

School of Music

Joseph Rohm, *Interim Director and Associate Professor, Director of Undergraduate Studies (theory)*

John Augenblick, *Associate Professor and Director of Choral Studies (choral)*

Kristine Burns, *Associate Professor and Director of Music Technology (composition/electronic music)*

Deborah Burton, *Assistant Professor (theory)*

Gary Campbell, *Associate Professor (saxophone/jazz studies)*

David Dolata, *Assistant Professor (musicology)*

Robert Davidovici, *Professor/Artist-in-Residence (violin)*

Robert B. Dundas, *Associate Professor and Director of Voice/Opera Studies (voice/opera)*

Karen Fuller, *Assistant Professor and Director of Performing Arts Management*

Joel Galand, *Assistant Professor and Director of Graduate Studies (theory)*

Orlando J. Garcia, *Professor and Director, Music Composition*

Kemal Gekic, *Professor/Artist-in-Residence (piano)*

Roby George, *Assistant Professor and Director of Wind Performance*

Fredrick Kaufman, *Professor/Artist-in-Residence (composition)*

José López, *Visiting Professor and Director of Keyboard Studies (piano/accompanying)*

Sam Lussier, *Assistant Professor and Director of Jazz Bands (trumpet/arranging)*

Mark Gregory Martin, *Lecturer and Director of Marching Bands*

Clair McElfresh, *Professor Emeritus (choral)*

Michael Orta, *Associate Professor and Director of Jazz Performance (jazz piano)*

Carlos Riazuelo, *Director of Orchestral Studies (orchestra/conducting)*

Arturo Sandoval, *Professor/ Artist-in-Residence (trumpet)*

Amernet Quartet (*Artists in Residence*)

Javier Arias, (*cello/chamber music*)

Michael Klotz, (*viola/chamber music*)

Marcia Littley de Arias, (*violin/chamber music*)

Misha Vitenson, (*violin/chamber music*)

Adjunct Instructors:

Michelle Auslander, *voice*

Chuck Bergeron, *acoustic bass*

Jay Bertolet, *tuba*

Robert Craft, *distinguished professor of music*

Georgi Danchev, *accompanist and opera coach*

Loretta Dranoff, *piano*

Carlos Fernandex Averhoff, *saxophone*

David Fernandez, *saxophone*

Luis Gomez-Imbert, *string bass/new music ensemble/music appreciation*

Robert Grabowski, *jazz history/sound engineer, evolution of Jazz*

Paul Green, *clarinet/chamber music*

James Hacker, *trumpet/chamber music*

Jared Hauser, *oboe*

Gary Keating, *Music Appreciation*

Goetz Kujack, *drums*

Elissa Lakofsky, *flute*

Michael Launius, *percussion techniques/percussion*

ensemble

Nancy Luzko, *keyboard and accompanying*
Francisco Muller, *accompanist*

Karen Neal, *voice*

Hector Neciosup, *Latin percussion*

Mark Nerenhausen, *live music operations*

Nicky Orta, *jazz electric bass/combo*

Thomas Owen, *music tech*

David Peel, *french horn*

Edward Pierson, *voice*

Tim Pitchford, *trombone*

Jeff Quinn, *concert lighting and design*

Errol Rackipov, *jazz vibes*

Oswaldo Rossi, *music business*

Wendy Santiago, *jazz piano*

Thomas Schuster, *organ*

Jennifer Renée Snyder, *accompanist and opera coach*

Sam Spears, *University Chorale*

Eric Swanson, *classical guitar*

Camilla Szklarska, *keyboard and supervisor of accompanying*

Armando Tranquilino, *theory*

Aura Trevino, *bassoon*

Maria Vassilev, *accompanist*

Adolfo Vidal, *keyboard and accompanist*

Richard Zellon, *jazz guitar*

Michael Zion, *trombone*

Master of Music

The FIU School of Music offers an M.M. degree with specialization in the following areas: music composition, music technology, jazz, applied (winds/percussion, strings, voice, piano, piano accompanying, organ), and conducting (choral, orchestral, wind) and performing arts production. In addition, the school offers the Master of Science in Music Education. For more information please contact the FIU School of Music.

