CONSERVATORY OF MUSIC AND DANCE

Performing Arts Center (http://www.umkc.edu/virtualtour/performing-arts.asp)
4949 Cherry Street
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http://conservatory.umkc.edu/

Mailing Address
University of Missouri-Kansas City
Conservatory of Music and Dance
5100 Rockhill Road
Kansas City, MO 64110-2499

Interim Dean:
Diane Helfers Petrella

Associate Dean for Graduate Studies:
Andrew Granade

Associate Dean for Undergraduate Studies:
Sabrina Madison-Cannon

Associate Dean for Enrollment Management and Performance/Operations:
James Snell

Accreditation
UMKC is an accredited institutional member of the National Association of Schools of Music (1933), the National Association of Schools of Dance (2008), the Council for the Accreditation of Educator Preparation (1961), and the North Central Association of Colleges and Schools.

Scholarships
Scholarships or Special Awards
Scholarships are available to Conservatory students and are awarded on the basis of ability (demonstrated at the audition) and academic standing. Scholarships are awarded for one year but can be renewed annually, provided students maintain the appropriate grade level, continue satisfactory performance in the major performance area, and participate in major ensembles as prescribed.

Applicants for Conservatory scholarships must complete all regular admissions procedures in order to be considered.

In accordance with the code of ethics of the National Association of Schools of Music, the acceptance of financial aid by a candidate is considered a declaration of intent to attend the institution, and each candidate will be so informed. The code further declares that such a student may not consider any other offer from an institutional member of the NASM except with the written consent of the music executive of the first institution. Similarly, a transfer applicant cannot be considered for financial aid without the written recommendation of the head of the music department from which the transfer is being made.

Faculty
Conservatory of Music and Dance

@ Associate or Adjunct Graduate Faculty * Members of UMKC Graduate Faculty # Members of UMKC Doctoral Faculty + Located at UM-St. Louis campus

Gary Bernard Abbott; assistant professor of dance (modern).

@Marita A. Abner; assistant teaching professor (bassoon); M.M. (Yale University); B.A. (Swarthmore College).

#*Olga Ackerly; associate professor emeritus of music (musicology); Ph.D. (University of Kansas); M.Ph., M.A., M.M. (Manhattan School of Music); B.M. (Manhattan School of Music).

Inci Bashar; professor emeritus of music (voice); LL.B (University of Istanbul); (Istanbul's Civic Conservatory of Music); (Hochschule fur musick, Munich); (Ankara State Opera Studio); (Former member of the Cologne, Dortnund and Istanbul state operas).

Shirley Bean; associate professor emeritus of music (music theory); D.M.A. (University of Missouri - Kansas City) M.M. (University of Missouri - Kansas City); B.M.E. (University of Missouri - Kansas City).
Conservatory of Music and Dance

**Keith Benjamin;** professor of music (trumpet); D.M.A. (Eastman School of Music); M.M. (University of Northern Iowa); B.M.E. (Morningside College).

**Robert Bode;** Raymond R. Neveel/Missouri Professor of Choral Music and Director of Choral Activities (choral conducting); D.M.A. (University of Cincinnati College-Conservatory of Music); M.M. (University of Texas - Austin); B.A. (University of Texas - Austin).

**Andrea Boswell-Burns;** assistant teaching professor of music (music therapy); M.A. (University of Missouri - Kansas City); B.A. (University of Missouri - Kansas City).

**Hugh Brown;** associate professor emeritus of music (viola).

**Jane M. Carl;** professor of music (clarinet); D.M.A. (University of Michigan); M.M. (University of Michigan); B.M. (University of Michigan).

**Chen Yi;** Professor-Lorena Search Cravens/Millsap/Missouri Distinguished Professorship (composition); D.M.A. (Columbia University); M.A. (Central Conservatory of Music, Beijing); B.A. (Central Conservatory of Music, Beijing).

**Nancy Cochran;** professor emeritus of music (horn); M.M. (Ball State University); B.M. (University of Wisconsin-Madison).

**Vinson Cole;** professor of music (voice); Artist Diploma (Curtis Institute of Music); B.M. (University of Missouri - Kansas City).

**JoDee Davis;** associate professor of music (trombone); D.M. (Indiana University); M.M. (University of Northern Iowa); B.M. (University of Northern Iowa).

**Steve Davis;** professor of music (conducting, wind symphony); M.M. (University of Minnesota); B.M.E. (Florida State University).

**Alison DeSimone;** assistant professor of music (musicology); Ph.D. (University of Michigan); B.A. (Vassar College).

**John Ditto;** professor emeritus of music (organ); D.M.A. (Eastman School of Music); M.M. (University of Michigan); B.M. (Drake University).

**Eph Ehly;** professor emeritus of music (choral music, choral conducting); D.M.A. (University of Colorado); M.A. (George Peabody College for Teachers); B.A. (Kearney State College).

@Beth Loebel Elswick; associate teaching professor of music (music theory); D.M.A. (University of Missouri - Kansas City); M.S.Ed. (Missouri State University); B.M., B.S. (University of Arizona; Missouri State University).

**William A. Everett;** curators’ distinguished professor of music (musicology); Ph.D. (University of Kansas); M.M. (Southern Methodist University); B.M., summa cum laude (Texas Tech University).

**Raymond Scott Feener;** associate professor of music (voice); D.M.A. (Florida State University); M.M. (Ohio University); B.M. (Ohio University).

**Hali Fieldman;** associate professor of music (music theory); Ph.D. (University of Michigan); M.M. (Eastman School of Music); B.M. (Peabody Institute).

**Joseph Genuardi;** professor of music (violin); Artist Diploma (The Curtis Institute).

**Mara B. Gibson;** associate teaching professor of music (composition); Ph.D. (SUNY-Buffalo); M.M. (SUNY-Buffalo); B.A. (Bennington College).

**Andrew Granade;** associate professor of music (musicology); Ph.D. (University of Illinois); M.M. (University of Illinois); B.M. (Ouachita Baptist University).

**Robert Groene II;** associate professor of music (music therapy); Ph.D. (University of Minnesota); M.A. (University of Minnesota); B.S. & B.S. (University of Minnesota).

**Martin Hackleman;** associate teaching professor of music (horn).

**Gustavo R. Halley;** associate professor emeritus of music (voice); D.M. (Florida State University)

**Alexander W. Hamilton;** associate professor emeritus of music (music education); Ph.D. (University of Texas at Austin); M.Ed. (University of Arkansas); B.S.E (University of Arkansas).

**Linda Ross Happy;** associate professor emeritus of music (class piano); D.M.A. (University of Colorado); M.M. (Northwestern University); B.M.E. (University of Nebraska).

**Mary Pat Henry;** professor of dance (ballet); M.F.A. (Florida State University); B.F.A. (University of Utah).

**Dee Anna Hiett;** associate professor of dance (modern).

**Patricia M. Higdon;** associate teaching professor of music (collaborative pianist); M.M. (Cleveland Institute of Music); B.M. (Houghton College).

**Celeste Johnson;** associate professor of music (oboe); M.M. (Eastman School of Music); B.M. (University of Illinois).
Maria Kanyova; associate professor of music (voice); D.M.A. (University of Kansas); M.M. (University of Kansas); B.M.E. (UMKC Conservatory of Music and Dance).

*Benny Kim; associate professor of music (violin); M.M. (The Juilliard School); B.M. (The Juilliard School).

Tiberius Klausner; professor emeritus of music (violin); Diploma (National Academy of Music, Budapest); Premiere Prix (Conservatoire National de Musique, Paris); Diploma (The Juilliard School).

*Fenlon Mowrey Lamb; assistant teaching professor of music (opera); M.M. (Peabody Conservatory); B.A. (University of California - Santa Cruz).

Wanda Latham-Radocy; professor emeritus of music (music therapy); Ph.D. (University of Kansas); M.M.E. (University of Kansas); B.M.E. (The University of Kansas).

*Scott Lee; associate professor of music (viola); M.M. (Mannes College of Music); B.M. (The Juilliard School)

John R. Leisenring; professor emeritus of music (trombone/jazz studies); D.M.A. (University of Illinois); M.M. (University of Wisconsin-Eau Claire); B.M. (University of Wisconsin-Eau Claire).

Kenneth Lidge; assistant teaching professor of music (music theory); D.M.A. (University of Missouri - Kansas City); M.M. (University of Illinois-Champaign); B.M.E. (University of Wisconsin-Eau Claire).

Sabrina Lynnette Madison-Cannon; professor of dance (modern); M.F.A. (University of Iowa); M.F.A. (University of Iowa, National Academy of Arts).

*Dale W. Morehouse; associate professor of music (voice, opera); M.M. (SUNY-Binghamton); B.A. (University of Central Florida).

*Douglas A. Niedt, Jr.; associate professor of music (guitar); B.M. (University of Missouri - Kansas City)

*Robert Olson; professor of music (conducting, orchestra); D.M.A. (University of Washington); M.M. (Michigan State University); B.M. (Northern Illinois University).

*Joseph Parisi; professor of music (music education, instrumental music); Ph.D. (Florida State University); M.M. (Florida State University); B.M. (State University College of New York at Potsdam).

*Diane Helfers Petrella; professor of music (piano, piano pedagogy); D.M.A. (University of North Texas); M.M. (University of Wisconsin-Madison); B.M. (Eastern Illinois University).

*Mary Posses; associate professor of music (flute); D.M.A. (Yale University); M.M., M.M.A. (Yale University); B.A. (Yale University).

Ruth Anne Rich; professor emeritus of music (piano); D.M.A. (Eastman School of Music); M.M. (Peabody Conservatory of Music); B.M. (Florida State University; Diplome de Virtuosite (Schola Cantorum, Paris); License d'Enseignement (L'Ecole Normale de Musique, Paris); Licentiateship in Piano Performance (Royal Academy of Music, London).

*Natalia Rivera; assistant teaching professor of music (vocal coach-accompanist, foreign language for singing); D.M.A. (University of Kansas); M.M. (University of Minnesota); B.M. (Florida State University).

*Charles R. Robinson; professor of music (music education, choral music); Ph.D. (Florida State University); M.A. (California State University, Long Beach); B.M.E. (Florida State University).

*Paul Rudy; curators' distinguished professor of music (composition); D.M.A. (University of Texas at Austin); M.M. (University of Colorado, Boulder); B.A. (Bethel College).

Merton Shatzkin; professor emeritus of music (music theory); Ph.D. (Eastman School of Music); M.M. (Eastman School of Music); Diploma (The Juilliard School).

*Zachary Shemon; assistant professor of music (saxophone); M.M. (University of Michigan); B.M. (University of Michigan).

*Reynold Simpson; associate professor of music (music theory); D.M.A. (The Juilliard School); M.F.A. (Princeton University); B.M. (The Peabody Conservatory of The Johns Hopkins University).

*James Snell; associate professor of music (percussion); D.M.A. (University of Missouri - Kansas City); M.M. (Southern Methodist University); B.M. (University of Illinois).

*Aidan Soder; associate professor of music (voice); D.M.A. (Rice University); M.M. (Rice University); B.M. (University of Nebraska at Omaha).

*Jane Solose; professor of music (piano/harpsichord); D.M.A. (Eastman School of Music); M.M. (University of Western Ontario); Mus. Bach. (University of Toronto).
Joan Sommers; professor emeritus of music (accordion); Associate Diploma and Licentiate Diploma (Accordion Institute of America in conjunction with the British College of Accordionists)

Paul Sommers; professor emeritus of music (voice); D.M.A. (University of Illinois)

*Thomas Stein; associate professor of music (tuba, euphonium); M.M. (University of Michigan); B.M. (University of Michigan).

Dan Thomas; assistant professor of music (jazz saxophone); M.M.A. (University of Missouri - Kansas City); B.A. (University of Maryland); B.E. (University of Maryland)

David Thurmaier; associate professor of music (music theory); Ph.D. (Indiana University); M.A. (Eastman School of Music); B.M. (University of Illinois-Champaign)

Ronald G. Tice; associate professor of dance (ballet); B.F.A. (University of Minnesota)

Timothy Timmons; associate professor emeritus of music (saxophone); M.M. (Northwestern University); B.M. (University of Tulsa).

Sarah Tyrrell; associate teaching professor of music (musicology); Ph.D. (University of Kansas); M.M. (New England Conservatory); B.M. (Kansas State University).

Robert Watson, Jr.; William and Mary Grant/Missouri Endowed Professor in Jazz Studies (jazz saxophone); B.M. (University of Miami)

Paula B. Weber; professor of dance (ballet); M.F.A. (Smith College); B.A. (Butler University)

Robert Weirich; Jack Strandberg/Missouri Endowed Chair in Piano, Professor of Music (piano); D.M.A. (Yale University); M.M. (Yale University); B.M. (Oberlin).

Richard Williams; assistant professor of music (vocal coach-accompanist, foreign language for singing); M.M. (University of Illinois); B.M. (University of Akron); B.A. (University of Akron).

Laurie Williams; assistant teaching professor of music (music education); M.M.E. (Texas Tech University); B.M.E (Texas Tech University).

Zhou Long; distinguished professor of music (composition); D.M.A. (Columbia University); B.A. (Central Conservatory of Music, Beijing, China).

Undergraduate

The Conservatory of Music and Dance offers the bachelor of fine arts in dance, bachelor of arts, bachelor of music and bachelor of music education degrees. The specific degrees and their requirements are listed on the following pages.

Bachelor of Arts in Music (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-arts-music)

Bachelor of Arts in Music (Therapy Emphasis) (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-arts-music/therapy)

Bachelor of Music (Core Requirements) (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-music)

Bachelor of Music in Jazz Studies (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-music/jazz-studies)

Bachelor of Music in Music Composition (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-music/composition)

Bachelor of Music in Music Theory (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-music/theory)

Bachelor of Music in Performance (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-music/performance)

Conservatory of Music and Dance


Bachelor of Music Education (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-music-education)
  • Choral Emphasis Area (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-music-education/choral-emphasis-area)
  • Instrumental Emphasis Area (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-music-education/instrumental-emphasis-area)

Bachelor of Fine Arts in Dance (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-fine-arts-dance)

Graduate

Doctor of Musical Arts (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/doctor-of-musical-arts)
  • Artist’s Certificate (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/doctor-of-musical-arts/artists-certificate-required-courses)
  • Doctor of Musical Arts in Conducting (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/doctor-of-musical-arts/doctor-of-musical-arts-conducting-required-courses)
  • Doctor of Musical Arts in Music Composition (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/doctor-of-musical-arts/doctor-of-musical-arts-music-composition-required-courses)

Interdisciplinary Ph.D. study in Music Education (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/interdisciplinary-phd-music-education)

Master’s Degrees (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees)
  • Master of Arts in Music (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees/master-of-arts-music-required-courses)
  • Master of Music Education (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees/master-of-music-education-required-courses)
  • Master of Music in Conducting (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees/master-of-music-conducting-required-courses)
  • Master of Music in Music Composition (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees/master-of-music-music-composition-required-courses)
  • Master of Music in Musicology (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees/master-of-music-musicology-required-courses)
  • Performer’s Certificate (http://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/graduate-programs/masters-degrees/performers-certificate-required-courses)

Bassoon Courses

BASSOON 100A Preparatory Applied Study Credits: 2
One hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.
BASSOON 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One-half hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

BASSOON 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

BASSOON 101 Freshman Bassoon I Credits: 2-4
BASSOON 102 Freshman Bassoon II Credits: 2-4
BASSOON 201 Sophomore Bassoon I Credits: 2-4
BASSOON 202 Sophomore Bassoon II Credits: 2-4

BASSOON 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Co-requisites: Enrollment in lessons.

BASSOON 301 Junior Bassoon I Credits: 2-4
BASSOON 302 Junior Bassoon II Credits: 2-4
BASSOON 401 Senior Bassoon I Credits: 2-4
BASSOON 402 Senior Bassoon II Credits: 2-4

BASSOON 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Co-requisites: Enrollment in lessons or recital.

