH 301: Harmony-Keyboard V

Keyboard study emphasizing improvisation, transposition, score reading and modulation; harmonization of complex melodic lines.
Credits 2
Prerequisites MUTH 202
Semester Offered Offered periodically

MUTH 305: Sightsinging-Eartraining V

Continuing emphasis on the development of aural and vocal skills in all clefs, with particular attention to contemporary music, and increased emphasis on performance at sight of a wide range of literature.
Credits 3
Prerequisites MUTH 202
Semester Offered Offered periodically

MUTH 310: Instrumentation and Choral Arranging

Credits 3

MUTH 311: Sixteenth-Century Counterpoint

Exercises in the five species. Writing of short compositions and motets in two, three and four voices.
Credits 2
Semester Offered Offered every other year

MUTH 312: Eighteenth-Century Counterpoint

Analysis and writing of inventions in two parts and fugues in three and four parts.
Credits 3
Prerequisites MUTH 202 or placement examination.
Semester Offered Fall/Spring

MUTH 320: Form and Analysis

Aural and visual analysis of structural and stylistic features of 16th- through 20th-Century music.
Credits 3
Prerequisites MUTH 202
Semester Offered Fall/Spring

MUTH 361: Theory Pedagogy

Principles of the teaching of theory at all levels, with examination and appraisal of teaching methods, textbooks, recent concepts, etc.
Credits 3
Semester Offered Spring

MUTH 390: Theory Major Literature Review

Overview of theoretical literature and training in analytical writing.
Credits 2
Prerequisites MUTH 312 and MUTH 320; music theory double major only.
Semester Offered Fall

MUTH 399: Music Theory Thesis

Includes developing a research paper and defending thesis to faculty.
Credits 2
Semester Offered Fall/Spring

MUTH 400A: General Theory: Review of Musical Structure

Provides review in fundamentals of form, post-tonal and four-part harmony. Course designed for graduate students; credit is not applicable toward degree requirements. If not successfully passed in the first semester, students will have one more opportunity to pass the exam in the following semester.
Credits 1
Prerequisites assignment by placement testing.
Semester Offered Fall

MUTH 400B: General Theory: Sightsinging-Eartraining Review

Provides review in fundamentals of sightsinging in four clefs, and melodic and harmonic dictation including chromatic harmony and modulation. Course designed for graduate students; credit is not applicable toward degree requirements. Either the sightsinging OR the dictation portion must be satisfactorily completed within the first two semesters of study at CIM.
Credits 2
Prerequisites assignment by placement testing.
Semester Offered Fall

MUTH 401: Harmony-Keyboard V

Keyboard study emphasizing improvisation, transposition, score reading and modulation; harmonization of complex melodic lines.
Credits 2
Prerequisites MUTH 202
Semester Offered Offered periodically

MUTH 405: Sightsinging-Eartraining V

Continuing emphasis on the development of aural and vocal skills in all clefs, with particular attention to contemporary music, and increased emphasis on performance at sight of a wide range of literature.
Credits 3
Prerequisites MUTH 202
Semester Offered Offered periodically

MUTH 407: Analytical Techniques and Terminology

The course explores analysis as a tool which helps to bring about informed performance, and serves to help prepare the student for the MM comprehensive examination in music theory. Works from Baroque, Classical, and 19th- and 20th-Century repertoire form the basis of study.
Credits 3
Prerequisites placement examination.
Semester Offered Fall/Spring

MUTH 423: Analysis of Musical Styles

Analysis of selected musical compositions from various periods of the common practice era. Emphasis on traditional structures, stylistic features and the relationship of analysis and performance.
Credits 3
Semester Offered Spring

MUTH 424: Schenkerian Analysis

Introduction to the theories of Heinrich Schenker and their application to the analysis of tonal music. Intensive analytical work and selected readings.
Credits 3
Prerequisites MUTH 400A competency.
Semester Offered Fall

MUTH 425: Analysis for Conductors I, II

Development of in-depth analytical procedures for conductors. Analysis of works, with emphasis on selected compositions currently in preparation by CIM Orchestra, Cleveland Orchestra, etc.
Credits 2
Prerequisites Conducting majors or consent of instructor.
Semester Offered Offered every other year

MUTH 426: Analysis for Conductors I, II

Development of in-depth analytical procedures for conductors. Analysis of works, with emphasis on selected compositions currently in preparation by CIM Orchestra, Cleveland Orchestra, etc.
Credits 2
Prerequisites Conducting majors or consent of instructor.
Semester Offered Offered every other year

MUTH 461: Theory Pedagogy

Principles of the teaching of theory at all levels, with examination and appraisal of teaching methods, textbooks, recent concepts, etc.
Credits 3
Semester Offered Spring