Admissions Requirements

All students entering the graduate programs at the School of Music must possess an undergraduate Bachelor of Music degree from an accredited institution or the equivalent with a 3.0 GPA in the last 60 credits of study. The only exception to this requirement is found in the Performing Arts Production and Music Technology areas where students with undergraduate Bachelors degrees in other related areas may be accepted. In addition, students entering the Master of Science in Music Education must also have teacher certification in music.

An applicant who feels the earned GPA is not indicative of his or her ability to be successful in a graduate degree program may also submit scores on the Graduate Record Examination which will be taken into consideration by the admission committee in its evaluation of the application otherwise the GRE is not required.

To enter the School of Music all students must pass an audition and/or interview depending upon the area. The following is a breakdown of the requirements by areas:

- Wind/Percussion Performance: audition on instrument (an interview when feasible) – recordings acceptable
- String/Guitar Performance: audition on instrument (and interview when feasible) – recordings acceptable
- Keyboard/Organ Performance: audition on instrument (and interview when feasible) – recordings acceptable

- Vocal Performance: audition on voice (and interview when feasible) – recordings acceptable
- Conducting (choral, wind, orchestral): conducting audition (and interview when feasible) – video acceptable
- Jazz: audition on instrument (and interview when feasible) – recordings acceptable
- Composition: review of portfolio of scores (and interview when feasible)
- Performing Arts Production: interview required
- Music Education: audition on instrument or conducting audition and interview required
- Music Technology: portfolio of music or software and interview when feasible.

Required Areas

*Music Theory (Analytical Techniques course required in all areas except jazz, music technology, music education, and performing arts production)¹ 3

*Music History/Literature¹ (see each area for specific courses) 3

*Ensembles/applied/conducting (see each area for specific courses) 2

The above eight credits are included in the 36 credits required for most areas of concentration.

***A placement exam is required before students are allowed into these courses. Remedial work may be required before these courses may be taken. A required History course is selected in consultation with area advisor.

*Requirements for jazz majors are in the jazz area.

**A jazz placements exam is required.

Areas of Concentration

I. Composition (36 credit hours)

Composition (3 semesters - 2 credits each)	6
Composers Forum/Workshop (4 semesters 0 credits each)	0
Electronic Music (2 semesters pending placement)	6
Analytical Techniques	3
Theory Elective: (3 courses to be selected from: Comprehensive Theory, Special Topics Seminar, Set Theory, Schenkerian Analysis, Experimental Arts, Strict Composition Modal Counterpoint, Advanced Orchestration) (3 credits each)	9
Graduate Music Electives	2
Music History/Literature Elective	3
Thesis/Recital (includes private lessons and 45 minute recital of student's compositions during last semester)	6
MUS 5711 Bibliography	1

II. Performance

Applied Piano (36 credit hours) - Piano

Applied Piano (3 semesters - 2 credits each)	6
Accompanying (2 semesters - 1 credit each)	2
Chamber Music (2 semesters - 1 credit each)	2
Thesis/Recital (includes private lessons and recital during last semester)	6
Analytical Techniques	3
Keyboard Literature I and II	6
Large Ensemble (2 semesters - 1 credit each)	2
Piano Pedagogy	2
Graduate Music Electives	7

Piano Accompanying (36 credit hours)

Applied Piano (3 semesters - 2 credits each)	6
Instrumental Accompanying	2
Vocal Accompanying	2

Chamber Music (2 semesters - 1 credit each)	2
Thesis/Recital (includes private lessons and recital during last semester)	6
Analytical Techniques	6
Keyboard Literature I and II	6
Italian Diction	1
German Diction	1
French Diction	1
Large Ensemble (2 semesters - 1 credit each)	2
Graduate Music Electives	4

Applied Organ (36 credit hours)

Applied Organ (3 semesters – 2 credits each)	6
Accompanying (2 semesters – 1 credit each)	2
Organ Pedagogy	2
Thesis/Recital (includes private lessons and recital during last semester)	6
Analytical Techniques	3
Organ Literature I and II	6
Choral and Instrumental Conducting	2
Large Ensemble (2 semesters – 1 credit each)	2
Graduate Electives	7

Applied Woodwinds, Brass, Percussion (36 credit hours)