BASSOON 5500A Graduate Bassoon-Secondary Credits: 2
BASSOON 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

BASSOON 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

BASSOON 5501 Graduate Bassoon - Masters Performance Credits: 4
BASSOON 5601 Graduate Bassoon - Doctoral Performance Credits: 4

Cello Courses

CELLO 100A Preparatory Applied Study Credits: 2
One hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

CELLO 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

CELLO 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

CELLO 101 Freshman Cello I Credits: 2-4
CELLO 102 Freshman Cello II Credits: 2-4
CELLO 201 Sophomore Cello I Credits: 2-4
CELLO 202 Sophomore Cello II Credits: 2-4

CELLO 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Co-requisites: Enrollment in lessons.
CELLO 301 Junior Cello I Credits: 2-4
CELLO 302 Junior Cello II Credits: 2-4
CELLO 401 Senior Cello I Credits: 2-4
CELLO 402 Senior Cello II Credits: 2-4
CELLO 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

CELLO 5500A Graduate Cello - Secondary Credits: 2
CELLO 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

CELLO 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

CELLO 5501 Graduate Cello - Masters Performance Credits: 4
CELLO 5601 Graduate Cello - Doctoral Performance Credits: 4

**Clarinet Courses**

CLARINET 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

CLARINET 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

CLARINET 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

CLARINET 101 Freshman Clarinet I Credits: 2-4
CLARINET 102 Freshman Clarinet II Credits: 2-4
CLARINET 201 Sophomore Clarinet I Credits: 2-4
CLARINET 202 Sophomore Clarinet II Credits: 2-4
CLARINET 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

**Co-requisites:** Enrollment in lessons.

**Cross Listings:** CLARINET 5300.

CLARINET 301 Junior Clarinet I Credits: 2-4
CLARINET 302 Junior Clarinet II Credits: 2-4
CLARINET 401 Senior Clarinet I Credits: 2-4
CLARINET 402 Senior Clarinet II Credits: 2-4
CLARINET 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

**Cross Listings:** CLARINET 300.

CLARINET 5500A Graduate Clarinet-Secondary Credits: 2
CLARINET 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This courses is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

CLARINET 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.
CLARINET 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.
Prerequisites: Graduate status.

CLARINET 5501 Graduate Clarinet - Masters Performance Credits: 4
CLARINET 5601 Graduate Clarinet - Doctoral Performance Credits: 4

Conservatory Courses

CONSVTY 101C Voice Class I Credits: 2
A course in the fundamentals of correct voice productions; breathing, breath control, study of vowel forms and consonants. Elementary songs. Poise, posture, and stage presence. This course covers two points of view: development of the student's own voice and the pedagogy of voice-class instruction. A voice audition is required before registration.

CONSVTY 103 Fundamentals of Music Theory for Musicians Credits: 2
An introduction to the rudiments of music theory and aural skills. Designed primarily as a review course for Conservatory students. Non-music majors who desire an accelerated theory fundamentals class may also enroll in this course with the approval of the instructor.

CONSVTY 103N Fundamentals of Music Credits: 3
An introduction to the basic elements of music and music notation, including the study of melody, rhythm, scales and keys, triads, 7th chords, the piano keyboard and the musical staff. Designed primarily for those interested in learning about music but with little or no formal study of music theory.

CONSVTY 104 Jazz Improvisation I Credits: 2
A systematic approach to the art of jazz improvisation. Emphasis upon performance as well as analysis.

CONSVTY 108 Beginning Piano for Non-Music Majors Credits: 2
A class for non-music majors to acquire basic piano skills. Popular arrangements and group techniques designed to encourage students to play the piano for pleasure.

CONSVTY 110 Keyboard Skills I Credit: 1
Group instruction focused on developing basic keyboard skills in sight-reading, transposition, harmonization, accompanying, improvisation, technique, and repertoire. Music theory concepts will be reinforced through keyboard applications.

CONSVTY 114 Keyboard Skills I for Piano Majors Credit: 1
Techniques of sight reading, transposition, improvisation and open-score reading.

CONSVTY 115 Keyboard Skills II for Piano Majors Credit: 1
Continuation of CONSVTY 114.

CONSVTY 118 Electronica Credits: 3
An overview of the vast body of music that falls under the label "electronica". Course consists of a historical survey as students acquire language to talk about music, learn how technology informs the creation of the music, and summarize musical trends and cultural influences on the music. Final project is the creation of a piece of electronica using a musical app on a mobile device or a computer.

CONSVTY 120 Music Appreciation Credits: 3
Designed for the general University student with little or no music background and required for Dance Majors (no credit for music majors). An emphasis on the basic elements of music and the historical and stylistic periods, illustrated by examples from different genre, such as instrumental and vocal ensembles, large and small, solo literature for voice and instruments, and dance. Three class sessions a week with frequent live performance and guest speakers.
Prerequisites: Non-music major.

CONSVTY 120N Music Appreciation Credits: 3
A distance learning class designed for the general University student with little or no music background. Video lectures, interviews, performances, and discussion threads, are all delivered online. Course emphasizes historical and stylistic periods, genres, and music listening. Interviews with guest professors and performances of Conservatory faculty and students are included. Students may access the course at any time of the day or night, but exams must be taken on campus unless otherwise arranged.
Prerequisites: Non-music major.

CONSVTY 123 Keyboard Skills II Credit: 1
Continued group instruction focused on developing basic keyboard skills in sight-reading, transposition, harmonization, accompanying, improvisation, technique, and repertoire. Music theory concepts will be reinforced through keyboard applications.
Prerequisites: CONSVTY 110.
CONSVTY 125 History and Development of Rock and Roll Credits: 3
Designed for students with little or no music background, the course is an exploration of American popular music from early Rhythm and Blues and Country Western through Woodstock. Examines in detail the social/racial issues most important to the music and the cultural history of twentieth-century America. The course features online video lectures and numerous interviews with professors and scholars from other disciplines, presenting a perspective of the influence of this music on nearly every area of American life. Students are required to participate in online discussion groups as part of the class. Music majors may enroll for music elective credit.

CONSVTY 126 Introduction to World Music Credits: 3
Introduction to World Music provides tools and paths for you to see the world differently and to enhance diversity by exploring musical traditions from around the world, many of which exist in Kansas City. Through lectures, videos, and live performances, Introduction to World Music will provide insight into the musical cultures of Africa, North America, the Caribbean, India, East Asia, Korea and Latin America and transform your view of our rapidly changing society. Open to all students.

CONSVTY 128 Music Teaching Matters: A Professional Beginning Credits: 2
Music Teaching Matters: A Professional Beginning (CONS 128) allows students to explore the professional world of teaching music. Students will develop the ability to think and act like professional music educators through readings, discussions, presentations, field experiences, interviews, reflections, and opportunities to practice your craft as a teacher.

CONSVTY 133 Beginning Composition I Credits: 3
Introduction to the compositional process, including notation, calligraphy and score preparation, styles and forms, and related topics. A weekly one-hour lab is required.

CONSVTY 133A Beginning Composition For Non-Composition Majors I Credits: 2
An introductory course in music composition, with exercises in instrumentation, notation, orchestration, form, melodic construction, harmony, counterpoint, and rhythm. Discussion and analysis of current works, trends and techniques in music composition. Final project is an original composition. A weekly one-hour lab is required.

CONSVTY 133B Beginning Composition for Prospective Composition Majors Credits: 3
A class for students wishing to work toward major status in the music composition program. Exercises and projects as in 133A, with an extra hour per-week of in-depth, guided exercises and portfolio development. A weekly one-hour lab is required.

CONSVTY 134 Beginning Composition II Credits: 3
Continuation of CONSVTY 133.
Prerequisites: CONSVTY 133.

CONSVTY 134A Beginning Composition for Non-Composition Majors II Credits: 2
A weekly one-hour lab is required.
Prerequisites: CONSVTY 133A.

CONSVTY 134B Beginning Composition for Prospective Composition Majors II Credits: 3
Continuation of CONSVTY 133B. Exercises and projects as in CONSVTY 134A., with an extra hour per-week of in-depth, guided exercises and portfolio development. A weekly one-hour lab is required.
Prerequisites: CONSVTY 133B.

CONSVTY 138 Music Therapy Foundations Credits: 2
This course provides students with foundational information pertaining to the music therapy profession. Course topics include the history of music therapy, populations that music therapists serve, and an introduction to the use of music in therapeutic settings.
Prerequisites: Music Therapy Student.

CONSVTY 141 Musicianship I Credits: 4
Musicianship I focuses on diatonic harmony through an integration of theory and aural skills. It covers a music fundamentals review, principles of chord construction, four-part writing and harmonic syntax, as well as the application of concepts in analytical assignments and projects, dictation, and singing. Particular attention is given to the development of critical writing skills and the creation of stylistic compositions.
Co-requisites: CONSVTY 110.

CONSVTY 142 Musicianship II Credits: 4
Continuation of CONSVTY 141 with attention to phrase structure, small forms, and an introduction to chromaticism including such topics as applied chords, simple modulation, and modal mixture. Particular attention is given to the development of critical writing skills and the creation of stylistic compositions.
Prerequisites: CONSVTY 141.

CONSVTY 180 Music in Special Education Credits: 3
Class demonstration and participation in the use of music materials for handicapped children.

CONSVTY 185B Foreign Language For Singing II Credits: 2
A course for Italian diction. Emphasis is placed on sung rather than conversational pronunciation. Required for BM voice.
Conservatory of Music and Dance

CONSVTY 185C Foreign Language For Singing III Credits: 2
A course for German diction. Emphasis is placed on sung rather than conversational pronunciation. Required for BM voice.

CONSVTY 185D Foreign Language For Singing IV Credits: 2
A course for French diction. Emphasis is placed on sung rather than conversational pronunciation. Required for BM voice.

CONSVTY 202 Basic Techniques of Audio Recording I Credits: 3
A study of the philosophy, history, and development of audio recording. Practical application of recording techniques and development of recording skills.

CONSVTY 203 Basic Techniques of Audio Recording II Credits: 3
Continuation of study of recording techniques and development of recording skills.

Prerequisites: CONSVTY 202.

CONSVTY 204 Jazz Improvisation II Credits: 2
Prerequisites: CONSVTY 104.

CONSVTY 205 Applied Jazz Studies Credits: 2
Unlimited repeatability. This weekly private lesson includes the study of advanced concepts used to compose spontaneously. Includes the analyses of harmonic progressions, applications of scales and rhythmic interpretation. Only open to Jazz majors.

CONSVTY 210A Clinical Experience: I Credit: 1
Clinical Experience I.

CONSVTY 210B Clinical Experience: II Credit: 1
Primarily assists the site coordinator with some leadership responsibilities.

CONSVTY 210C Clinical Experience: III Credit: 1
Equal assisting and leading responsibilities on-site

CONSVTY 210D Clinical Experience: IV Credit: 1
Some assisting and primarily leading responsibilities on-site.

CONSVTY 210E Clinical Experience: V Credit: 1
Clinical Experience V.

Co-requisites: CONSVTY 408.

CONSVTY 210F Clinical Experience VI Credit: 1
Clinical Experience VI.

Co-requisites: CONSVTY 409.

CONSVTY 223 Keyboard Skills III Credit: 1
Group instruction focused on developing intermediate keyboard skills in sight-reading, transposition, harmonization, accompanying, improvisation, technique, and repertoire. Music theory concepts will be reinforced through keyboard applications.

Prerequisites: CONSVTY 123.

CONSVTY 233 Intermediate Composition I Credits: 3
Continuation of CONSVTY 134. A weekly one-hour lab is required.

Prerequisites: CONSVTY 134.

CONSVTY 234 Intermediate Composition II Credits: 3
Continuation of CONSVTY 233.

Prerequisites: CONSVTY 233.

CONSVTY 234A Intermediate Composition for Non-Composition Majors I Credits: 2
Continuation of CONSVTY 134A. A weekly one-hour lab is required.

Prerequisites: CONSVTY 134A.

CONSVTY 234 Intermediate Composition II Credits: 3
Continuation of CONSVTY 233.

Prerequisites: CONSVTY 233.

CONSVTY 234A Intermediate Composition for Non-Composition Majors II Credits: 2
Continuation of CONSVTY 233A. A weekly one-hour lab is required.

Prerequisites: CONSVTY 233A.

CONSVTY 235 Techniques of Electronic Music I: Digital Audio Credits: 3
This course is designed to give students a thorough grasp of studio hardware and software used in composing music with digital audio. Studio configuration, sampling/recording, mixing, effects processing, synthesis, multi-tracking, wave editor and digital audio work station software, basic MIDI and electroacoustic literature and ear training will be discussed in the process of creating a short original composition. Focus will also be on fostering independent creativity and problem solving in a music studio. In addition to three 50-minute lecture/demo sessions per week, 3-5 hours minimum of in-studio work time is expected. Open to anyone regardless of musical training.
CONSVTY 236 Techniques of Electronic Music II: MIDI Credits: 3
This course is designed to give students a grasp of studio hardware and software used in composing music with MIDI. Studio configuration, sampling, mixing, effects processing, multi-tracking, MIDI, and basic digital audio work station software will be taught along with electroacoustic literature and ear training. The course focuses on creating a short composition using MIDI technology. Focus will also be on fostering independent creativity and problem solving in a music studio. In addition to three 50-minute lecture/demo sessions per week, 3-5 hours minimum of in-studio time is expected. Open to anyone regardless of musical training.

CONSVTY 238 Woodwind Techniques and Pedagogy Credit: 1
This course will discuss the fundamentals of playing and teaching woodwind instruments in an authentic setting. In order to achieve this, students are required to develop some performance ability as well as teaching techniques and strategies for each particular woodwind instrument. Basic principles, such as embouchure formation and development, fingerings, transposition, intonation, teaching materials, and teaching techniques will be covered. Flute, Clarinet, Saxophone, Oboe and Bassoon will be discussed during this course.

CONSVTY 239 Brass Techniques and Pedagogy Credit: 1
This course will discuss the fundamentals of playing and teaching brass instruments in an authentic setting. In order to achieve this, students are required to develop some performance ability as well as teaching techniques and strategies for each particular brass instrument. Basic principles, such as embouchure formation and development, fingerings, transposition, intonation, teaching materials, and teaching techniques, will be covered. Trumpet, French Horn, Trombone, Baritone, and Tuba will be discussed during the course.

CONSVTY 241 Musicianship III Credits: 4
Continuation of CONSVTY 142. Study of harmonic structures such as Neapolitan and augmented sixth chords, chromatic modulation, and symmetry. Detailed examination of larger forms and genres such as sonata, rondo, art song, and fugue. Particular attention is given to the development of critical writing skills and the creation of stylistic compositions.

Prerequisites: CONSVTY 142.

Co-requisites: CONSVTY 223.

CONSVTY 242 Musicianship IV Credits: 4
Continuation of CONSVTY 241. Study of late-nineteenth century chromaticism and analytical and compositional methods of twentieth and twenty-first century music, including set theory and twelve-tone theory. Particular attention is given to the development of critical writing skills and the creation of stylistic compositions.

Prerequisites: CONSVTY 241.

Co-requisites: CONSVTY 310.

CONSVTY 270 Marching Band & Jazz Ensemble Techniques Credits: 2
This course is designed to prepare pre-service teachers with pedagogical and organizational techniques for marching band and jazz ensembles in the schools. The course will include developing practical rehearsal techniques for teaching body manipulation in space, designing and evaluating marching band field design and maneuvers, jazz ensemble pedagogy, jazz improvisation pedagogy, and the use of appropriate materials. A field experience component will further student interaction with an active band program that will allow continued examination and development of a philosophy on the role of marching band and jazz ensembles within the school curriculum.

CONSVTY 285 Elementary Music Methods Credits: 3
Laboratory course for classroom teachers in which principles of instructional design will be applied to music teaching. Students who have extensive music background may elect CONSVTY 385 in place of CONSVTY 285.

CONSVTY 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Co-requisites: Enrollment in lessons.

CONSVTY 301B Men's Chorus Credit: 1
CONSVTY 301C Bella Voce Credit: 1
CONSVTY 301E Opera Theater Ensemble Credits: 0
An introduction to opera performance techniques for opera chorus/ensemble. Major literature for opera choruses may also be surveyed. Members of this class will be required to perform in the chorus of a UMKC Opera production. This course can be taken at any time during the student’s undergraduate degree and will count for one semester toward the requirement in the BM Vocal Performance degree of 2 semesters in a UMKC opera production. Students will be required to audition for the course to help the faculty assign the student to the proper voice part/section.