MUTH 495: Seminar in Music Theory

Special topics; course may be repeated.
Credits 2-3
Semester Offered Fall/Spring

MUTH 598: MM Music Theory Comprehensive Exam

Credits 0

MUTH 798: DMA Written Theory Comprehensive Examination

The music theory component is administered through CIM.
Credits 0
Semester Offered Fall/Spring

MUTH 799: DMA Oral Theory Comprehensive Examination

Administered through CIM.
Credits 0
Semester Offered Fall/Spring

Oboe Performance

MUHI 4_: Music History Elective

Credits 3

Organ Performance

MUEN 325: Organ Ensemble

Credits 1

MURP 406: Organ Repertoire

Credits 1

Pedagogy

MUPD 123: Foundations of Teaching Artistry

This course introduces foundational teaching practices for applied studio teaching. Content will center on human development, core learning theories, practical teaching strategies, assessment approaches, and philosophies underscoring effective, values-driven teaching. Students will apply these foundations to a functional studio syllabus framework while also engaging in critical reflection on the teaching and learning process.
Credits 3
Semester Offered Fall

MUPD 330: Introduction to Voice Pedagogy

Students will demonstrate a basic understanding of the physiology and function of the singing voice, as well as the basic principles of the science of sound and resonance. This will be accomplished through in-class lectures, readings, presentations, and other assignments.
Credits 2
Semester Offered Fall

MUPD 331: Practicum in Voice Pedagogy

The goal of this course is to help the student acquire a basic methodology for teaching the art of singing. This will be accomplished through a study and observation of teaching methods with an emphasis on practical applications for both performers and teachers.
Credits 2
Semester Offered Spring

MUPD 340: Piano Pedagogy I

Introduction to the problems and psychology of teaching the beginning pupil, emphasizing practical application of pedagogical principles. The class meets one hour weekly: 30 minutes with a beginning pupil and 30 minutes in discussions of appropriate beginning material, adaptation of the child to the instrument, and development of technique and musicianship. Class members teach pupils throughout the year and observe private lessons within the CIM Preparatory Division.
Credits 2
Semester Offered Fall/Spring

MUPD 341: Piano Pedagogy II

Organizing piano literature into levels of difficulty; appropriate use of published materials; in-depth study of psychological/developmental differences in the various age groups; problems pertaining to the adult pupil and the pupil who has had inadequate previous training; teaching of secondary piano at the collegiate level. The class meets one hour weekly. Class members observe instruction within the CIM Conservatory and Preparatory Divisions.
Credits 2
Semester Offered Fall/Spring

MUPD 350: Guitar Pedagogy I

The art and science of teaching the classical guitar. An overview of classical guitar technique from beginning through advanced levels. A survey of various current methods and materials of studio teaching. Different learning styles and practice methods are also discussed.
Credits 2
Semester Offered Every other year

MUPD 351: Guitar Pedagogy II

The art and science of teaching the classical guitar. An overview of classical guitar technique from beginning through advanced levels. A survey of various current methods and materials of studio teaching. Different learning styles and practice methods are also discussed.
Credits 2
Semester Offered Every other year

MUPD 395: Undergraduate Pedagogy

Credits 1
Semester Offered Fall

MUPD 430: Introduction to Voice Pedagogy

Students will demonstrate a basic understanding of the physiology and function of the singing voice, as well as the basic principles of the science of sound and resonance. This will be accomplished through in-class lectures, readings, presentations, and other assignments.
Credits 2
Semester Offered Fall

MUPD 431: Practicum in Voice Pedagogy

The goal of this course is to help the student acquire a basic methodology for teaching the art of singing. This will be accomplished through a study and observation of teaching methods with an emphasis on practical applications for both performers and teachers.
Credits 2
Semester Offered Spring

MUPD 440: Piano Pedagogy I

Introduction to the problems and psychology of teaching the beginning pupil, emphasizing practical application of pedagogical principles. The class meets one hour weekly: 30 minutes with a beginning pupil and 30 minutes in discussions of appropriate beginning material, adaptation of the child to the instrument, and development of technique and musicianship. Class members teach pupils throughout the year and observe private lessons within the CIM Preparatory Division.
Credits 2
Semester Offered Fall/Spring

MUPD 441: Piano Pedagogy II

Organizing piano literature into levels of difficulty; appropriate use of published materials; in-depth study of psychological/developmental differences in the various age groups; problems pertaining to the adult pupil and the pupil who has had inadequate previous training; teaching of secondary piano at the collegiate level. The class meets one hour weekly. Class members observe instruction within the CIM Conservatory and Preparatory Divisions.
Credits 2
Semester Offered Fall/Spring