Applied Instruction (3 semesters - 2 credits each)	6
Chamber Music (2 semesters - 1 credit each)	2
Thesis/Recital (includes private lessons and recital during last semester)	6
Symphonic Literature or Wind Literature	3
Analytical Techniques	3
Elective Ensembles (orchestra/ wind ensemble) (6 ensembles - 1 credit each)	6
Graduate Music Electives	10

Applied Strings (36 credit hours)

Applied Strings (3 semesters - 2 credits each)	6
Chamber Music Elective (4 semesters - 1 credit each)	4
Thesis/Recital (includes private lessons and recital during last semester)	6
Symphonic Literature	3
Analytical Techniques	3
Orchestra (4 semesters - 1 credit each)	4
Music History/Literature Elective	3
Graduate Music Electives	7

Applied Voice (36 credit hours)

Applied Voice (3 semesters - 2 credits each)	6
Opera Workshop (3 semesters, 1 credit each)	3
Elective Ensembles (4 semesters - 1 credit each)	4
Vocal Pedagogy	3
Opera Literature	3
Vocal Literature	4
Analytical Techniques	3
Graduate Music Electives	3
Bibliography	2
Thesis/Recital (includes private lessons and recital during last semester)	6

III. Conducting

Choral (conducting) (36 credit hours)

Analytical Techniques	3
Choral Literature	3
Graduate Applied Choral Conducting (3 semesters - 2 credits each)	6
Conducting Seminar/Score Reading (4 semesters - 1 credit each)	4
Thesis/Recital (includes private conducting and recital during last semester)	6

Music History/Literature Electives	6
Elective Ensembles (Choirs, 4 semesters - 1 credit each)	4
Graduate Music Electives	4
Instrumental (conducting) (36 credit hours)	
Analytical Techniques	3
Wind Instrument Literature	3
Graduate Applied Instrumental Conducting (3 semesters - 2 credits each)	6
Conducting Seminar/Score Reading (4 semesters - 1 credit hour each)	4
Thesis/Recital (includes private conducting and recital during last semester)	6
Music History/Literature Electives	6
Elective Ensembles (4 semesters - 1 credit each)	4
Graduate Music Electives	4
Orchestral (conducting) (36 semester hours)	
Analytical Techniques	3
Symphonic Literature	3
Graduate Orchestral Conducting (3 semesters - 2 credits each)	6
Conducting Seminar/Score Reading (4 semesters - 1 credit each)	4
Thesis/Recital (includes private conducting and recital during last semester)	6
Music History/Literature Electives	6
Elective Ensembles (4 semesters - 1 credit each)	4
Graduate Music Electives	4
IV. Jazz Performance (36 credit hours)	
Applied Music (major instrument) (3 semesters - 2 credits each)	6
Studio Jazz Band (4 semesters - 1 credit each)	4
Graduate Jazz Combo (2 semesters - 1 credit each)	2
Graduate Jazz Piano (2 semesters - 1 credit each not required of Jazz Piano principals)	2
Advanced Jazz Techniques I and II	4
Advanced Jazz Rehearsal Techniques	2
Jazz Pedagogy	2
Jazz History: The Innovators	3
Jazz Arranging/Composition Elective, Arr for Big Band, Arr for Combo, Private Jazz Comp (students may take 4 semesters of these courses in lieu of 8 hours of applied music)	2
All students must take Jazz arranging/composing	3
Thesis/Recital (includes private lessons and recital during last semester)	6
Music Technology Elective (from Electronic Music I-III)	2
The FIU School of Music offers a Master of Science in Music Education.	
V. Performing Arts Production (39 credit hours)	
MUS 5715 Performing Arts Production I	2
MUS 5725 Live Music Operations I	2
TPA 5025 Performance Lighting	2
MUS 5655 Expanding Artistic Expression	2
MUS 5795 Music Production Lab	1
MUS 5726 Live Music Operations II	3
MUS 5512 Sound Reinforcement	2
CGS 5993 Computer Literacy for Performing Arts Production	3
MUS 5796 Music Production Lab II	1
MUS 5705 Advanced Business of Music*	3
TPA 5213 Performing Arts Technology	2
MUS 5906 Thesis	3
MUS 5797 Music Production Lab III	1
MUS 5905 Performing Arts Internship	9