Prerequisites: Voice Audition.

CONSVTY 301G Ensemble for Composers Credit: 1
Observation, score analysis, non-performance participating during a semester’s rehearsals and performance by a participating Conservatory ensemble. Students a.) keep journals that are periodically reviewed and graded by the composition faculty, and b.) meet with composition faculty periodically to review and discuss issues raised in the ensemble settings.

Prerequisites: CONSVTY 234, Four semesters of major ensemble participation as a performer.
CONSVTY 301H Musica Nova Credit: 1
CONSVTY 302 Orchestra Credits: 2
Required of all qualified music majors and open to all interested students by audition.

CONSVTY 303B Jazz Band Credits: 2
The Jazz Ensemble comprises saxophone, trombone, trumpets and rhythm section students of the highest level in the Conservatory and performs repertoire of the highest caliber available to the medium. The curriculum is well balanced between traditional, modern, and original music and requires advanced musical and technical facility amongst its members. The class is open to all UMKC students by audition.

CONSVTY 303C Percussion Ensemble Credit: 1
CONSVTY 303E Jazz Workshop Credit: 1
Jazz Workshop

CONSVTY 303G Jazz Orchestra Credits: 2
The Jazz ensemble comprises saxophone, trombone, trumpets and rhythm section students of the highest level in the Conservatory and performs repertoire of the highest caliber available to the medium. The curriculum is well balanced between traditional, modern, and original music and requires advanced musical and technical facility amongst its members. The class is open to all UMKC students by audition.

CONSVTY 303J Large Ensemble Rhythm Section Workshop Credits: 2
This weekly private lesson includes the study of advanced concepts used to compose spontaneously. Includes the analyses of harmonic progressions, applications of scales and rhythmic interpretation.

CONSVTY 303MP Improvisational Music/Media Performance Ensemble Credits: 2
IMP Ensemble explores improvisation in the broadest definition, where listening and responding become a way of real-time creation. IMP is a think-tank of people willing to risk and fail quickly, so a show can go on, using any new individual media to explore the boundaries of the medium and improvisation. No particular instrumental skill is needed, only an open mind. Non Conservatory students by instructor approval.

CONSVTY 304 Jazz Improvisation III Credits: 2
Prerequisites: CONSVTY 204.

CONSVTY 305A Principles Of Chamber Music Credit: 1
Collaborative music-making in groups of like-instruments (piano ensembles, flute quartets, sax quartets, etc., plus beginning experiences in string quartets, woodwind and brass quintets, etc.). Weekly coaching.

CONSVTY 305B Principles Of Chamber Music Credit: 1
Collaborative music-making in groups of like-instruments (piano ensembles, flute quartets, sax quartets, etc., plus beginning experiences in string quartets, woodwind and brass quintets, etc.). Weekly coaching.

CONSVTY 305C Principles Of Chamber Music Credit: 1
Collaborative music-making in groups of like-instruments (piano ensembles, flute quartets, sax quartets, etc., plus beginning experiences in string quartets, woodwind and brass quintets, etc.). Weekly coaching.

CONSVTY 305E Principles Of Chamber Music Credit: 1
Collaborative music-making in groups of like-instruments (piano ensembles, flute quartets, sax quartets, etc., plus beginning experiences in string quartets, woodwind and brass quintets, etc.). Weekly coaching.

CONSVTY 305G Principles Of Chamber Music Credit: 1
Collaborative music-making in groups of like-instruments (piano ensembles, flute quartets, sax quartets, etc., plus beginning experiences in string quartets, woodwind and brass quintets, etc.). Weekly coachings.

CONSVTY 305H Chamber Orchestra Credit: 1
CONSVTY 305J Chamber Music Guitar Credit: 1

CONSVTY 306A Conservatory Wind Ensemble Credits: 2
CONSVTY 306C Wind Symphony Credits: 2
The Wind Symphony comprises wind, brass and percussion students of the highest level in the Conservatory and performs repertoire of the highest caliber available to the medium. The curriculum is well balanced between traditional, modern, and chamber music and requires advanced musical and technical facility amongst its members. The class is open to all UMKC students by audition.

CONSVTY 307A Canticum Novum Credit: 1
CONSVTY 307B University Singers Credit: 1
Mixed chorus specializing in choral-orchestral literature. May be repeated for credit. Open by audition to University students, regardless of major.

CONSVTY 307C Conservatory Singers Credit: 1
CONSVTY 308A Conservatory Concert Choir Credit: 1

CONSVTY 309 Audio Recording III Credits: 3
Continuation of study of recording techniques and music production skills.
Prerequisites: CONSVTY 203.
CONSVTY 310 Keyboard Skills IV Credit: 1
Group instruction focused on developing intermediate keyboard skills in sight-reading, transposition, harmonization, accompanying, improvisation, technique, and repertoire. Music theory concepts will be reinforced through keyboard applications. The Piano Proficiency Exam is administered as part of this course.
Prerequisites: CONSVTY 223.

CONSVTY 311 Jazz Theory Credits: 2
The basics of written jazz harmony and its nomenclature will be addressed. Topics covered will include but not be limited to jazz scales and modes: chords, i.e., from the 7 through the 13 with all of their frequent jazz alterations; harmonic progressions, reharmonization; voice leading, dissonance; melody, transcription, analysis and the study of form(s). Notation will be addressed throughout. Students will acquire the fundamentals to pursue jazz improvisation, arranging and composition on a more informed level. This class is a prerequisite to Jazz Arranging.

CONSVTY 315 Music Therapy Piano Techniques Credits: 2
Course covers techniques of leading piano stylists from early ragtime to the present. Includes listening, analysis, arranging, and performing.
Prerequisites: Piano Proficiency Exam.

CONSVTY 316 Music Therapy Guitar Techniques Credits: 2
Course covers techniques of leading guitar styles from the 1920’s to present. Includes listening, analysis, transcription, and performing.
Prerequisites: CONSVTY 373G.

CONSVTY 317 Music Therapy Ensemble and Improvisation Techniques Credits: 2
Playing and Improvising in free form and from a variety of popular genres from Swing to the present day.
Prerequisites: CONSVTY 316; Music Therapy Student.

CONSVTY 318 Jazz Ear Training and Listening Credits: 2
This course offers the student basic fundamental techniques needed to improve aural perceptions in both the translation of hearing into writing and the performance of reading into singing and playing in the jazz idiom. Introduction and practice in singing, aural recognition and writing of intervals and short, simple melodies. Also including rhythm, memory and improvisational drills.
Prerequisites: CONSVTY 329.

CONSVTY 319 Opera Role Performance Credits: 2
Preparation, rehearsal and performance of a role in an opera production at UMKC. This course may count toward the 2 semester opera production requirement for the BM in Vocal Performance degree. Credit for non-performing duties such as assistant directing or assistant stage managing may be available with approval of the Vocal Studies faculty and the current Stage Director.
Prerequisites: Vocal Audition.

CONSVTY 329 Advanced Ear Training Credits: 2
Study of atonal and highly chromatic tonal problems, complex rhythms, and recognition of instruments. May be repeated for credit.
Prerequisites: CONSVTY 242.

CONSVTY 331 Orchestration I Credits: 2
An introduction to the instruments of the symphony orchestra and rudiments of scoring. Classification of instruments and learning to write for all transposing instruments.
Prerequisites: CONSVTY 242.

CONSVTY 331A Orchestration I Credits: 3
An introduction to the instruments of the symphony orchestra and rudiments of scoring. Meets concurrently with CONSVTY 331; the third credit hour is required for music composition and music theory majors.
Prerequisites: CONSVTY 242.

CONSVTY 333 Advanced Composition Credits: 3
May be repeated for credit.
Prerequisites: CONSVTY 234.

CONSVTY 335 Electronic Music Composition Credits: 3
This course focuses on creating an original music composition in any style utilizing the full range of digital audio or MIDI hardware, software and techniques available to the student. In addition to weekly meetings arranged with the instructor, 5-8 hours per week of studio time is required. May be repeated for credit.
Prerequisites: CONSVTY 235 (or CONSVTY 236).

CONSVTY 341 Principles of Music Business Credits: 3
This Music Business course is in an online format and will provide an overview of the many different careers and business practices in the music industry. The course content will highlight the variables considered when creating, selling and marketing a variety of items in different mediums.
### CONSVTY 342 This is Your Brain on Music
Credits: 3
This is an introductory course on the connections among music, the brain, and learning. The course provides a basic understanding of the relationship between the brain, music, and human behavior in the physiological, motor, social, emotional, and cognitive domains.

### CONSVTY 351 History of Music in Western Civilization I
Credits: 3
A chronological study of music in Western civilization with emphasis on periods and styles from early times to the death of Bach. Outside listening required.

### CONSVTY 351WI History of Music in Western Civilization I - Writing Intensive
Credits: 3
George Santayana once reasoned that if you cannot remember the past, you are condemned to repeat it. If that is the case, then as music students you all must ask how the music of the past can inform and change the music you make and make you better musicians. This class examines selected works from Western musical history and explores the biographical, stylistic, and aesthetic issues they raise. It seeks to hone your analytical skills through knowledge of stylistic features while introducing you to musical debates that still rage today.
**Prerequisites:** ENGLISH 110, ENGLISH 225, RooWriter.

### CONSVTY 352 History of Music in Western Civilization II
Credits: 3
A chronological study of music in Western civilization from 1750 to the present. Outside listening required.

### CONSVTY 352WI History of Music in Western Civilization II - Writing Intensive
Credits: 3
A chronological study of music in Western Civilization from 1750 to the present. Outside listening and writing projects required.
**Prerequisites:** RooWriter.

### CONSVTY 353A History and Development Of Jazz I
Credits: 3
History of Jazz from its beginning through the present, using recordings, films and musical examples. Emphasis on the major historical trends in Jazz, including Early Jazz, Ragtime, Dixieland, Swing, Bebop, Cool Jazz, Hard Bop, Free Jazz, Jazz-Rock Fusion and modern developments. This course makes use of the Marr Sound Archive, and is appropriate for all students throughout the UMKC Campus.

### CONSVTY 353WI History and Development of Jazz II (WI)
Credits: 3
This course aims to contextualize jazz within the musical culture of the twentieth century. It is designed to develop the students understanding of jazz from a writing and research perspective. This course concentrates on the lives, bands, and works of people who have been instrumental in the development of the various jazz styles. In-depth analysis of major jazz figures including Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Clifford Brown, Sonny Rollins, John Coltrane, Miles Davis, Wayne Shorter, and many others. This course is most appropriate for Jazz Studies majors, and other conservatory students with some jazz background and knowledge of the fundamentals of music. This course makes use of the Marr sound Archive.
**Prerequisites:** CONSVTY 353A, RooWriter.

### CONSVTY 355 Choral Literature
Credits: 2
Includes listening and analysis as they relate to programming and educational issues in choral ensemble setting. May be repeated for credit.
**Prerequisites:** CONSVTY 380.

### CONSVTY 356 Wind Band Literature and Lab
Credits: 3
Designed for the student working with beginning and intermediate levels of wind/percussion instruments. Includes critical analysis and evaluation of literature selection as it relates to educational issues and programming in wind/percussion ensemble settings. Includes an off-campus course meeting with a community wind band rehearsal/performance setting providing opportunities realistic opportunities for observation and teaching.
**Co-requisites:** CONSVTY 381.

### CONSVTY 357 String Literature
Credits: 2
Includes listening and analysis as they relate to programming and educational issues in string ensemble settings. May be repeated for credit.
**Prerequisites:** CONSVTY 381.

### CONSVTY 361 Piano Literature I
Credits: 3
A survey of study through analysis, reading, listening and performance of literature for stringed keyboard instruments from the Renaissance period to 1850. Special attention given to the development of instruments, forms, techniques, performance practices and idiomatic styles.

### CONSVTY 362 Piano Literature II
Credits: 3
A study through analysis, reading, listening, and performance of piano repertoire from 1850-present day. Special attention given to the development of instruments, forms, techniques, performance practices and idiomatic styles.

### CONSVTY 363 Music Therapy in Wellness and Intergenerational Settings
Credits: 3
This course provides students with foundational information pertaining to the music therapy profession. Course topics include the history of music therapy, populations that music therapists serve and an introduction to the use of music in therapeutic settings.
**Prerequisites:** Music Therapy Student.
CONSVTY 364 Yeah, Yeah, Yeah: The Cultural and Musical Impact of the Beatles Credits: 3
This course will explore the career and music of the Beatles by examining their impact on popular culture in Britain and the United States. Students will learn about popular song forms, recording techniques, and lyric writing and analysis. They will also employ video and audio media for projects, and engage with readings that approach the Beatles both historically and culturally.

CONSVTY 366 Clinical Foundations II Credits: 3
This course provides the second-semester clinical student continued practice of direct services, procedures, and documentation of the music therapy treatment process (assessment, setting goals and objectives, treatment plan, interventions, data collection, documentation, and evaluation). Building upon competencies learned in CONSVTY 395 Clinical Foundations, students will experience practice and supervision within the context of community-dwelling older adult populations.
Prerequisites: CONSVTY 395, Music Therapy Student.
Co-requisites: CONSVTY 369.

CONSVTY 367 Music Therapy Capstone Credit: 1
This seminar course assists students in creating a research or clinical-based capstone project.
Prerequisites: CONSVTY 435, Music Therapy Student.

CONSVTY 368 Orchestral Literature for Trumpet Credit: 1
Intended to introduce students to the standard repertoire for orchestral trumpet; class meets once weekly for an hour. Students will be expected to prepare and play approximately a dozen works per semester, rotating parts in a full trumpet section.

CONSVTY 369 Clinical Skills Lab Credit: 1
This course provides students with development, practice, and mastery of clinical music therapy skills. Course topics include, clinical musicianship, repertoire development, and group leadership skills.

CONSVTY 370 Choral/Vocal Techniques Credits: 2
Laboratory applications of vocal pedagogy, ensemble rehearsal technique, literature selection, and performance practice. Students will participate in singing and observation activities in a large ensemble setting with an emphasis on critical analysis of technical and pedagogical issues.
Prerequisites: CONSVTY 380.

CONSVTY 373E Instrumental Techniques Percussion Credit: 1

CONSVTY 373G Instrumental Techniques Guitar Credit: 1

CONSVTY 373N Survey of Wind And Percussion Instruments Credit: 1
An overview of basic wind and percussion instruments used in public school settings. Includes embouchre formation, hand position, sound production, and pedagogical issues encountered in beginning situations.

CONSVTY 373P Survey Of String Instruments Credit: 1
An overview of basic string instruments used in public school settings. Includes hand position, bowing, sound production, and pedagogical issues encountered in beginning situations.

CONSVTY 376 Collaborative Piano I Credits: 2
Study of collaborative techniques and vocal literature.

CONSVTY 376L Collaborative Piano II Credits: 2
Continuation of CONSVTY 376.
Prerequisites: CONSVTY 376.

CONSVTY 377 Collaborative Piano I Credits: 2
Continuation of CONSVTY 376.
Prerequisites: CONSVTY 376.

CONSVTY 378 Collaborative Piano I Credits: 2
Laboratory applications of large instrumental ensemble (strings, winds, percussion) pedagogy, ensemble rehearsal technique, and performance practice. Students will participate in playing, observation, rehearsal activities in a large ensemble setting with an emphasis on critical analysis of technical pedagogical issues and ensemble performance preparation. Includes an off-campus course meeting.
Prerequisites: CONSVTY 358, CONSVTY 381 and large ensemble requirement.
Co-requisites: CONSVTY 383.

CONSVTY 378L Instrumental Ensemble Rehearsal Lab Credit: 1
Laboratory applications of wind/percussion pedagogy, ensemble rehearsal technique, literature selection, and performance practice. Students will participate in playing, observation, and rehearsal activities in a large ensemble setting with an emphasis on critical analysis of technical pedagogical issues and ensemble performance preparation. This course may meet off-campus.
Prerequisites: CONSVTY 358, CONSVTY 381, large ensemble requirement.
Co-requisites: CONSVTY 378, CONSVTY 383.
CONSVTY 380 Basic Conducting - Choral Credits: 2
A study of the basic techniques of all rhythms, patterns, subdivision of beats, dynamics, starting, stopping, and giving cues through conducting in class. Elementary study of the score as to form and harmonic content will be discussed.
Prerequisites: CONSVTY 242.