MUPD 450: Guitar Pedagogy II

The art and science of teaching the classical guitar. An overview of classical guitar technique from beginning through advanced levels. A survey of various current methods and materials of studio teaching. Different learning styles and practice methods are also discussed.
Credits 2
Semester Offered Every other year

MUPD 451: Guitar Pedagogy II

The art and science of teaching the classical guitar. An overview of classical guitar technique from beginning through advanced levels. A survey of various current methods and materials of studio teaching. Different learning styles and practice methods are also discussed.
Credits 2
Semester Offered Every other year

Piano Performance

MU_ _ : Open Music Electives

Credits 3

Repertoire Classes

MUEN 456: Orchestral Keyboard Repertoire I

This course introduces students to orchestral keyboard excerpts for piano and celesta commonly found on audition lists. Students will be assigned excerpts weekly to be performed in class. Students will regularly sight-read four-hand piano pieces or transcripNons in class.
Credits 1
Semester Offered Fall

MUEN 789: Orchestral Keyboard Repertoire II

This course introduces students to orchestral keyboard excerpts for piano and celesta commonly found on audition lists. Students will be assigned excerpts weekly to be performed in class. Students will regularly sight-read four-hand piano pieces or transcripNons in class.
Credits 1
Semester Offered Spring

MUGN 325: Organ Practicum

Credits 1
Semester Offered Fall /Spring

MURP 300: Repertoire Class: Violin Orchestral Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 301: Repertoire Class: Viola Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 302: Repertoire Class: Cello Orchestral Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 303: Repertoire Class: Double Bass Orchestral Repertoire

Credits 1
Semester Offered Fall/Spring

MURP 304: Excerpt and Viola Class

The Excerpt and Viola Class is a two-year course that helps viola students to develop the knowledge and skills necessary to play and teach orchestral excerpts and to prepare for orchestral auditions.
Credits 1

MURP 305: Repertoire Class: Guitar Seminar

Credits 1
Semester Offered Fall/Spring

MURP 306: Organ Repertoire

A two-year course cycle that in the first year covers keyboard skills (transposition, score reading, arranging piano reductions for the organ, etc.), improvisation, and all fundamentals of service playing (hymns, accompanying, etc.). The second year includes a semester of study each in organ history/design and organ pedagogy.
Credits 1
Semester Offered Fall/Spring

MURP 307: Piano Practicum

Credits 1
Semester Offered Fall/Spring

MURP 308: Repertoire Class: Orchestral Keyboard

Study of numerous keyboard parts in orchestra scores: mostly piano and celesta parts.
Credits 1
Semester Offered Fall

MURP 310: Repertoire Class: Trumpet Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 311: Repertoire Class: Horn

Credits 1
Semester Offered Fall/Spring

MURP 312: Repertoire Class: Trombone Low Brass

Credits 1
Semester Offered Fall/Spring

MURP 314: Repertoire Class: Bassoon

A performance class devoted to repertoire for the bassoon. Material consists of etudes, excerpts and solo pieces.
Credits 1
Semester Offered Fall /Spring

MURP 315: Repertoire Class: Clarinet

Credits 1
Semester Offered Fall/Spring

MURP 316: Repertoire Class: Oboe

Credits 1

MURP 316 : Repertoire Class: Bassoon

Credits 1
Semester Offered Fall /Spring

MURP 317: Repertoire Class: Flute

Credits 1
Semester Offered Fall/Spring

MURP 319: Repertoire Class: Tuba

Credits 1

MURP 321: Repertoire Coaching for Singers: Russian and Czech

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 322: Repertoire Coaching for Singers: French

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 323: Repertoire Coaching for Singers: German

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 324: Repertoire Coaching for Singers: Mozart and the Classical Period

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 325: Repertoire Coaching for Singers: Oratorio

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 371: Sacred Choral Repertoire I

A survey of shorter, anthem-length choral repertoire from the 16th Century to the present, including reading, listening and planning music for special occasions.
Credits 1
Semester Offered Offered every other year in the fall semester

MURP 372: Sacred Choral Repertoire II

A survey of major sacred choral works from the Baroque to the present (i.e., Bach Passions, the B-minor Mass, Requiems of Mozart, Berlioz, Verdi, Brahms and others).
Credits 1
Semester Offered Offered every other year in the Spring semester

MURP 400: Repertoire Class: Violin Orchestral Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 401: Repertoire Class: Viola Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 402: Repertoire Class: Cello Orchestral Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 403: Repertoire Class: Double Bass Orchestral Repertoire Class