*prerequisite MUM 4301 or equivalent

VI. Music Technology (36 credit hours)

Electronic Music III and IV	4
Computer Music Seminar I and II	6
Music Bibliography	2
Sound Reinforcement	2
Physics of Music	3
Electives	4
Thesis	6
Internship	9

Master of Science in Music Education**Degree hours: (36)****Professional Education (9)**

EDF 6608	Social, Philosophical and Historical Foundations of Education	3
EDF 6211	Psychological Foundations of Education	3
EDF 5481	Foundations of Educational Research	3

Music Education (12)

MUE 6345	Methodology of Music Teaching	3
MUE 6938	Seminar in Music Education	3
MUE 6815	Psychological Foundations of Music Behavior	3
MUE 6785	Research in Music Education	3

Music Courses (15)

Music Literature or Graduate Theory Survey	3
(Chosen with advisor approval)	
Music Education Thesis	6*
Cognate Area	6*

Course Descriptions**Definition of Prefixes**

HUM-Humanities; MUC-Music: Composition; MUE-Music: Education; MUG-Music: Conducting; MUH-Music: History/Musicology; MUL-Music: Literature; MUM-Music: Commercial; MUN-Music: Ensembles; MUS-Music; MUT-Music: Theory; MVB-Applied Music/Brass; MVK-Applied Music/Keyboard; MVJ-Applied Music/Jazz; MVP-Applied Music/Percussion; MVS-Applied Music/Strings; MVV-Applied Music/Voice; MVW-Applied Music/Woodwinds.

MUC 5406 Electronic Music IV (2). An advanced course in computer music providing students hands-on experience with recently developed hardware and software for the creation of music. Prerequisite: MUC 4400.

MUC 5407 Electronic Music V (2). Students develop new hardware and/or software for uses related to musical composition. Prerequisite: MUC 5406.

MUC 5635 Computer Music Seminar I (3). Introduces students to the historical contributions of computer music composers and engineers. Prerequisites: MUC 6305, MUC 6306. Corequisite: MUC 6405.

MUC 5636 Computer Music Seminar II (3). Introduces students to the compositional procedures used by computer music composers. Prerequisites: MUC 6305, MUC 6306, MUC 6405. Corequisite: MUC 5406.

MUC 5637 Computer Music Seminar III (3). Introduces students to the research technologies for making interactive sound projects including installations and exhibits. Prerequisites: MUC 6305, MUC 6306, MUC 6405, MUC 5406.

MUC 5935 Composition Forum (0). Student composers

present their work for critique by faculty and topics relevant to composition are presented by faculty and guests. Prerequisite: Admission into the graduate composition program.

MUC 6251 Graduate Music Composition (1-3). The writing of evolved musical compositions with regard to each student's strengths and aesthetic development. Graduate standing in Music Composition and or permission of the instructor.

MUC 6305 Electronic Music Lab I (2). Exploration of the electronic medium including the history of electronic music, digital studio techniques, analog studio techniques, digital synthesis and analog synthesis. Prerequisites: MUC 1342 or permission of the instructor.

MUC 6306 Electronic Music Lab II (2). Continuation of Electronic Music Lab I with an emphasis on advanced MIDI applications including sampling, digital sequencing, digital signal processing and interactive MIDI software. Includes one large composition project. Prerequisite: MUC 6401.

MUC 6405 Electronic Music Lab III (2). Special projects in advanced electronic music programming environments including Csound, MAX, Interactor, HMSL and CHANT. Includes one large composition project. Can be repeated 4 times. Prerequisite: MUC 6402.

MUE 5485 Marching Band Techniques (3). A study of show design and concepts; marching band management and organizational procedures including booster organizations, inventory, handbooks, grading procedures, rehearsal techniques. Prerequisite: Permission of the instructor.

MUE 5921 Choral Conducting Workshop (3). The study of various topics related to choral literature, conducting and techniques. Prerequisite: Permission of the instructor.

MUE 5922 String Workshop (3). The study of various topics related to string literature, conducting and techniques. Prerequisite: Permission of the instructor.