CONSVTY 381 Basic Conducting - Instrumental Credits: 2
A study of the basic techniques of all rhythms, patterns, subdivision of beats, dynamics, starting, stopping, and giving cues through conducting in class. Elementary study of the score as to form and harmonic intent will be discussed.
Prerequisites: CONSVTY 242.

CONSVTY 382 Choral Conducting Credits: 2
A study of choral techniques including voice tryouts, placement, attack, release, blend, vocal development, diction, and rehearsal techniques through actual experience of conducting in class.
Prerequisites: CONSVTY 380.
Co-requisites: CONSVTY 387.

CONSVTY 383 Instrumental Conducting Credits: 2
A study of instrumental conducting techniques through actual conducting situations in instrumental groups. Primary objective will be the study of instrumental rehearsal techniques.
Prerequisites: CONSVTY 381.
Co-requisites: CONSVTY 386.

CONSVTY 385 Elementary Music Methods Credits: 3
Basic principles of curriculum planning for music education, investigation of current methods and approaches, and practical teaching experience in laboratory setting. For music majors and non-majors who have extensive musical backgrounds.
Prerequisites: CONSVTY 242, CONSVTY 411C.
Co-requisites: CONSVTY 411C.

CONSVTY 386 Secondary Music Methods - Instrumental Credits: 2
The organization, scheduling and feeder-system techniques of beginning band and orchestral programs through high-school level instruction. Areas of study will include curriculum, pedagogical techniques, library facilities, bidding procedures, basic instrument techniques.
Co-requisites: CONSVTY 383, CONSVTY 411B.

CONSVTY 387 Secondary Music Methods - Choral Credits: 2
The organization of junior and senior high school choral classes to include methods, materials and program building.
Co-requisites: CONSVTY 382, CONSVTY 411B.

CONSVTY 390 Analysis Credits: 3
Analysis offers students the opportunity to learn and apply multiple analytical techniques to complete movements and larger pieces of music by focusing on the study of pitch, rhythm, form, aesthetics, and issues of performance.
Prerequisites: CONSVTY 242.

CONSVTY 395 Clinical Foundations Credits: 3
This course provides the first-year clinical student practice of direct services, procedures, and documentation of the music therapy treatment process (assessment, setting goals and objectives, treatment plan, interventions, data collection, and evaluation). Students will participate in supervision and clinical experiences within the context of community-dwelling older adult populations.
Co-requisites: CONSVTY 369.

CONSVTY 404 Jazz Improvisation IV Credits: 2
This class is a continuation of Jazz Improvisation III. This course features in-depth analyses of the blues and free improvisation focusing on rhythm changes and bi-tonal/polytoneal chords. Course includes an in-depth analysis of styles from Dixieland to contemporary jazz. A strong emphasis is placed on solo construction and development of individual styles.
Prerequisites: CONSVTY 304.

CONSVTY 405 Philosophical and Pragmatic Foundations of Music Education Credits: 3
This course experience guides students in developing philosophical and social/historical frameworks along with practical skills to assist them in addressing varied opportunities and challenges as a music educator in contemporary American schools.
Prerequisites: Approval of instructor.
Co-requisites: CONSVTY 411A.
CONSVTY 407 Audio Intern Program Credits: 1-3  
Practical recording experience interning with Conservatory recording and music production labs with one lecture weekly.

CONSVTY 408 Music in Therapy: Adults Credits: 3  
Lecture and clinical demonstration of theory and practice of music therapy with adult clients.  
Co-requisites: CONSVTY 369.

CONSVTY 409 Music in Therapy: Children Credits: 3  
Lecture and clinical demonstrations of theory and practice of music therapy with children.  
Co-requisites: CONSVTY 369.

CONSVTY 410 Internship Credit: 1  
A minimum of 900 hours of supervised clinical experience at a Rostered site approved by the American Music Therapy Association or an Affiliate site approved by UMKC Conservatory Music Therapy faculty, to be taken after all other course work for the music therapy degree, excepting any advanced coursework, is completed.

CONSVTY 411A Field Experience in Music Credit: 1  
To introduce music students to a critical examination of the complex nature of teaching, learning, children, and the music classroom/ensemble setting. Students will be expected to spend 30 hours observing, participating, planning and teaching in an assigned music classroom environment during the semester.  
Co-requisites: CONSVTY 405.

CONSVTY 411B Field Experience in Music Credit: 1  
To introduce music students to secondary school settings and further develop observation, planning and teaching skills. Students will be expected to spend 30 hours in a middle/junior high school music classroom and 30 hours in a high school music classroom for a total of 60 hours during the semester.  
Prerequisites: CONSVTY 411A.  
Co-requisites: CONSVTY 386 (or CONSVTY 387).

CONSVTY 411C Field Experience in Music Credit: 1  
To introduce music students to elementary school music settings and continue to refine observation, planning and teaching skills in secondary school music settings. Students will be expected to spend 30 hours in an elementary school music classroom and 30 hours in either a middle school/junior high or high school music classroom.  
Prerequisites: CONSVTY 411B.  
Co-requisites: CONSVTY 385.

CONSVTY 412A Student Teaching Music in Elementary School Credits: 4-12  
Observation, planning and teaching in an elementary music classroom setting. Students will be expected to spend a minimum of seven weeks teaching full-time under supervision.  
Prerequisites: CONSVTY 411C.

CONSVTY 412B Student Teaching Music in Secondary School Credits: 4-12  
Observation, planning and teaching in a middle school/junior high or high school music classroom setting. Students will be expected to spend a minimum of seven weeks teaching full-time under supervision.  
Prerequisites: CONSVTY 411C.

CONSVTY 417 Opera Workshop Credit: 1  
Introduction to opera and opera performance techniques. Class will include performance of opera scenes.

CONSVTY 417E Scene Study Credits: 2  
Preparation, rehearsal and performance of scenes from opera, operetta and music theatre. Scenes will be determined and assigned based on student’s needs and development. One-act operas may also occasionally be produced in this class.

CONSVTY 417F Opera Role Preparation and Audition Techniques Credit: 1  
Students will work on specific audition techniques for the operatic solo singer, which may include dramatic interpretation of repertoire, stage movement, resume building, and other aspects to assist the performer in the audition process.  
Prerequisites: CONSVTY 417, Undergraduate Conservatory Student.

CONSVTY 421A Music Theory Review For Graduate Students Credits: 1-3  
An intensive review with emphasis placed on analysis.

CONSVTY 421B Aural Skills Review for Graduate Students Credits: 1-3  
An intensive review of ear training and sight singing.

CONSVTY 422A Music History Review (early) Credits: 1-3  
Graduate-level review of music in Western civilization from antiquity to 1750. Outside listening is required.
CONSVTY 422B Music History Review (Late) Credits: 1-3
Graduate-level review of music in Western civilization from 1750 to the present. Outside listening is required.

CONSVTY 422C Music History Review Credits: 1-3
Graduate-level review of music in Western civilization from antiquity to the present. Outside listening is required.

CONSVTY 423 Business Jazz And Commercial Music Credits: 3
An introduction to the various elements of the music industry, including production, marketing, unions, contracts, broadcasting, licensing agreements and copyrights.

CONSVTY 424 Acoustics Credits: 3
Study of the propagation of sound, the psychology and physiology of hearing, the acoustics of instruments, and of rooms, and tuning systems. Available for graduate credit.

CONSVTY 425A Arranging for Choral Groups Credits: 2
Practice in transcribing vocal music of the current pop idioms. Analysis and writing in contemporary harmonic idioms. Stylistic analysis of solo and choral writing in operettas and musical plays. Scoring for mixed voices, men’s voices, and women’s voices.

Prerequisites: CONSVTY 242.

CONSVTY 425B Arranging Instrumental Credits: 2
Arranging Instrumental.

Prerequisites: CONSVTY 242.

CONSVTY 426B Jazz Arranging for Small Ensembles Credits: 2
This course will teach the art of Calligraphy as well as the techniques of arranging and orchestration for small jazz ensembles for up to five horns. The course will also include an in-depth study of basic voicings, instrumental sonorities, and some extended forms using intensive listening and score study. UMKC combos, or top Kansas City professionals, will perform final assignments.

Prerequisites: CONSVTY 242.

CONSVTY 426D Jazz Arranging for Big Bands Credits: 2
This course is a continuation of Jazz Arranging for small ensembles. It will cover the basics of arranging and orchestration techniques for big bands. It includes an in-depth study of basic voicing and instrumental sonorities using intensive listening and score study. The students will have a chance to hear their final arrangements performed at the end of the semester by the Concert Jazz Band.

Prerequisites: CONSVTY 426B.

CONSVTY 427 18th Century Counterpoint I Credits: 2
Analysis and writing in 18th century style and forms including canon, invention and fugue.

Prerequisites: CONSVTY 242.

CONSVTY 428 Introduction to Post-Tonal Theory Credits: 3
Analysis and writing in contemporary styles.

Prerequisites: CONSVTY 242.

CONSVTY 431 Orchestration II Credits: 2
A detailed study of the scores of major orchestral and wind ensemble works, plus the application of orchestrational concepts in the creation or orchestration of an original piece of music.

Prerequisites: CONSVTY 331A.

CONSVTY 433 Composition Recital Credits: 3
Preparation and performance of the student’s original compositions at one or more concerts sponsored by UMKC Conservatory of Music, with a total of 50 to 60 minutes performance time.

Prerequisites: CONSVTY 333.

CONSVTY 435 Psychological Foundations of Music Credits: 3
The study of the psychological aspects of music including perception, cognition, affect, and preference. An introduction to measurement and experimental research including statistical techniques.

CONSVTY 437 Computer Literacy for Musicians Credit: 1
Computing skills for the music teacher. Study of the computer as a tool for music majors who will teach in public school music classes, direct ensembles, or teach at the college or university level. Hands-on practice with file creation and editing, graphics and character set generation, data analysis, preparation of computer based instruction, and data retrieval. For upper level undergraduate and graduate students.

CONSVTY 438 Creative Collaboration: Ideas and Strategies Credits: 3
Creative Collaboration: Ideas and Strategies investigates the history of collaboration in the arts since the turn of the 20th century. While case studies are drawn from the arts, students from any discipline and field will explore creative collaboration together. The goal of the class is to create a large-scale work in multidiscipline groups. Groups will vary depending on enrollments, but thinking outside the box and full participation regardless of individual discipline is required. Course is open to students in any field and discipline.
CONSVTY 440 Jazz Keyboard Techniques I Credits: 2
This course is designed for instrumentalists and music majors developing skills needed to harmonize tunes at the piano and effectively comp in the mainstream jazz group. It is meant to give the student an organized approach for exploring any harmonic style.

CONSVTY 441 Jazz Keyboard Techniques II Credits: 2
Jazz Keyboard Techniques II

CONSVTY 450 Music and Film Credits: 3
Designed for the general university student, this course will survey the use of music in cinema. It will include sections on music, technology, the film medium and the various ways in which music adds to the cinematic experience. Music majors may enroll for elective credit.

CONSVTY 454 Advanced Seminar in Music Theory Credits: 3
Advanced Seminar in Music Theory offers a rotating option of topics in advanced music theory drawn from the research interests and expertise of the music theory faculty.

Prerequisites: CONSVTY 390.

CONSVTY 457 Vocal Literature I Credits: 2
Literature for the solo voice. A course covering the literature from 1600 to present times, illustrated by recordings and members of the class and the instructor. Required for B.M. voice majors.

CONSVTY 458 Vocal Literature II Credits: 2
A continuation of CONSVTY 457.

CONSVTY 460 Organ Literature I Credits: 2
A survey of organ music from the 15th century through 1750.

CONSVTY 469 Organ Literature II Credits: 2
A survey of organ music from 1750 to the present.

CONSVTY 471 Jazz/Commercial Music Pedagogy Credits: 2
This course is designed to develop skills in the teaching of jazz and commercial music. Students will be exposed to a variety of materials, techniques and philosophies and trained in various techniques of rehearsing and conducting jazz ensembles, including the study of scores and recordings of different styles and rehearsal of the Conservatory's jazz ensembles. Includes an emphasis on structuring jazz and studio music curriculum at the College level.

Prerequisites: CONSVTY 381.

CONSVTY 490 Independent Study Credits: 1-3
Intensive reading, research projects, creative work, or special performance in the student's major field, selected by the student in consultation with the appropriate faculty.

CONSVTY 491B Pedagogical Practices I Voice Credits: 2
CONSVTY 491C Pedagogical Practices I Organ Credits: 2
CONSVTY 491D Pedagogical Practices I Strings Credits: 2
CONSVTY 491K Pedagogy of Music Theory Credits: 3
Pedagogy of Music Theory

CONSVTY 492B Pedagogical Practices II Voice Credits: 2
A laboratory experience that includes teaching applied voice in preparation for an end of semester concert experience. The course content includes introduction to skill sets required for teaching applied voice and applied voice studio budget and organization.

Prerequisites: CONSVTY 491B.

CONSVTY 492D Pedagogical Practices II Strings Credit: 1

CONSVTY 494 Performance Styles Credits: 2
A practical approach to the music of the Medieval, Renaissance, Baroque, Early Classical and Contemporary eras through performance. May be repeated for credit. Audition required.

CONSVTY 497 Seminar-Workshop in Music Credits: 1-4
Special courses in techniques, theory, and repertoire taught by the Conservatory staff and visiting specialists.

CONSVTY 497AI Seminar-Workshop in Music Credits: 1-4
Special courses in techniques, theory, and repertoire taught by the Conservatory staff and visiting specialists.

CONSVTY 497AM American Music Company Choral Reading Sessions Credits: 1-4
CONSVTY 497AR Seminar-Workshop In Music Credits: 1-4
CONSVTY 497CP Seminar - Workshop in Music Credits: 1-4
CONSVTY 497CT Seminar Workshop in Music Credits: 1-4
Seminar Workshop in Music
Special courses in techniques, theory, and repertoire taught by the Conservatory staff and visiting specialists.

CONSVTY 497ECM Seminar-Workshop In Music Credits: 1-4
CONSVTY 497GC Seminar-Workshop In Music Credits: 1-4
CONSVTY 497GTR Seminar-Workshop In Music Credits: 1-4
CONSVTY 497HB Seminar Workshop in Music Credits: 1-4
CONSVTY 497HDJ Seminar-Workshop In Music Credits: 1-4
CONSVTY 497HT Seminar Workshop in Music Credits: 1-4
CONSVTY 497IN Seminar-Workshop in Music Credits: 1-4
CONSVTY 497JDT Seminar Workshop in Music Credits: 1-4
CONSVTY 497JIM Seminar-Workshop in Music Credits: 1-4
CONSVTY 497JKI Seminar-Workshop in Music Credits: 1-4
CONSVTY 497JP Seminar Workshop in Music Credits: 1-4
CONSVTY 497JPP Seminar-Workshop In Music Credits: 1-4
CONSVTY 497MU Seminar Workshop in Music Credits: 1-4
CONSVTY 497NG Seminar Workshop in Music Credits: 1-4
CONSVTY 497OB Seminar-Workshop In Music Credits: 1-4
CONSVTY 497OL Seminar-Workshop in Music Credits: 1-4
CONSVTY 497PL Seminar Workshop In Music Credits: 1-4
CONSVTY 497SI Seminar-Workshop In Music Credits: 1-4
CONSVTY 497ST Seminar Workshop in Music Credits: 1-4

CONSVTY 498 Research Problems Credits: 2
Individual study under the direction of a faculty adviser, leading to the writing of a formal paper. A public, non-graded presentation of the paper with performance examples is required.

CONSVTY 5116 Minor Opera Role Credit: 1
This is a performance-based course of a minor role in the operatic repertoire and based on the specific repertoire chosen by the Vocal Studies Division. The student may choose to take this course as an elective and will be required to audition for the course at the beginning of the academic school year in order to take this course. Each student who is selected and has accepted the minor operatic role will work with the Conservatory faculty, including the stage director, vocal coaches, voice teachers, and musical director, towards the final staged performance of the selected opera production.