Credits 1
Semester Offered Fall/Spring

MURP 404: Excerpt and Viola Class

The Excerpt and Viola Class is a two-year course that helps viola students to develop the knowledge and skills necessary to play and teach orchestral excerpts and to prepare for orchestral auditions.
Credits 1

MURP 405: Repertoire Class: Guitar Seminar

Credits 1
Semester Offered Fall/Spring

MURP 407: Repertoire Class: Piano Practicum

Credits 1
Semester Offered Fall/Spring

MURP 408: Repertoire Class: Orchestral Keyboard

Study of numerous keyboard parts in orchestra scores: mostly piano and celesta parts.
Credits 1
Semester Offered Fall

MURP 410: Repertoire Class: Trumpet

Credits 1
Semester Offered Fall/Spring

MURP 411: Repertoire Class: Horn

Credits 1
Semester Offered Fall/Spring

MURP 412: Repertoire Class: Trombone Low Brass

Credits 1
Semester Offered Fall/Spring

MURP 414: Repertoire Class: Bassoon

A performance class devoted to repertoire for the bassoon. Material consists of etudes, excerpts and solo pieces.
Credits 1
Semester Offered Fall /Spring

MURP 415: Repertoire Class: Clarinet

Credits 1
Semester Offered Fall/Spring

MURP 416: Repertoire Class: Oboe

Credits 1
Semester Offered Fall/Spring

MURP 416: Repertoire Class: Bassoon

Credits 1
Semester Offered Fall /Spring

MURP 417: Repertoire Class: Flute

Credits 1
Semester Offered Fall/Spring

MURP 418: Repertoire Class: Tuba

Credits 1
Semester Offered Fall/Spring

MURP 419: Repertoire Class: Tuba

Credits 1

MURP 421: Repertoire Coaching for Singers: Russian and Czech

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 422: Repertoire Coaching for Singers: French

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 423: Repertoire Coaching for Singers: German

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 424: Repertoire Coaching for Singers: Mozart and the Classical Period

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 425: Repertoire Coaching for Singers: Oratorio

Vocal Repertoire addresses multiple aspects of musical performance, such as presentation, interpretation, diction, musical line, style and other components of a complete musical performance. Vocal Repertoire is a performance-centric class. Additionally, we will examine the performance tradition of the repertoire presented, concentrating on style and diction.
Credits 1
Semester Offered Fall/Spring

MURP 461: Vocal Interpretation for Collaborative Pianists I, II

Credits 1
Semester Offered Fall/Spring. Offered every other year

MURP 462: Vocal Interpretation for Collaborative Pianists I, II

Credits 1
Semester Offered Fall/Spring. Offered every other year

MURP 471: Sacred Choral Repertoire I

A survey of shorter, anthem-length choral repertoire from the 16th Century to the present, including reading, listening and planning music for special occasions.
Credits 1
Semester Offered Offered every other year in the fall semester

MURP 472: Sacred Choral Repertoire II

A survey of major sacred choral works from the Baroque to the present (i.e., Bach Passions, the B-minor Mass, Requiems of Mozart, Berlioz, Verdi, Brahms and others).
Credits 1
Semester Offered Offered every other year in the Spring semester

Secondary Performance/ Keyboard Skills

MUSP 101: Keyboard Skills: Class Piano

Four semester sequence designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one's musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.
Credits 1
Semester Offered Fall/Spring

MUSP 102: Keyboard Skills: Class Piano

Four semester sequence designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one's musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.
Credits 1
Semester Offered Fall/Spring

MUSP 103: Keyboard Skills: Class Piano

Four semester sequence designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one's musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.
Credits 1
Semester Offered Fall/Spring

MUSP 104: Keyboard Skills: Class Piano

Four semester sequence designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one's musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.
Credits 1
Semester Offered Fall/Spring

MUSP 201: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 202: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 203: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 204: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 250: Secondary Performance

Private lessons for non-degree requirements. Incurs a fee.
Credits 2
Semester Offered Fall/Spring

MUSP 501: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 502: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 503: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 504: Secondary Performance

Private lessons for the non-piano performance major.
Credits 2
Semester Offered Fall/Spring

MUSP 550: Secondary Performance

Private lessons for non-degree requirements. Incurs a fee.
Credits 2
Semester Offered Fall/Spring

Violin Performance

MU_ _ : Open Music Electives

Credits 3

Voice Performance

MUDE 201: Eurhythmics III

Credits 1

MUDE 202: Eurhythmics IV

Credits 1

MUGN 321: English Diction

Credits 1

MUGN 498: Audition Preperation

A detailed study in aria interpretation and performance with a focus on audition preparation for singers. The course includes career planning and advising.
Credits 1

People

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