MUE 5923 Instrumental Conducting Workshop (3). The study of various topics related to instrumental ensemble literature, conducting and techniques. Prerequisite: Permission of the instructor.

MUE 5924 Jazz Workshop (3). The study of various topics related to jazz literature, conducting and techniques. Prerequisite: Permission of the instructor.

MUE 5928 Workshop in Music (3). Applications of materials and techniques in music in a laboratory or field setting.

MUE 6971 Thesis in Music Education (1-3). Research and paper for Masters Candidates in Music Education. Prerequisites: MUE 6785 and permission of Graduate Advisor in Music Education.

MUG 5105 Advanced Conducting Techniques (1). An extension of form and analysis, with interpretation both in instrumental and choral conducting. Twentieth century scoring and symbol interpretation will be studied in depth, with actual conducting experience required.

MUG 5205 Graduate Applied Choral Conducting (2). Advanced study of choral conducting, including gesture,

rehearsal techniques, and repertoire. Prerequisites: Graduate standing and permission of the instructor.

MUG 5307 Graduate Applied Instrumental Conducting (2). Advanced study of wind conducting, including gesture, rehearsal techniques, and repertoire. Prerequisites: Graduate standing and permission of the instructor.

MUG 5935 Conducting Seminar (1). An examination of the principle issues of conducting, emphasizing score reading and study, rehearsal, interpretation, and contemporary techniques. Prerequisites: Graduate standing and/or permission of the instructor.

MUH 5025 History of Popular Music in the U.S. (3). Overview of Afro-American and Euro-American popular music and its historical development. Examination of musical style and social context in lecture-discussion format with film and video.

MUH 5057 Music of the World (3). Survey of folk, popular and classical musical traditions from around the world. Examination of musical style and social context with film and performance demonstrations.

MUH 5065 Latino Music in the United States (3). Survey of Latin American musical traditions brought through immigration. Examination of musical style and social context in lecture-discussion format with film and performance demonstrations.

MUH 5066 Music of Mexico and Central America (3). A survey of folk, popular and classical musical traditions in the region. Examination of musical style and social context in lecture-discussion format with film and performance demonstrations.

MUH 5067 Music of the Caribbean (3). Survey of folk, popular and classical musical traditions and their ongoing connection with Caribbean populations in the U.S.. Class includes film and performance demonstrations.

MUH 5345 Musical Style and Practice in the Baroque Era (3). Detailed treatment of the genres, styles, and composers of the Baroque period within the wider context of Baroque aesthetics and culture. Exploration and application of Baroque performance practice.

MUH 5546 Music of the Americas (3). An exploration of the folk, popular, and art music of Latin America.

MUH 5575 Survey of Asian Music (3). Examines the major Asian musical traditions within the cultural framework of history, arts and traditions.

MUH 5685 Graduate Music History Review I (1-3). Examination of music history achievements from antiquity through the renaissance. Musical structures and composers from these eras are studied through lectures supplemented by recordings and musical analysis. Prerequisites: Graduate standing and permission of the instructor.

MUH 5686 Graduate Music History Review II (1-3). Examination of music history achievements of the Baroque and Classical eras. Musical structures and composers from these eras are studied through lectures supplemented by recordings and musical analysis. Prerequisites: Graduate standing and permission of the instructor.

MUH 5687 Graduate Music History Review III (1-3). Examination of music history achievements from the Romantic era to the present. Musical structures and composers from these eras are studied through lectures supplemented by recordings and musical analysis. Prerequisites: Graduate standing and permission of the instructor.

MUH 5815 Jazz History: The Innovators (3). The work of four artists whose innovations have profoundly defined the jazz idiom from its beginning through the present day—Duke Ellington, Charlie Parker, Miles Davis, and John Coltrane.

MUL 5405 Keyboard Literature (3). Survey of keyboard literature from antiquity through the twentieth century. Emphasis on the evolving role of the keyboard in music history. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5456 Wind Instrument Literature (3). The history and development of Wind Instrument Literature from ca. 1650 to the present day. Music appropriate for all levels of instruction from middle school through college level is included. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5495 Survey of Organ Literature (3). Survey of organ literature, history, performance practice and organ design. Includes historic sound recordings and in-class performance. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5496 Organ Literature I (3). Survey of organ literature from antiquity to 1750 in the German, French, Italian schools.