Prerequisites: You must be a graduate student in Vocal Performance in the Conservatory of Music and Dance.

CONSVTY 5302 Orchestral Credits: 2
The Conservatory Orchestra comprises string, wind, brass and percussion students of the highest level in the Conservatory and performs repertoire of the highest caliber available to the medium. The repertoire includes the great works for orchestra considered the "standard repertoire" from approximately 1770 to today, and includes orchestral, opera, and choral/orchestral works. Sensitivity to outstanding musicianship, historical styles, and appropriate performance practices are required. In addition to the highest expectations as an instrumentalist, your ability to apply intellect and spirit in meaningful ways during rehearsals and concerts is also demanded. Membership is open to any student who qualifies through audition.

CONSVTY 5305A Principles of Chamber Music Credit: 1
The study and performance of chamber music for strings, piano, winds, brass, and voice. Weekly coaching.
CNSVTY 5305H Chamber Orchestra Credit: 1
The Conservatory Chamber Orchestra comprises instrumental students of the highest level in the Conservatory and performs repertoire of the highest caliber available to the medium. The repertoire includes the “standard repertoire” for chamber orchestra from the Baroque period to new works. The ensemble also “reads” “standard repertoire” for orchestras of all sizes, preparing students for playing these works in a professional setting. Sensitivity to outstanding musicianship, historical styles, and appropriate performance practices are required. Membership is open to any student who qualifies through audition.
Cross Listings: CNSVTY 305H

CNSVTY 5306A Conservatory Wind Ensemble Credits: 2
A select concert band ensemble, designed for high-level, artistic, public performances of major literature for winds and percussion. As a member of this Wind Ensemble, you are contributing to the three hundred year legacy of concert band music in the western world. Sensitivity to outstanding musicianship, historical styles, and appropriate performance practices are required. In addition to the highest expectations as an instrumentalist, your ability to apply intellect and spirit in meaningful ways during rehearsals and concerts is also demanded. Membership in the Wind Ensemble is open to any student who qualifies through audition.
Cross Listings: CNSVTY 306A

CNSVTY 5306C Wind Symphony Credits: 2
The Wind Symphony comprises wind, brass and percussion students of the highest level in the Conservatory and performs repertoire of the highest caliber available to the medium. The curriculum is well balanced between traditional, modern, and chamber music and requires advanced musical and technical facility amongst its members. The class is open to all UMKC students by audition.
Cross Listings: CNSVTY 306C

CNSVTY 5307B Conservatory Singers Credit: 1
This select choir of 32 singers performs chamber chorus repertoire of the 16th-21st centuries at the highest possible artistic level. This class is open to all UMKC students by audition.
Cross Listings: CNSVTY 307C

CNSVTY 5444 The Teaching Performer Credits: 2
The class will focus on teaching techniques for the performing musician, highlighting the advantages of becoming distinguished as a performer and a pedagogue. Premised on the synergistic relationship between teaching and performing, the class will provide a structure for clarifying the essential elements of teaching and musical artistry, and connecting them to such tangible situations as setting up a studio, teaching a master class, interviewing for a job, judging competitions, and recruiting students. The class will provide resources for individuals interested in being university applied faculty, music pedagogy teachers, and professionals looking to add effective teaching to their artistic repertoire.

CNSVTY 5490 Independent Study Credits: 1-3
Intensive reading, research projects, creative work, or special performance in the student’s major field, selected by the student in consultation with the appropriate faculty.

CNSVTY 5516 Major Opera Role Credits: 2
This is a performance-based course of a major role in the operatic repertoire and based on the specific repertoire chosen by the Vocal Studies Division. The student may choose this course as an elective experience and will be required to audition at the beginning of the academic school year and be awarded a major role in order to take this course. Each student who is selected and has accepted the major operatic role will work with the Conservatory faculty, including the stage director, vocal coaches, voice teachers, and musical director, towards the final staged performance of the selected opera.
Prerequisites: You must be a graduate student in vocal performance at the Conservatory of Music and Dance.

CNSVTY 5517 Advanced Opera Workshop: Audition Techniques Credit: 1
Students will work on specific audition techniques for the operatic solo singer, which may include dramatic interpretation of repertoire, stage movement, resume building, and other aspects to assist the performer in the audition process.
Prerequisites: You must be a graduate student in the Conservatory of Music Dance to take this course.

CNSVTY 5520 Theory Seminar in the Works of a Composer Credits: 3
Intensive analytical study of the music of a specific composer. Variable topic as selected by the instructor. May be repeated if a different topic.
Prerequisites: Graduate status in the Conservatory of Music and Dance; CNSVTY 5523, CNSVTY 5598, or permission of instructor.

CNSVTY 5523 Analytical Procedures Credits: 3
An introduction to recent methods of stylistic and formal analysis including twelve-tone, Schenkerian and set theoretic approaches.

CNSVTY 5524B Advanced Analysis II: 1600-1900 Credits: 3
Theory and analysis of selected works from the 17th through the mid-19th century.
Prerequisites: CNSVTY 5523.

CNSVTY 5524C Advanced Analysis III: 20th Century to the Present Credits: 3
Theory and analysis of selected works from the late 19th century to the present.
Prerequisites: CNSVTY 5523.
CONSVTY 5526A Introduction to Schenkerian Theory and Analysis Credits: 3
An introduction to the theories and analytic methodology of Heinrich Schenker (1868-1935).
Prerequisites: CONSVTY 421A.

CONSVTY 5526B Schenkerian Theory and Analysis Credits: 3
Continuation of CONSVTY 5526A, emphasizing the acquisition of advanced skills in Schenkerian analysis.
Prerequisites: CONSVTY 5526A.

CONSVTY 5527 Advanced Counterpoint: 18th Century Credits: 3
Analysis and writing in 18th century style and forms including canon, invention and fugue.

CONSVTY 5528 Introduction to Post-Tonal Theory Credits: 3
Analysis and writing in contemporary styles.
Prerequisites: CONSVTY 428.

CONSVTY 5529 Aspects of Time and Music Credits: 3
A course offering a broad-based, multi-disciplinary exploration of the natures of time preparatory to an in-depth study of some of music's primary temporal aspects; these focus on complex treatments of rhythm and meter in tonal music.
Prerequisites: CONSVTY 5523, CONSVTY 5591G.

CONSVTY 5531 Advanced Orchestration Credits: 3
Analysis of advanced orchestration techniques with a focus on relatively recent music for large instrumental ensembles. Discussion of student works-in-progress for orchestra or wind ensemble.
Prerequisites: CONSVTY 431.

CONSVTY 5532 Composition Seminar in the Works of a Composer or Genre Credits: 3
Intensive analytical and compositional study of a specific genre or compositional trend. Variable topic as selected by the instructor. May be repeated if a different topic. Prerequisites: CONSVTY 5523, CONSVTY 5598, or permission of instructor.
Prerequisites: Graduate status in the Conservatory of Music and Dance;

CONSVTY 5533 Advanced Composition Credits: 3
Intensive work in advanced composition in the large forms for various vocal and instrumental ensembles and orchestra. May be repeated for credit.

CONSVTY 5534 Advanced Electronic Music Composition Credits: 3
Creative, original composition of music in diverse styles utilizing the full range of equipment and techniques available. May be repeated for credit.

CONSVTY 5534B Advanced Computer Music Language Study Credits: 3
This course is designed to fulfill the computer language option of the foreign language requirement for DMA students in composition. Focus will be on development and mastery of skills in computer languages specifically related to musical composition, such as MAX or Csound, or in compositional uses of more general languages such as html, C, and Lingo.
Prerequisites: CONSVTY 335.

CONSVTY 5534C Electroacoustic Music Aesthetics and Analysis Credits: 3
An overview of the context and practice of electroacoustic music in two parts: 1) new aesthetic parameters of sonic composition made possible by technology; and 2) creating a cogent analysis of a work by developing individual, personalized analytical tools. Offered in rotation with CONSVTY 5534 and CONSVTY 5534B.

CONSVTY 5536 Improvisation in Music Therapy Credits: 3
This course is designed to learn, lead, and participate in the theory and practice of improvisation in music therapy for clients and therapists.

CONSVTY 5537 Administration of Music Therapy Credits: 3
This course is designed for the person who wishes to become a music therapy professor either entering into an existing program or starting one's own program. It also may be valuable to those considering academia or to be better informed about the academic process when dealing with music therapy programs.

CONSVTY 5540B Advanced Methods In Instrumental Music Credits: 2
Organizational and rehearsal techniques for programs from the beginning bands and orchestras through high school and college ensembles. Includes information regarding methods, materials and program building.

CONSVTY 5540C Advanced Methods In Choral Music Credits: 2
Addresses the organization of secondary and college choral classes and ensembles. Areas of study include methods, materials and program building.

CONSVTY 5541 Theories and Practice of Music Therapy Credits: 3
This course addresses the history and development of the music therapy profession in the United States and other countries. This course is open to music therapy graduate students.
CONSVTY 5542 Clinical Supervision in Music Therapy Credits: 3
This course prepares the music therapist for clinical supervision of music therapy students across training levels and situations. The course includes both theoretical background on supervisee development, issues of clinical supervision, and practical application and skill development in the area of clinical supervision of music therapy students.

CONSVTY 5543 Psychology of Music Credits: 3
The study of psychological aspects of music including acoustical phenomena and factors affecting musical preference, perception and taste. A review of related literature and basic methodology for experimental investigation and quantification of related variables will be included.

CONSVTY 5544 Advanced Clinical Experience Credits: 2
This course provides the graduate student with board certification in music therapy an opportunity to refine and enhance current clinical skills and to develop individually specified American Music Therapy Association Advanced Level Competencies. Students will demonstrate the ability to integrate advanced competencies in musicianship, theory and clinical practice. Students will conform to the AMTA Code of Ethics and standards for Clinical Practice and the CBMT Scope of Practice. The course includes a weekly seminar and clinical rotations at a mutually agreed upon clinical facility.

CONSVTY 5545 Seminar In Music Therapy Credits: 2
This course is designed to address relevant topics in the theory, practice and research of music therapy to promote an advanced level of practice in the music therapist. Topics will be based on faculty scholarship and advanced practice expertise, as well graduate student interest. Course structure will involve weekly meetings with the instructor and independent research and reading by the student.

CONSVTY 5546 Jazz Revolutions: A Historical Perspective Credits: 3
Jazz Revolutions surveys the styles and innovations of jazz musicians who are considered pioneers in the development of jazz. It then places those musicians in a rich cultural and musical context, showing the impact those innovators had on their contemporaries and the musical practices of today both inside and outside of jazz.
Prerequisites: CONSVTY 5593 or Consent of Instructor

CONSVTY 5547 Opera History Credits: 3
The history of opera from its origins to the present.
Prerequisites: CONSVTY 5593.

CONSVTY 5548 Opera Literature Credits: 2
A survey of opera literature, opera synopsis, and operatic stagecraft from 1600 to present.
Prerequisites: CONSVTY 5547.

CONSVTY 5550 Musicology Seminar in the Works of a Composer Credits: 3
Intensive study of the music, life, and culture of a specific composer. Variable topic as selected by the instructor. May be repeated if a different topic.
Prerequisites: CONSVTY 5523, CONSVTY 5598, or permission of instructor.
Prerequisites: Graduate status in the Conservatory of Music and Dance;

CONSVTY 5554 Music of the Medieval Era Credits: 3
Seminar in the music of the Middle Ages, from 800 to 1400.
Prerequisites: CONSVTY 5593.

CONSVTY 5555 Music Of The Renaissance Credits: 3
Seminar in the music of the Renaissance, from 1400 to 1600.
CONSVTY 5556 Music of the Baroque Era Credits: 3
Seminar in the music of the Baroque era, from 1600 to 1750.
Prerequisites: CONSVTY 5593.

CONSVTY 5557 Music of the Classical Era Credits: 3
Seminar in the music of the Classical era, from 1750 to 1828.
Prerequisites: CONSVTY 5593.

CONSVTY 5558 Music of the Romantic Era Credits: 3
Seminar in the music of the Romantic era from 1828 to 1914.
Prerequisites: CONSVTY 5593.

CONSVTY 5559A Music Since 1900: 1900-1945 Credits: 3
Seminar in music from 1900 to 1945.
Prerequisites: CONSVTY 5593.

CONSVTY 5559B Music Since 1900: 1945 to the Present Credits: 3
Seminar in music since 1945.
Prerequisites: CONSVTY 5593.
CONSVTY 5560A Seminar: History Of Russian Vocal Music Credits: 3
CONSVTY 5560B Seminar: Nineteenth-Century Nationalism In Music Credits: 3
CONSVTY 5560C Seminar: History Of American Music Credits: 3
CONSVTY 5560D American Musical Theater Credits: 3
A survey of trends in the American musical theater from the 18th century to the present.
CONSVTY 5560E Music and Film Credits: 3
This course will survey the use of music in cinema. It will include sections on music, technology, the film medium and the various ways in which music adds to the cinematic experience.
Prerequisites: Graduate status.
CONSVTY 5560F Music of Asia Credits: 3
This course surveys music in East Asia, from historical styles to traditional music to contemporary composition.
Prerequisites: Graduate status.
CONSVTY 5560G Music of Latin America Credits: 3
Survey of selected musical traditions (sacred and secular, folk, traditional, and concert music) and representative composers of Central and South America.
Prerequisites: CONSVTY 5593.
CONSVTY 5564 History And Literature Of Chamber Music Credits: 3
A study of masterpieces of chamber literature, vocal and instrumental, from various periods, through research, listening, and performance.
CONSVTY 5566A Advanced Vocal Literature: French Melodies Credits: 2
In-depth study of the French melodies of Duparc, Faure, Debussy, Ravel, and Poulenc.
CONSVTY 5566B Advanced Vocal Literature: German Lieder Credits: 2
In-depth study of the German lieder of Schubert, Schumann, Brahms, Wolf, Mahler, and Strauss.
CONSVTY 5566C Advanced Vocal Literature: Nationalistic Art Songs Credits: 2
In-depth study of Nationalistic art songs of Russia, Scandinavia, Spain, and Middle Europe.
CONSVTY 5566D Advanced Vocal Literature: 20Th Century Amer & Engl Art Songs Credits: 2
In-depth study of the 20th Century American and English art songs.
CONSVTY 5569 Graduate Piano Literature Seminar Credits: 2
Advanced study of piano literature through research, analysis and performance. Topics will vary from semester to semester.
CONSVTY 5574 History And Philosophy Of Music Education Credits: 3
An overview of the history of music education in this country from the beginning of the seventeenth century to the present. Also includes a discussion of the major philosophical models used to justify the study of music.
CONSVTY 5576 Professional Aspects Of College Teaching Credits: 2
Designed for graduate students planning a career in college teaching. Covers preparation of job application materials; presentation of a master class; interviews with a search committee and dean; faculty loads and evaluation procedures; tenure and rank, and relationships with students, colleagues and administrators.
CONSVTY 5577 Advanced Vocal Diction Credits: 2
This course is designed to review and hone diction skills in Italian, French and German on the level of professional opera, recital and oratorio performance; the vocal literature is approached through the text with both reading and singing practice. It is limited to graduate vocal majors.
Prerequisites: CONSVTY 171, CONSVTY 172.
CONSVTY 5578 Research for Music Teachers Credits: 3
This course examines common practitioner-based research designs used by music educators. During this class, students will learn about and complete projects that utilize rigorous research design procedures and concepts.
CONSVTY 5580 Advanced Choral Conducting-Masters Level Credit: 1
An overview of conducting topics, including score preparation technique, and performance problems. May be repeated for credit.
CONSVTY 5582A Advanced Choral Conducting - Technique Credits: 2
An introductory study of the techniques of choral conducting. An overview of conducting topics, including score preparation, rehearsal techniques and performance problems. May be repeated for credit.
CONSVTY 5582B Advanced Choral Conducting - Style Credits: 2
A study of conducting problems of music of the Renaissance, Baroque, Classic, Romantic and Twentieth century; further examination of performance problems associated with choral performances of madrigals, chamber music, a cappella works and music utilizing advanced compositional techniques. May be repeated for credit.
CONSVTY 5582C Advanced Choral Conducting-Rehearsal Techniques Credits: 2
An advanced study of methods and rehearsal procedures in the development and organization of choral performance; includes concepts of tone quality, diction, programming, and development of communication skills. May be repeated for credit.