MUL 5497 Organ Literature II (3). Survey of organ literature from 1750 to the present in the German, French, and American schools.

MUL 5505 Symphonic Literature (3). The study of the symphony and the symphonic tone poem from its origin in the Baroque period to the twentieth century. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5607 Vocal Literature I (2). A survey of solo vocal literature from the 17th century to the late 18th century. Emphasis will be placed on a discussion of ornamentation and performance-practice and comparisons of editions. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5624 Vocal Literature II (2). The German Lied and its poetry. Emphasis will be placed on a study of the poets and their poetry, important facts of the composers' lives and times and other musical and cultural developments. Prerequisite: Graduate Standing.

MUL 5625 Vocal Literature III (2). The French Melodie. Emphasis will be placed on a study of the poets and their poetry, their styles and schools, the composers' lives and times and other musical and cultural developments. Prerequisite: Graduate Standing.

MUL 5626 Vocal Literature IV (2). Twentieth-century art song. Emphasis will be placed on the rise of the nationalist schools, the development of atonalism and other modern schools of thought. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5645 Choral Literature (3) A survey of sacred and secular choral literature from the Middle Ages to the present. Emphasis on stylistic analysis and performance practice for each style period. Includes score study, aural analysis of recorded performances and in-class performances. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5671 Opera Literature (3). A chronological survey of operatic literature from the 17th century to the present day. Emphasis placed on the historical milieu in which the operatic form evolved through the ages. Prerequisites: Graduate standing in Music and permission of instructor.

MUL 5XXX Keyboard Literature II (3). Study of solo works for the keyboard from 1828 to the present. Performance practices and stylistic analysis will be emphasized, with illustrations of representative works. Prerequisite: MUL 5405.

MUM 5705 Advanced Business of Music (3). Topics include strategic planning, employee development, and decision making. Also includes a study of publishing, collection agencies, creative unions, and contracts with composers and publishers. Prerequisites: MUM 4301 and permission of graduate advisor.

MUM 5715 Performing Arts Production I (2). Focus on the various aspects of performing arts production. Students attend performances of every possible genre of performing arts and critique the production and the venue. Prerequisite: Permission of graduate advisor.

MUM 5725 Live Music Operations I (2). How promoters and producers project a profit margin and the ability to oversee a profit; considering overhead, scheduling, accommodations, concessions, sound and light. Prerequisite: Permission of the graduate advisor.

MUM 5726 Live Music Operations II (3). Continuation of MUM 5725, Live Music Operations I. Emphasis on promoters', producers', and managers' ability to project a profit margin. An on-campus production is required as the final project. Prerequisites: MUM 5725 and permission of the graduate advisor.

MUM 5795 Music Production Laboratory I (1). Students are assigned to work in the production of 10-15 individual concert productions. The productions are varied and provide the students the opportunity to put in practice work learned in the classroom. Prerequisite: Permission of the graduate advisor.

MUM 5796 Music Production Laboratory II (1). A continuation of Music Production Lab I. Students are assigned to work in the production of 10-15 individual concert productions. Prerequisites: MUM 5795 and permission of the graduate advisor.

MUM 5797 Music Production Laboratory III (1). A continuation of Music Production Lab II. Students are assigned to work in the production of 10-15 individual concert productions. Prerequisites: MUM 5796 and permission of the graduate advisor.

MUM 5808 Grant Writing for the Arts (2). Designed to familiarize the student with the tools and techniques in writing a successful grant proposal. Focuses on the perspective of the arts manager/administrator in relations to grant writing and grant management.

MUM 5809 Music Production Seminar (3). Explores issues and practical applications in the management of music centers, arts organizations and arts centers. Includes examination of local arts centers, local arts councils, music venues, performing arts venues, arts organization and arts service organizations. Prerequisites: Graduate standing or permission of instructor.

MUM 5946 Performance Arts Internship (9). Interns assist and/or observe in all job functions and duties at an entertainment venue. Areas include: production management; design services; technical production; talent booking and casting; and creative show development. Prerequisite: Permission of graduate advisor.