CONSVTY 5583A Advanced Instrumental Conducting Credits: 2
An introductory study of the techniques of instrumental conducting. An overview of conducting topics, including score preparation, rehearsal techniques and performance problems.

CONSVTY 5583B Advanced Instrumental Conducting - Orchestra Credits: 2
A further study of the techniques of instrumental conducting, including such topics as string techniques, performance practice, baton technique and the art of accompaniment.
**Prerequisites:** CONSVTY 5583A.

CONSVTY 5583C Advanced Instrumental Conducting - Band Credits: 2
A further study of the technique of band conducting, including such topics as wind/percussion techniques, performance practice, baton technique, and contemporary wind chamber repertoire.
**Prerequisites:** CONSVTY 5583A.

CONSVTY 5584 Systematic and Integrated Reviews in Music Credits: 2
Maintaining an awareness of the vast array of information available in the literature and integrating it into practice is a vital skill for evidence-based and best practice in music-based professions. This course will introduce graduate students to a methodological system of analyzing and synthesizing high quality research to answer a relevant question. The pursuit of scholarly dissemination of information for the advancement of music-based professions will be encouraged.

CONSVTY 5585 Introduction to Descriptive Research in Music Credits: 3
This course examines common descriptive research designs and statistical concepts used by music therapists and music educators. During this class, students will learn about and complete projects that utilize nonparametric and parametric statistical tests.

CONSVTY 5586A Seminar in Orchestral Literature Credits: 2
Advanced study of a variety of styles, periods, and analytical procedures encountered by orchestral conductors. Content will vary from semester to semester. May be repeated for credit.

CONSVTY 5586B Seminar in Wind/Band Literature Credits: 2
Advanced study of a variety of styles, periods, and analytical procedures encountered by instrumental conductors of wind ensembles/bands. Content will vary from semester to semester. May be repeated for credit.

CONSVTY 5587 Seminar in Choral Literature Credits: 2
Each seminar is concerned with the conductor's viewpoint of a segment of the literature from the specified historical periods and styles, and explores the analysis, interpretation, historical context, and conducting problems of that literature. May be repeated for credit.

CONSVTY 5589 Academic Portfolio Credits: 1-3
Creative synthesis of coursework or clinical experience resulting in original products such as research documents, pedagogical materials, technology applications, music compositions or arrangements, and musical improvisation applications. Portfolio item may not include materials used to meet admission requirements. May be repeated for credit.

CONSVTY 5590 Academic Portfolio II Credits: 1-3
Additional coursework or clinical experience resulting in original products.
**Co-requisites:** CONSVTY 5589.

CONSVTY 5590 Special Topics Credits: 1-3
A seminar in selected topics in various fields and idioms of music. May be repeated for credit when the topic varies.
CONSVTY 5590AC Special Topics Credits: 1-3
CONSVTY 5590AD Special Topics Credits: 1-3
CONSVTY 5590BC Special Topics Credits: 1-3
CONSVTY 5590BJ Special Topics Credits: 1-3
CONSVTY 5590CA Special Topics Credits: 1-3
CONSVTY 5590CE Special Topics Credits: 1-3
CONSVTY 5590CF Special Topics Credits: 1-3
CONSVTY 5590CJ Special Topics Credits: 1-3
CONSVTY 5590CL Special Topics Credits: 1-3
CONSVTY 5590CT Special Topics Credits: 1-3
CONSVTY 5590CY Special Topics Credits: 1-3
CONSVTY 5590DC Special Topics Credits: 1-3
CONSVTY 5590EC Special Topics Credits: 1-3
CONSVTY 5590EP Special Topics Credits: 1-3
CONSVTY 5590FC Special Topics Credits: 1-3
CONSVTY 5590HE Special Topics Credits: 1-3
CONSVTY 5590HG Special Topics Credits: 1-3
CONSVTY 5590HS Special Topics Credits: 1-3
CONSVTY 5590IG Special Topics Credits: 1-3
CONSVTY 5590IN Special Topics Credits: 1-3
CONSVTY 5590IT Special Topics Credits: 1-3
CONSVTY 5590JDT Special Topics Credits: 1-3
CONSVTY 5590JH Special Topics Credits: 1-3
CONSVTY 5590JP Special Topics Credits: 1-3
CONSVTY 5590LM Special Topics Credits: 1-3
CONSVTY 5590MB Special Topics Credits: 1-3
CONSVTY 5590OL Special Topics Credits: 1-3
CONSVTY 5590PA Special Topics Credits: 1-3
CONSVTY 5590PC Special Topics Credits: 1-3
CONSVTY 5590PD Special Topics Credits: 1-3
CONSVTY 5590PS Special Topics Credits: 1-3
CONSVTY 5590SE Special Topics Credits: 1-3
CONSVTY 5590SV Special Topics Credits: 1-3
CONSVTY 5590TD Special Topics Credits: 1-3
CONSVTY 5590TF Special Topics Credits: 1-3
CONSVTY 5590TJ Special Topics Credits: 1-3
CONSVTY 5590TT Special Topics Credits: 1-3
CONSVTY 5591E Group Piano Pedagogy Credits: 3

Study of teaching techniques and materials related to teaching group piano at the college level. Course responsibilities include both observation and supervised teaching.
CONSVTY 5591G Pedagogy of Music Theory Credits: 3
Study and application of methods, philosophies, materials and current trends in music theory pedagogy. Students engage in supervised teaching, research projects, and observations of music theory faculty.

CONSVTY 5591K Pedagogy of Music History Credits: 3
Techniques and materials related to teaching music history and music appreciation combined with supervised teaching.

CONSVTY 5592E Advanced Piano Pedagogy Credits: 3
Study of teaching techniques and materials related to teaching applied piano at the collegiate level. Course responsibilities include both observation and supervised teaching.

CONSVTY 5593 Introduction To Research And Bibliography In Music Credits: 3
A survey of procedure in bibliography, research, and scholarly writing.

CONSVTY 5593N Introduction to Research and Bibliography in Music Credits: 3
A survey of procedures in bibliography, research, and scholarly writing.

CONSVTY 5594A Introduction To Experimental Research In Music Credits: 3
This course provides students with an introduction to experimental methodologies in music. Course topics include a reviewing literature in music, proposal writing, design, data analysis and scholarly writing styles used in music research.

CONSVTY 5597 Master's Recital Credits: 4
For voice students, a one hour weekly participation in Vocal Performance Seminar is required.

CONSVTY 5597A Master's Conducting Performance Credits: 4

CONSVTY 5597B Master's Recital II Credits: 4

CONSVTY 5597CE Master's Recital Credits: 4

CONSVTY 5598 Research Problems Credits: 2
Individual study with a member of the adjunct, associate or graduate faculty. Study will culminate in the writing of a formal paper. Research projects must be completed within two consecutive semesters, and filed in the Music Library. The paper must be in agreement with the Conservatory Library's Format Guidelines for Music Dissertations and Theses.

CONSVTY 5598B Research Problems In Computer Languages And Music Credits: 1-3
Individual study with a member of the adjunct, associate, or graduate faculty. Study will culminate in the production of a project (computer program, CD-ROM, composition, or other document) that demonstrates skills in computer languages specifically related to music. This course fulfills the computer language option of the foreign language for DMA students in composition.

CONSVTY 5599 Thesis Credits: 1-9

CONSVTY 5693 Advanced Research and Bibliography In Music Credits: 3
Advanced procedures in bibliography, research, and scholarly writing.

Prerequisites: CONSVTY 5593.

CONSVTY 5695 Practicum In Music Education Credits: 3-6
Individual conference course requiring the development of a research paper in a special subject and designed to resolve a practical problem of special interest to the student. Conference.

CONSVTY 5697 Doctoral Recital Credits: 4
For voice students, a one hour weekly participation in Vocal Performance Seminar is required.

CONSVTY 5697A Doctoral Lecture Recital Credits: 4

CONSVTY 5697B Doctoral Conducting Performance Credits: 1-4

CONSVTY 5697BP Doctoral Conducting Performance Paper Credit: 1
Individual study with the student's conducting teacher. Study will culminate in the writing of a formal paper addressing aspects of a doctoral conducting performance.

CONSVTY 5697C Doctoral Recital II Credits: 1-4

CONSVTY 5697CP Doctoral Recital Paper II Credit: 1
Additional individual study with the student's applied teacher. Study will culminate in the writing of another formal paper addressing aspects of a doctoral recital.

Co-requisites: CONSVTY 5697P.

CONSVTY 5697D Doctoral Conducting Performance II Credits: 1-4

CONSVTY 5697DP Doctoral Conducting Performance Paper Credit: 1
Additional individual study with the student's conducting teacher. Study will culminate in the writing of another formal paper addressing aspects of a doctoral conducting performance.

Co-requisites: CONSVTY 5697BP.
CONSVTY 5697P Doctoral Recital Paper Credit: 1
Individual study with the student's applied teacher. Study will culminate in the writing of a formal paper addressing aspects of a doctoral recital.

CONSVTY 5698 Research Problems Credits: 2
Individual study with a member of the adjunct, associate, graduate or doctoral faculty. Study will culminate in the writing of a scholarly paper.

CONSVTY 5698A Doctoral Research Problems II Credits: 2
Additional study with a member of the adjunct, associate, graduate or doctoral faculty. Study will culminate in the writing of another scholarly paper.

**Co-requisites:** CONSVTY 5698.

CONSVTY 5698B Doctoral Music Product Credits: 1-4
Individual study with a member of the adjunct, associate, graduate, or doctoral faculty. Study will culminate in the writing of a creative, original composition, arrangement or edition of music.

CONSVTY 5699 Dissertation Research Credits: 1-16

CONSVTY 5899 Required Graduate Enrollment Credit: 1

Dance Courses

DANCE 107 Dance Production I Credit: 1
A study of the fundamentals of dance production including sound design and recording techniques, video and video editing, lighting design for dance, stage make-up, and costume design and construction. Laboratory projects will be coordinated with actual dance productions.

DANCE 108 Dance Production II Credit: 1
Continuation of DANCE 107.

DANCE 118 Analysis of Movement Credit: 1
This course in movement analysis will explore various aspects of modern dance. The topics that will be introduced are related to: the differences between ballet vocabulary and modern dance vocabulary, the reason and method behind the creation of modern dance, codified modern dance techniques versus non-codified modern dance techniques, Laban Movement Analysis, the principles of the Graham technique versus folding/unfolding, the Doris Humphreys technique and Lester Horton's fortification. Class discussions, readings, and examples of various works will be used to analyze these topics. Basic improvisational techniques will be utilized to explore these topics.

DANCE 120 Ballet Pedagogy and Analysis Credit: 1
A study of ballet pedagogy, the structure of classical ballet steps, and analysis of movement including basic anatomy, vocabulary and the aesthetics of ballet.

**Prerequisites:** Dance major.

DANCE 141B Ballet Technique and Theory I Credits: 3
Fundamentals of technique of classical ballet at the intermediate level with attention given to strengthening, stretching, anatomical alignment, and developing the ballet aesthetic. This course includes pointe work. Non-Majors by audition.

DANCE 141M Modern Dance Technique and Theory I Credits: 3
This intermediate level dance course is based on the technique and theory of Lester Horton and fundamental elements of Martha Graham. Designed to fortify, stretch, and strengthen the body, the technique is codified into a series of studies designed to cover a wide range of movement vocabulary. Non-Majors by audition.

DANCE 142B Ballet Technique And Theory II Credits: 3
Continuation of DANCE 141B.

DANCE 142M Modern Dance Technique and Theory II Credits: 3
Continuation of DANCE 141M.

DANCE 213C Men's Class I Credit: 1
This course is designed to meet the needs of the male dancer and will focus on developing the technique, strength, and agility needed for a professional career.

DANCE 213D Men's Class II Credit: 1
Continuation of DANCE 213C.

DANCE 216 Composition I Credits: 2
An introduction to dance composition focused on the exploration of improvisation, spatial design, sources of movement, and the basic elements of space, time, shape, and motion with additional emphasis on dynamics, rhythm, and sound sources for choreography. With these skills, students are building a foundation and developing tools in creating choreography.

DANCE 218A Composition II Credits: 2
Continuation of Composition I, further exploring of the fundamentals of choreography including locomotion studies, categories of motion, axial movement and sequential and non-sequeter movement. Focusing on the development of solo works and developing choreographic process.
DANCE 218B Composition III Credits: 2
An introduction to the fundamentals of choreography, including the development of dance compositions through the exploration and definition of specific studies, including floor design, shape design, motion design, and time design. Restricted to dance majors.

DANCE 241B Ballet Technique And Theory III Credits: 3
Continuation of DANCE 142B at the intermediate/advanced level including pointe. Restricted to dance majors.

DANCE 241M Modern Dance Technique And Theory III Credits: 3
Continuation of DANCE 142M, on the intermediate/advanced level. Restricted to dance majors.

DANCE 242B Ballet Technique And Theory IV Credits: 3
Continuation of DANCE 241B, at the intermediate/advanced level including pointe work.

DANCE 242M Modern Technique And Theory IV Credits: 3
Continuation of DANCE 142M, on the intermediate/advanced level.

DANCE 260 Jazz I Credit: 1
A study of Western Theatrical Dance focusing on Jazz and Afro-Caribbean based forms.

DANCE 261 Jazz II Credit: 1
Continuation of DANCE 260 with a more in depth study of Western Theatrical Dance focusing on Jazz and Afro-Caribbean based dance forms.

DANCE 301 Advanced Movement Analysis for Dancers Credits: 3
A study of the body which relates specifically to the needs of dancers. Emphasis is placed upon an understanding of the skeletal system, the muscular system, their specific importance to dance technique, and dance injuries and prevention.

DANCE 303 Pilates Credit: 1
A non-impact body conditioning method based on principles of abdominal and scapular stabilization. Introduction to the essential and intermediate mat work, which consists of non-weight bearing exercises. Designed to give the student an understanding of the principles and muscular emphasis behind the Pilates method. Proper alignment, full range of motion, and patterned breathing will be emphasized.

Prerequisites: DANCE 301.

DANCE 304 Fundamentals of Body Alignment and Pilates Credit: 1
A course that is designed for students to develop a greater understanding of body alignment and how to strengthen body alignment through muscular conditioning and Pilates. Non-impact body conditioning exercises that focus on proper alignment, full range of motion, muscular strengthening, core strengthening, muscular imbalances, patterned breathing, and injury prevention will be emphasized. Developing total body strength, alignment, and flexibility through a series of researched dance specific exercises that are carefully designed to reach all muscle groups are presented.

Prerequisites: DANCE 301.

DANCE 305 History Of Dance I Credits: 3
A study of the development of Western theatrical dance forms, from its roots in the European court through the 20th century. Beginning with a brief overview of "early dance," emphasis will be placed on the study of Renaissance theatre spectacles to the rise of the professional dancer culminating with the 20th century contemporary ballet. This course includes outside reading and writing intensive requirements.

DANCE 306 History Of Dance II Credits: 3
Continuation of DANCE 305 exploring the development of dance as a 20th century Western theatre dance form. Development of modern dance, modern dance pioneers, modern dance development in Europe, African-American contribution to modern dance, modern dance influence on the ballet and the Avant-Garde and Post Modern movements will be studied. Outside reading and writing intensive requirements included.

DANCE 307 Every Body Dances Credits: 3
From Dancing with the Stars and So You Think You Can Dance to Dancing in One World. This classroom—based lecture course will explore what dance is and why people dance from a cultural and historical perspective. The course will include reading, video viewing, lectures, discussions, and participation in dance experiences.

DANCE 310 Conservatory Dance Ensemble Credit: 1
A course designed for the performance component of the BFA degree. Students develop and refine professional performance skills through a diverse repertory of choreographic works and backstage theatre activities. All aspects of a complete performance experience including rehearsals, backstage operations, crew activities, sound operation, stage management, costume management, videography, and company class are developed, culminating with fully produced theater performances, special projects, collaborations, and lecture demonstrations.

Prerequisites: DANCE 107, DANCE 108.