MUN 5125 Symphony Band (1). Concert Band ensemble for music majors on secondary instruments and non-music majors. Various types of concert band literature covered from differing grade levels. Course open to anyone who has previous experience playing a wind or percussion instrument.

MUN 5245 String Ensemble (1). Performance of orchestra literature for large string ensembles. Prerequisite: Permission of instructor.

MUN 5477 Collegium Musicum (1). Collegium musicum provides a forum for the study and performance of the musical literature of the Medieval, Renaissance, and Baroque eras. Participation in the composition of program notes and rehearsal direction are additional components. Prerequisite: Permission of the instructor.

MUR 5946 Organ Practicum (2). Study of practical aspects of organ performance as it pertains to employment within a sacred music of chamber music setting.

MUS 5205 Graduate Review Diction I (2). To review the rules and methods of correct pronunciation of Italian, French and Latin lyric diction as applied to singing opera, oratorio and art song.

MUS 5345 MIDI Technology (2). Introduction to MIDI technology including sequencing, notation, patch editing and a variety of other applications. Prerequisites: Graduate standing in Music and permission of instructor.

MUS 5512 Sound Reinforcement (2). Exploration of live music on location, dealing with commonly encountered acoustical problems and how to overcome them. Prerequisite: Permission of the graduate advisor.

MUS 5655 Expanding Artistic Expression (2). Focuses on expanding the horizons of the artistic vision of the student. Accomplished through a series of projects. Prerequisite: Permission of the graduate advisor.

MUS 5711 Music Bibliography (1). Library research methods and materials; documentation of research results in bibliographic style. Develops critical thinking and evaluative skills regarding sources of information, print and online. Prerequisites: Graduate standing in Music and permission of instructor.

MUS 5906 Thesis/Recital (1-6). For students working on a thesis or recital for MM in Music. To be completed under the supervision of a faculty member. Prerequisites: Graduate standing and permission of instructor.

MUS 5971 Thesis (1-6). Research and/or performances

towards completion of master's thesis work. Prerequisites: Graduate standing and permission of instructor.

MUT 5051 Graduate Theory Survey (1-3). Analytical, theoretical and aural skills required for successful graduate studies in music. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5152 Comprehensive Musical Systems (3). Examination of various comprehensive theoretical systems utilized in the analysis of music. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5316 Advanced Orchestration (3). Examination of orchestration techniques utilized by composers from the Baroque era through current times. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5355 Advanced Jazz Arranging and Composition (3). Scores and recordings of various sized jazz ensembles are studied for technique and style. Student's compositions and arrangements are performed. Topics include: forms, voicing techniques, instrumentation-live performance vs. recording session. Prerequisites: MUT 4353; MUT 4663; MUT 4664.

MUT 5381 Arranging (3). A course in practical arranging for the public school teacher, including choral, band, and popular arranging. Prerequisites: MUT 2117 and MUT 2227.

MUT 5411 Modal Counterpoint (3). Develop skills necessary to write in the Renaissance style and to analyze the masterworks of Palestrina, Lassus, Victoria, and others. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5486 Advanced Jazz Rehearsal Techniques (2). Study and practical application of complete preparation, programming, and rehearsing of small and large jazz ensembles. Students study scores and recordings of various jazz styles and rehearse school's ensembles. Prerequisites: MUN 4784; MUT 4643; MUT 4663; MUT 4664.

MUT 5585 Musical Styles Through Strict Composition (3). This course is designed to develop basic compositional skills for writing works in all forms. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5627 Schenkerian Analysis (3). Advanced studies in Schenkerian analysis of tonal music. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5628 Atonal Analysis (3). Advanced studies in set theory and serial techniques of twentieth-century music. Prerequisites: Graduate standing in Music and permission of instructor.

MUT 5629 Analytical Techniques (3). Examination and practice of various techniques utilized in the analysis of art music from the common practice period through the 20th century. Prerequisites: Graduate standing in Music and permission of instructor. Placement tests required.

MUT 5646 Advanced Jazz Techniques I (2). A comprehensive, theoretical study of topics related to jazz performance. Includes the nature of improvisation, advanced jazz harmony, theory of jazz improvisation,

transcribing and analyzing solos of jazz masters. Prerequisite: MUT 4643.