DANCE 313A Partnering/Pas De Deux I Credit: 1
This course is designed to meet the needs of the 300/400 level ballet student and will teach the elementary skills of partnering such as turns, lifts, promenades, and balances.

Prerequisites: DANCE 341B (or higher).

DANCE 313B Partnering/Pas De Deux II Credit: 1
Continuation of DANCE 313A.

Prerequisites: DANCE 341B (or higher).
DANCE 319A Composition IV Credits: 2
An intermediate course in Dance Composition focusing on choreographic clarity and intent. Topics such as abstraction, motif and development, and prop and costumes will be explored.
Prerequisites: DANCE 218B.

DANCE 319B Advanced Choreographic Design Credits: 2
An intermediate course in Dance Composition focusing on choreographic clarity and intent. Topics such as abstraction, motif and development, and prop and costumes will be explored.
Prerequisites: DANCE 319A.

DANCE 341B Ballet Technique And Theory V Credits: 3
Continuation of DANCE 242B, at the advanced level including pointe work. Restricted to dance majors.

DANCE 341M Modern Dance Technique And Theory V Credits: 3
Continuation of DANCE 242M on the advanced level. Restricted to dance majors.

DANCE 342B Ballet Technique And Theory Vi Credits: 3
Continuation of DANCE 341B.

DANCE 342M Modern Dance Technique And Theory Vi Credits: 3
Continuation of DANCE 341M.

DANCE 403A Modern Technique For Non-Majors Credit: 1
DANCE 404A Ballet Technique Non-Majors I Credit: 1
The applied and theoretical study of ballet including traditional ballet vocabulary. Written assignments required.

DANCE 405A Modern Dance Repertory I Credit: 1
Modern Dance Repertory is an advanced course for modern dance majors to study and perform the repertoire and works of renowned contemporary choreographers. It is a parallel to the Ballet Variations course which teaches the repertoire of ballet master works.
Prerequisites: DANCE 341M (or higher).

DANCE 405B Modern Dance Repertory II Credit: 1
Continuation of DANCE 405A.
Prerequisites: DANCE 341M (or higher).

DANCE 413A Advanced Pas De Deux I Credit: 1
Advanced pas de deux is designed to meet the needs of the 400 level ballet student with emphasis placed on perfecting advanced partnering skills. Students will have opportunity to learn pas de deux from great ballets giving students the experience and stamina of dancing entire pas de deux. The course provides coaching on both a stylistic approach and a technical approach to the performance of materials presented in class.
Prerequisites: DANCE 441B (or higher).

DANCE 413B Advanced Pas De Deux II Credit: 1
Continuation of DANCE 413A.
Prerequisites: DANCE 441B (or higher).

DANCE 414A Men's Variations I Credit: 1
Men's Variations is designed for the male ballet dancer. Students will have the opportunity to learn and perform renowned variations from the Romantic, Classical, and Neo-Classical periods of ballet. This class will give the male student a true professional coaching experience in their training as they prepare for stage.
Prerequisites: DANCE 341B.

DANCE 414B Men's Variations II Credit: 1
Continuation of DANCE 414A.
Prerequisites: DANCE 341B.

DANCE 415A Variations I Credit: 1
Variations is designed for the 400 level ballet student. The course will teach female variations to the pre-professional student. Students will have the opportunity to learn and perform renowned variations from Romantic, Classical and Neo-Classical periods of ballet. Students will also work in traditional practice tutus/costumes in order to give them a true professional experience in their training as they prepare for the stage.
Prerequisites: DANCE 342B.

DANCE 415B Variations II Credit: 1
Continuation of DANCE 415A.
Prerequisites: DANCE 342B.
DANCE 416A Performance Techniques I Credit: 1
A two-semester class rotation focusing on performance techniques of folk and character dances of various countries, traditional vocabulary of pantomime gestures, and theatrical dance forms including tap, ballroom, and jazz styles.

DANCE 416B Performance Techniques II Credit: 1
A two-semester class rotation focusing on performance techniques of folk and character dances of various countries, traditional vocabulary of pantomime gestures, and theatrical dance forms including tap, ballroom, and jazz styles.

DANCE 441B Ballet Technique And Theory VIIi Credits: 3
Continuation of DANCE 342B at the pre-professional level including pre-professional pointe work. Restricted to dance majors.

DANCE 441M Modern Dance Technique And Theory VIIi Credits: 3
Continuation of DANCE 342M at the pre-professional level. Additionally, this course is designed to prepare the student for auditioning and acquiring a performing career. Longer combinations with an emphasis on quick retention of material presented in class will be stressed. Restricted to dance majors.

DANCE 442B Ballet Technique And Theory VIIi Credits: 3
Continuation of DANCE 441B, on the pre-professional level including pre-professional pointe work.

DANCE 442M Modern Dance Technique And Theory VIIi Credits: 3
Continuation of DANCE 441M on the pre-professional level.

DANCE 493 Senior Capstone Project I Credit: 1
The first semester of the Senior Capstone Project includes planning, organization, and preparation of the final senior project of performance and choreography. Utilization of production techniques, creation or selection of repertoire of a solo work, and beginning the creation of original choreographic work in group form utilizing the tools previously developed from the student’s work in composition will be presented during two scheduled showings during the semester.
Prerequisites: DANCE 319B and appropriate technique levels.

DANCE 494 Senior Capstone Project II Credit: 1
A continuation of DANCE 493, the second semester of the Senior Capstone Project, is the culmination and juried public performance of a fully produced concert on the main stage to fulfill the requirements of the BFA in Dance. The student will present an original choreographic group work. In addition, the student will perform in two different dance idioms; including a solo that is self-choreographed or an approved masterwork.
Prerequisites: DANCE 493.

Euphonium Courses
EUPHN 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit towards the major.

EUPHN 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury required.

EUPHN 100C Applied Study for the Non-Music Major. Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

EUPHN 101 Freshman Euphonium I Credits: 2-4
EUPHN 102 Freshman Euphonium II Credits: 2-4

EUPHN 201 Sophomore Euphonium I Credits: 2-4
EUPHN 202 Sophomore Euphonium II Credits: 2-4

EUPHN 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.
Cross Listings: EUPHN 5300.

EUPHN 301 Junior Euphonium I Credits: 2-4
EUPHN 302 Junior Euphonium II Credits: 2-4

EUPHN 401 Senior Euphonium I Credits: 2-4
EUPHN 402 Senior Euphonium II Credits: 2-4

EUPHN 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Cross Listings: EUPHN 300.
EUPHNM 5500A Graduate Euphonium-Secondary Credits: 2
EUPHNM 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

EUPHNM 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

EUPHNM 5501 Graduate Euphonium - Master's Performance Credits: 4
EUPHNM 5601 Graduate Euphonium - Doctoral Performance Credits: 4

Flute Courses
FLUTE 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit towards the major.

FLUTE 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

FLUTE 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

FLUTE 101 Freshman Flute I Credits: 2-4
FLUTE 102 Freshman Flute II Credits: 2-4
FLUTE 201 Sophomore Flute I Credits: 2-4
FLUTE 202 Sophomore Flute II Credits: 2-4

FLUTE 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.

Cross Listings: FLUTE 5300.

FLUTE 301 Junior Flute I Credits: 2-4
FLUTE 302 Junior Flute II Credits: 2-4
FLUTE 401 Senior Flute I Credits: 2-4
FLUTE 402 Senior Flute II Credits: 2-4

FLUTE 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Cross Listings: FLUTE 300.

FLUTE 5500A Graduate Flute-Secondary Credits: 2
FLUTE 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

FLUTE 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

FLUTE 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.
Prerequisites: Graduate status.

FLUTE 5501 Graduate Flute - Masters Performance Credits: 4
FLUTE 5601 Graduate Flute - Doctoral Performance Credits: 4
**Guitar Courses**

GUITAR 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

GUITAR 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

GUITAR 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

GUITAR 101 Freshman Guitar I Credits: 2-4
GUITAR 101J Freshman Guitar I (Jazz) Credits: 2-4
GUITAR 102 Freshman Guitar II Credits: 2-4
GUITAR 102J Freshman Guitar II (Jazz) Credits: 2-4
GUITAR 201 Sophomore Guitar I Credits: 2-4
GUITAR 201J Sophomore Guitar I (Jazz) Credits: 2-4
GUITAR 202 Sophomore Guitar II Credits: 2-4
GUITAR 202J Sophomore Guitar II (Jazz) Credits: 2-4
GUITAR 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance. **Co-requisites:** Enrollment in lessons.

**Cross Listings:** GUITAR 5300.

GUITAR 301 Junior Guitar I Credits: 2-4
GUITAR 301J Junior Guitar I (Jazz) Credits: 4
GUITAR 302 Junior Guitar II Credits: 2-4
GUITAR 302J Junior Guitar II (Jazz) Credits: 4
GUITAR 401 Senior Guitar I Credits: 2-4
GUITAR 401J Senior Guitar I (Jazz) Credits: 4
GUITAR 402 Senior Guitar II Credits: 2-4
GUITAR 402J Senior Guitar II (Jazz) Credits: 4
GUITAR 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance. **Cross Listings:** GUITAR 300.

GUITAR 5500A Graduate Guitar-Secondary Credits: 2
GUITAR 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

GUITAR 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

GUITAR 5500JA Graduate Applied Jazz Studies Credits: 2
One hour lesson weekly. Jury examination is required. **Prerequisites:** Graduate status.

GUITAR 5500JB Special Applied Jazz Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty. **Prerequisites:** Graduate status.

GUITAR 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study. **Prerequisites:** Graduate status.
GUITAR 5501 Graduate Guitar - Masters Performance Credits: 4
GUITAR 5601 Graduate Guitar - Doctoral Performance Credits: 4

Horn Courses
HORN 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

HORN 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

HORN 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

HORN 101 Freshman Horn I Credits: 2-4
HORN 102 Freshman Horn II Credits: 2-4
HORN 201 Sophomore Horn I Credits: 2-4
HORN 202 Sophomore Horn II Credits: 2-4

HORN 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance. Co-requisites: Enrollment in lessons.

Cross Listings: HORN 5300.

HORN 301 Junior Horn I Credits: 2-4
HORN 302 Junior Horn II Credits: 2-4
HORN 401 Senior Horn I Credits: 2-4
HORN 402 Senior Horn II Credits: 2-4

HORN 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance. Cross Listings: HORN 300.

HORN 5500A Graduate Horn-Secondary Credits: 2
HORN 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

HORN 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

HORN 5501 Graduate French Horn - Masters Performance Credits: 4
HORN 5601 Graduate Horn - Doctoral Performance Credits: 4

Harpsichord Courses
HRPCHD 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

HRPCHD 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

HRPCHD 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.
HRPCHD 101 Freshman Harpsichord I Credits: 2-4
HRPCHD 102 Freshman Harpsichord II Credits: 2-4
HRPCHD 201 Sophomore Harpsichord I Credits: 2-4
HRPCHD 301 Junior Harpsichord I Credits: 2-4
HRPCHD 302 Junior Harpsichord II Credits: 2-4
HRPCHD 401 Senior Harpsichord I Credits: 2-4
HRPCHD 402 Senior Harpsichord II Credits: 2-4
HRPCHD 550A Graduate Harpsichord-Secondary Credits: 2
HRPCHD 5500B Special Applied Studies Credits: 2
   One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.
HRPCHD 5500C Applied Study of a Second Instrument Credit: 1
   One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

Music Pedagogy and Literature Courses

MUAG 325 Piano Pedagogy I Credits: 2
   Instructional strategies for teaching the beginning piano student including methods, materials, repertoire, technique and the use of music technology. Various aspects of establishing and managing a piano studio will also be addressed.
MUAG 325A Piano Pedagogy - Supervised Teaching I Credit: 1
   Supervised practicum designed to demonstrate lesson planning and activities for beginning students through the observation of experienced teachers and various supervised teaching experiences.
   Co-requisites: CONSVTY 325.

MUAG 326 Piano Pedagogy II Credits: 2
   Instructional strategies for teaching the intermediate and advanced piano student, including methods, materials, repertoire, technique, and the use of music technology.
   Prerequisites: CONSVTY 325.
MUAG 326A Piano Pedagogy - Supervised Teaching II Credit: 1
   Supervised practicum designed to demonstrate lesson planning and activities for students of various levels through observation of experienced teachers and various supervised teaching experiences.
   Prerequisites: CONSVTY 325A.
   Co-requisites: CONSVTY 326.

MUAG 5591H Advanced Pedagogy I - Voice Credits: 2
MUAG 5591J Advanced Pedagogy I-General Credits: 2
   An overview of basic pedagogical practice including modes of instruction, feedback, reinforcement, and assessment. Students will review current literature in this area and develop a project related to their own teaching.
MUAG 5592H Advanced Pedagogy II - Voice Credits: 2

Oboe Courses

OBOE 100A Preparatory Applied Study Credits: 2
   One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit towards the major.
OBOE 100B Applied Study of a Second Instrument Credits: 2
   Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury performance is required.
OBOE 100C Applied Study for the Non-Music Major Credits: 2
   Applied study for the non-music major. One half-hour lesson weekly. No jury required.
OBOE 101 Freshman Oboe I Credits: 2-4
OBOE 102 Freshman Oboe II Credits: 2-4
OBOE 201 Sophomore Oboe I Credits: 2-4
OBOE 202 Sophomore Oboe II Credits: 2-4
OBOE 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Co-requisites: Enrollment in lessons.

Cross Listings: OBOE 5300.

OBOE 301 Junior Oboe I Credits: 2-4
OBOE 302 Junior Oboe II Credits: 2-4
OBOE 401 Senior Oboe I Credits: 2-4
OBOE 402 Senior Oboe II Credits: 2-4
OBOE 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Cross Listings: OBOE 300.

OBOE 5500A Graduate Oboe-Secondary Credits: 2
OBOE 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

OBOE 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

OBOE 5501 Graduate Oboe-Master Performance Credits: 4
OBOE 5601 Graduate Oboe - Doctoral Performance Credits: 4

Organ Courses

ORGAN 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

ORGAN 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

ORGAN 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

ORGAN 101 Freshman Organ I Credits: 2-4
ORGAN 102 Freshman Organ II Credits: 2-4
ORGAN 201 Sophomore Organ I Credits: 2-4
ORGAN 202 Sophomore Organ II Credits: 2-4
ORGAN 301 Junior Organ I Credits: 2-4
ORGAN 302 Junior Organ II Credits: 2-4
ORGAN 401 Senior Organ I Credits: 2-4
ORGAN 402 Senior Organ II Credits: 2-4
ORGAN 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

ORGAN 5500A Graduate Organ-Secondary Credits: 2
ORGAN 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.
ORGAN 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

ORGAN 5501 Graduate Organ - Masters Performance Credits: 4

ORGAN 5601 Graduate Organ - Doctoral Performance Credits: 4

**Percussion Courses**

PERCSN 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

PERCSN 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

PERCSN 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

PERCSN 101 Freshman Percussion I Credits: 2-4
PERCSN 101J Freshman Percussion I (Jazz) Credits: 2-4
PERCSN 102 Freshman Percussion II Credits: 2-4
PERCSN 102J Freshman Percussion II (Jazz) Credits: 2-4
PERCSN 201 Sophomore Percussion I Credits: 2-4
PERCSN 201J Sophomore Percussion I (Jazz) Credits: 2-4
PERCSN 202 Sophomore Percussion II Credits: 2-4
PERCSN 202J Sophomore Percussion II (Jazz) Credits: 2-4
PERCSN 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance. **Co-requisites:** Enrollment in lessons.

**Cross Listings:** PERCSN 5300.

PERCSN 301 Junior Percussion I Credits: 2-4
PERCSN 301J Junior Percussion I (Jazz) Credits: 4
PERCSN 302 Junior Percussion II Credits: 2-4
PERCSN 302J Junior Percussion II (Jazz) Credits: 4
PERCSN 401 Senior Percussion I Credits: 2-4
PERCSN 401J Senior Percussion I (Jazz) Credits: 4
PERCSN 402 Senior Percussion II Credits: 2-4
PERCSN 402J Senior Percussion II (Jazz) Credits: 4
PERCSN 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance. **Cross Listings:** PERCSN 300.