MUT 5647 Advanced Jazz Techniques II (2). A continuing study of topics related to jazz performance. Includes analyzing solos of jazz masters, development of repertoire, style, and aesthetic concepts. Prerequisite: Advanced Jazz Techniques I.

MUT 5746 Jazz Pedagogy (2). Materials, techniques, and philosophies related to teaching jazz. Includes preparation of courses, course outline and syllabi, lesson plans, lectures. Texts and other resources such as videos, recordings, periodicals, are examined. Prerequisites: MUT 4663; MUT 5355.

MUT 5930 Special Topics (3). Examination of composers, compositional schools, or other areas of specialization and/or interest to the theory/composition faculty. Prerequisites: Graduate standing in Music and permission of instructor.

MVJ 5150 Jazz Piano Techniques (1). Performance of basic jazz standards. Includes basic techniques of the instrument, chord voicing, comping, lead sheet realization for non-pianists. Prerequisites: Graduate standing or permission of the instructor.

MVJ 5354 Principle Applied Jazz: Bass (2). Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique, eminent jazz styles, and other performance practices that are particularly relevant to jazz. Prerequisite: MVJ 4344.

MVJ 5355 Principle Applied Jazz: Flute (2) Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique, eminent jazz styles, and other performance practices that are particularly relevant to jazz.

MVJ 5356 Principle Applied Jazz: Saxophone (2). Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique. eminent jazz styles, and other performance practices that are particularly relevant to jazz.

MVJ 5357 Principle Applied Jazz: Trumpet (2). Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique, eminent jazz styles, and other performance practices that are particularly relevant to jazz.

MVJ 5358 Principle Applied Jazz: Trombone (2). Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique, eminent jazz styles, and other performance practices that are particularly relevant to jazz.

MVJ 5359 Principle Applied Jazz: Percussion (2). Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique, eminent jazz styles, and other performance practices that are particularly relevant to jazz.

MVJ 5453 Principle Applied Jazz: Guitar (2). Individual advanced instruction on major instrument. An in-depth study of overall instrumental technique, eminent jazz styles, and other performance practices that are particularly relevant to jazz. Prerequisite: MVJ 4343.

MVJ 5456 Major Applied Jazz Saxophone (1-2).

Individual instruction on major instrument. An in-depth study of overall instrumental technique, styles, and other performance practices particularly relevant to jazz. Prerequisite: Audition.

MVJ 5XXX Secondary Jazz Drums (1). Individual instruction in applied jazz music on drums. Prerequisites: Preceding course in sequence or permission of the instructor.

MVJ 5XXX Principal Jazz Drums (2). Individual instruction in applied music on jazz drums at a principal level. Prerequisite: Music majors only.

MVJ 5XXX Major Jazz Trombone (2). Individual instruction in applied music on jazz trombone at a major level. Prerequisite: Music majors only.

MVJ 5XXX Major Jazz Trumpet (2). Individual instruction in applied music on jazz trumpet at a major level. Prerequisite: Music majors only.

MVJ 5XXX Major Jazz Drums (2). Individual instruction in applied music on jazz drums at a major level. Prerequisite: Music majors only.

MVK 5605 Organ Pedagogy (2). An overview of historical and modern organ methods, pedagogies and supporting material.

MVK 5651 Piano Pedagogy (2). Survey of current piano teaching methods.

MVO 5651 Graduate Pedagogy (1). The development of teaching skills required by graduate assistants, including classroom skills, designing examinations, etc. Prerequisite: Graduate Assistants.

MVV 5651 Vocal Pedagogy (2). A survey of the literature of teaching methods for the mature voice derived from historical and modern sources. Prerequisite: Permission of the instructor. Corequisites: Applied voice lesson.

MVV 5652 Graduate Vocal Pedagogy II (2). Practical application of the principles of vocal technique in the studio. Emphasis will be placed on the psychological factors which apply to singing and the teaching of singing. Prerequisite: Graduate Vocal Pedagogy I.

MVV 5XXX Graduate Vocal Pedagogy I (2). An introduction to the history and development of vocal pedagogy for the graduate voice major. Emphasis will be placed on a study of the anatomy and acoustics of the human voice.