PERCSN 5500A Graduate Percussion-Secondary Credits: 2
PERCSN 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

PERCSN 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

PERCSN 5500JA Graduate Applied Jazz Studies Credits: 2
One-hour lesson weekly. Jury examination is required. **Prerequisites:** Graduate standing.
PERCSN 5500JB Special Applied Jazz Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty.
**Prerequisites:** Graduate standing.

PERCSN 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.
**Prerequisites:** Graduate standing.

PERCSN 5501 Graduate Percussion - Masters Performance Credits: 4
PERCSN 5601 Graduate Percussion - Doctoral Performance Credits: 4

**Piano Courses**
Piano 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

PIANO 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

PIANO 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

PIANO 101 Freshman Piano I Credits: 2-4
PIANO 101J Freshman Piano I (Jazz) Credits: 2-4
PIANO 102 Freshman Piano II Credits: 2-4
PIANO 102J Freshman Piano II (Jazz) Credits: 2-4
PIANO 201 Sophomore Piano I Credits: 2-4
PIANO 201J Sophomore Piano I (Jazz) Credits: 2-4
PIANO 202 Sophomore Piano II Credits: 2-4
PIANO 202J Sophomore Piano II (Jazz) Credits: 2-4
PIANO 300 Studio Class Credits: 0
PIANO 301 Junior Piano I Credits: 2-4
PIANO 301J Junior Piano I (Jazz) Credits: 4
PIANO 302 Junior Piano II Credits: 2-4
PIANO 302J Junior Piano II (Jazz) Credits: 4
PIANO 401 Senior Piano I Credits: 2-4
PIANO 401J Senior Piano I (Jazz) Credits: 4
PIANO 402 Senior Piano II Credits: 2-4
PIANO 402J Senior Piano II (Jazz) Credits: 4
PIANO 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

PIANO 5500A Graduate Piano-Secondary Credits: 2
PIANO 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

PIANO 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

PIANO 5500JA Graduate Applied Jazz Studies Credits: 2
One-hour lesson weekly. Jury examination is required.
**Prerequisites:** Graduate standing.
PIANO 5500JB Special Applied Jazz Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty.
Prerequisites: Graduate standing.

PIANO 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.
Prerequisites: Graduate standing.

PIANO 5501 Graduate Piano - Masters Performance Credits: 4
PIANO 5601 Graduate Piano - Doctoral Performance Credits: 4

Saxophone Courses
SAXOPH 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

SAXOPH 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

SAXOPH 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

SAXOPH 101 Freshman Saxophone I Credits: 2-4
SAXOPH 101J Freshman Saxophone I (Jazz) Credits: 2-4
SAXOPH 102 Freshman Saxophone II Credits: 2-4
SAXOPH 102J Freshman Saxophone II (Jazz) Credits: 2-4
SAXOPH 201 Sophomore Saxophone I Credits: 2-4
SAXOPH 201J Sophomore Saxophone I (Jazz) Credits: 2-4
SAXOPH 202 Sophomore Saxophone II Credits: 2-4
SAXOPH 202J Sophomore Saxophone II (Jazz) Credits: 2-4
SAXOPH 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.
Cross Listings: SAXOPH 5300.

SAXOPH 301 Junior Saxophone I Credits: 2-4
SAXOPH 301J Junior Saxophone I (Jazz) Credits: 4
SAXOPH 302 Junior Saxophone II Credits: 2-4
SAXOPH 302J Junior Saxophone II (Jazz) Credits: 4
SAXOPH 401 Senior Saxophone I Credits: 2-4
SAXOPH 401J Senior Saxophone I (Jazz) Credits: 4
SAXOPH 402 Senior Saxophone II Credits: 2-4
SAXOPH 402J Senior Saxophone II (Jazz) Credits: 4
SAXOPH 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Cross Listings: SAXOPH 300.

SAXOPH 5500A Graduate Saxophone-Secondary Credits: 2
SAXOPH 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

SAXOPH 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.
SAXOPH 5500JA Graduate Applied Jazz Studies Credits: 2
One-hour lesson weekly. Jury examination is required.
Prerequisites: Graduate standing.

SAXOPH 5500JB Special Applied Jazz Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty.
Prerequisites: Graduate standing.

SAXOPH 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.
Prerequisites: Graduate standing.

SAXOPH 5501 Graduate Saxophone - Masters Performance Credits: 4
SAXOPH 5601 Graduate Saxophone - Doctoral Performance Credits: 4

String Bass Courses
STR-BASS 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

STR-BASS 100B Applied Study Of A Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

STR-BASS 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

STR-BASS 101 Freshman String Bass I Credits: 2-4
STR-BASS 101J Freshman St Bass I (Jazz) Credits: 2-4
STR-BASS 102 Freshman String Bass II Credits: 2-4
STR-BASS 102J Freshman St Bass II (Jazz) Credits: 2-4
STR-BASS 201 Sophomore String Bass I Credits: 2-4
STR-BASS 201J Sophomore St Bass I (Jazz) Credits: 2-4
STR-BASS 202 Sophomore String Bass II Credits: 2-4
STR-BASS 202J Sophomore St Bass II (Jazz) Credits: 2-4
STR-BASS 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.

Cross Listings: STR-BASS 5300.

STR-BASS 301 Junior String Bass I Credits: 2-4
STR-BASS 301J Junior St Bass I (Jazz) Credits: 4
STR-BASS 302 Junior String Bass II Credits: 2-4
STR-BASS 302J Junior St Bass II (Jazz) Credits: 4
STR-BASS 401 Senior String Bass I Credits: 2-4
STR-BASS 401J Senior St Bass I (Jazz) Credits: 4
STR-BASS 402 Senior String Bass II Credits: 2-4
STR-BASS 402J Senior St Bass II (Jazz) Credits: 4
STR-BASS 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Cross Listings: STR-BASS 5300.

STR-BASS 5500A Graduate String Bass-Secondary Credits: 2
STR-BASS 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.
STR-BASS 5500C Applied Study of a Second Instrument Credit: 1  
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

STR-BASS 5500JA Graduate Applied Jazz Studies Credits: 2  
One-hour lesson weekly. Jury examination is required.  
**Prerequisites:** Graduate standing.

STR-BASS 5500JB Special Applied Jazz Studies Credits: 2  
One-half-hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty.  
**Prerequisites:** Graduate standing.

STR-BASS 5500JC Applied Jazz Study of a Second Instrument Credit: 1  
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.  
**Prerequisites:** Graduate standing.

STR-BASS 5501 Graduate String Bass - Masters Performance Credits: 4

STR-BASS 5601 Graduate String Bass - Doctoral Performance Credits: 4

**Trombone Courses**

TROMB 100A Preparatory Applied Study Credits: 2  
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

TROMB 100B Applied Study of a Second Instrument Credits: 2  
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

TROMB 100C Applied Study for the Non-Music Major Credits: 2  
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

TROMB 101 Freshman Trombone I Credits: 2-4  
TROMB 101J Freshman Trombone I (Jazz) Credits: 2-4

TROMB 102 Freshman Trombone II Credits: 2-4  
TROMB 102J Freshman Trombone II (Jazz) Credits: 2-4

TROMB 201 Sophomore Trombone I Credits: 2-4  
TROMB 201J Sophomore Trombone I (Jazz) Credits: 2-4

TROMB 202 Sophomore Trombone II Credits: 2-4  
TROMB 202J Sophomore Trombone II (Jazz) Credits: 2-4

TROMB 300 Studio Class Credits: 0  
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.  
**Co-requisites:** Enrollment in lessons.

**Cross Listings:** TROMB 5300.

TROMB 301 Junior Trombone I Credits: 2-4  
TROMB 301J Junior Trombone I (Jazz) Credits: 4

TROMB 302 Junior Trombone II Credits: 2-4  
TROMB 302J Junior Trombone II (Jazz) Credits: 4

TROMB 401 Senior Trombone I Credits: 2-4  
TROMB 401J Senior Trombone I (Jazz) Credits: 4

TROMB 402 Senior Trombone II Credits: 2-4  
TROMB 402J Senior Trombone II (Jazz) Credits: 4

TROMB 5300 Studio Class Credits: 0  
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.  
**Cross Listings:** TROMB 300.
TROMB 5500A Graduate Trombone-Secondary Credits: 2
TROMB 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

TROMB 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

TROMB 5500JA Graduate Applied Jazz Studies Credits: 2
One-hour lesson weekly. Jury examination is required.
Prerequisites: Graduate standing.

TROMB 5500JB Special Applied Jazz Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty.
Prerequisites: Graduate standing.

TROMB 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz study in an area other than, and in addition to, their primary performance study.
Prerequisites: Graduate standing.

TROMB 5501 Graduate Trombone - Masters Performance Credits: 4
TROMB 5601 Graduate Trombone - Doctoral Performance Credits: 4

Trumpet Courses
TRUMPET 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

TRUMPET 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

TRUMPET 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

TRUMPET 101 Freshman Trumpet I Credits: 2-4
TRUMPET 101J Freshman Trumpet I (Jazz) Credits: 2-4
TRUMPET 102 Freshman Trumpet II Credits: 2-4
TRUMPET 102J Freshman Trumpet II (Jazz) Credits: 2-4
TRUMPET 201 Sophomore Trumpet I Credits: 2-4
TRUMPET 201J Sophomore Trumpet I (Jazz) Credits: 2-4
TRUMPET 202 Sophomore Trumpet II Credits: 2-4
TRUMPET 202J Sophomore Trumpet II (Jazz) Credits: 2-4
TRUMPET 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.

Cross Listings: TRUMPET 5300.

TRUMPET 301 Junior Trumpet I Credits: 2-4
TRUMPET 301J Junior Trumpet I (Jazz) Credits: 4
TRUMPET 302 Junior Trumpet II Credits: 2-4
TRUMPET 302J Junior Trumpet II (Jazz) Credits: 4
TRUMPET 368 Orchestral Literature for Trumpet Credit: 1
Intended to introduce students to the standard repertoire for orchestral trumpet; class meets once weekly for an hour. Students will be expected to prepare and play approximately a dozen works per semester, rotating parts in a full trumpet section.
TRUMPET 401 Senior Trumpet I Credits: 2-4
TRUMPET 401J Senior Trumpet I (Jazz) Credits: 4
TRUMPET 402 Senior Trumpet II Credits: 2-4
TRUMPET 402J Senior Trumpet II (Jazz) Credits: 4
TRUMPET 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Cross Listings: TRUMPET 300.

TRUMPET 5500A Graduate Trumpet-Secondary Credits: 2
TRUMPET 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.
TRUMPET 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.
TRUMPET 5500JA Graduate Applied Jazz Studies Credits: 2
One hour lesson weekly. Jury examination is required.
Prerequisites: Graduate standing.

TRUMPET 5500JB Special Applied Jazz Studies Credits: 2
One hour lesson weekly. This course is for pedagogical or review purposes. A jury for comments only may be held at the discretion of the faculty.
Prerequisites: Graduate standing.

TRUMPET 5500JC Applied Jazz Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied jazz in an area other than, and in addition to, their primary performance study.
Prerequisites: Graduate standing.

TRUMPET 5501 Graduate Trumpet - Masters Performance Credits: 4
TRUMPET 5601 Graduate Trumpet - Doctoral Performance Credits: 4

Tuba Courses
TUBA 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.
TUBA 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.
TUBA 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.
TUBA 101 Freshman Tuba I Credits: 2-4
TUBA 102 Freshman Tuba II Credits: 2-4
TUBA 201 Sophomore Tuba I Credits: 2-4
TUBA 202 Sophomore Tuba II Credits: 2-4
TUBA 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.
Cross Listings: TUBA 5300.
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TUBA 301 Junior Tuba I Credits: 2-4
TUBA 302 Junior Tuba II Credits: 2-4
TUBA 401 Senior Tuba I Credits: 2-4
TUBA 402 Senior Tuba II Credits: 2-4
TUBA 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Cross Listings: TUBA 300.

TUBA 5500A Graduate Tuba-Secondary Credits: 2
TUBA 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.
TUBA 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.
TUBA 5501 Graduate Tuba - Masters Performance Credits: 4
TUBA 5601 Graduate Tuba - Doctoral Performance Credits: 4

Viola Courses

VIOLA 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

VIOLA 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

VIOLA 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

VIOLA 101 Freshman Viola I Credits: 2-4
VIOLA 102 Freshman Viola II Credits: 2-4
VIOLA 201 Sophomore Viola I Credits: 2-4
VIOLA 202 Sophomore Viola II Credits: 2-4
VIOLA 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.
Co-requisites: Enrollment in lessons.

Cross Listings: VIOLA 5300.

VIOLA 5500A Graduate Viola-Secondary Credits: 2
VIOLA 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

VIOLA 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

VIOLA 5501 Graduate Viola - Masters Performance Credits: 4
VIOLA 5601 Graduate Viola - Doctoral Performance Credits: 4
**Violin Courses**

VIOLIN 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

VIOLIN 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

VIOLIN 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

VIOLIN 100D Applied Study for the Non-Music Major Credit: 1
Nine half-hour lessons. No jury required.

VIOLIN 101 Freshman Violin I Credits: 2-4

VIOLIN 102 Freshman Violin II Credits: 2-4

VIOLIN 201 Sophomore Violin I Credits: 2-4

VIOLIN 202 Sophomore Violin II Credits: 2-4

VIOLIN 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

**Cross Listings:** VIOLIN 5300.

VIOLIN 301 Junior Violin I Credits: 2-4

VIOLIN 302 Junior Violin II Credits: 2-4

VIOLIN 401 Senior Violin I Credits: 2-4

VIOLIN 402 Senior Violin II Credits: 2-4

VIOLIN 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

**Cross Listings:** VIOLIN 300.

VIOLIN 5500A Graduate Violin-Secondary Credits: 2

VIOLIN 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

VIOLIN 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

VIOLIN 5501 Graduate Violin - Masters Performance Credits: 4

VIOLIN 5601 Graduate Violin - Doctoral Performance Credits: 4

**Voice Courses**

VOICE 100A Preparatory Applied Study Credits: 2
One-hour weekly lesson. Limited to two semesters study. Jury examination is required. There shall be a jury which shall be for comments only unless the student is applying for entrance to the 101 level, at which time a graded jury is required. May not be taken for credit toward the major.

VOICE 100B Applied Study of a Second Instrument Credits: 2
Applied study of a second instrument. One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

VOICE 100C Applied Study for the Non-Music Major Credits: 2
Applied study for the non-music major. One half-hour lesson weekly. No jury required.

VOICE 101 Freshman Voice I Credits: 2-4

VOICE 102 Freshman Voice II Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.

VOICE 201 Sophomore Voice I Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.
VOICE 202 Sophomore Voice II Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.

VOICE 300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

Co-requisites: Enrollment in lessons.

VOICE 301 Junior Voice I Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.

VOICE 302 Junior Voice II Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.

VOICE 401 Senior Voice I Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.

VOICE 402 Senior Voice II Credits: 2-4
One hour weekly participation in Vocal Performance Seminar is required.

VOICE 411 Vocal Coaching: Voice Recital Preparation Credit: 1
The purpose of vocal coaching is to aid singers in refining their performance skills in terms of musical style, nuance, language, diction, and character. It is intended to amplify the singer’s understanding of the many aspects of performance including musical shaping, dynamic contrasts, poetic/textual architecture, traditional approaches to literature of various periods and styles, and appropriate performance practices related to voice recitals and/or the operatic stage. In addition, singers will develop additional skills in working with a collaborative pianist and explore appropriate expectations when working with conductorsstage directors.

VOICE 5200 Vocal Coaching: Recital and Operatic Repertoire Credit: 1
The purpose of vocal coaching is to aid singers in refining their performance in terms of musical style, nuance, language, and character. It is intended to amplify the singer’s understanding of aspects of performance including musical shaping, dynamic contrasts, poetic/textual architecture, traditional approaches to literature of various periods and styles, and appropriate performance practices.

Prerequisites: You must be a graduate student in vocal performance at the Conservatory of Music and Dance.

VOICE 5300 Studio Class Credits: 0
Experiential lab where students gain orientation and experience with pedagogy, literature, and performance.

VOICE 5311 University Singers Credit: 1
Mixed chorus specializing in choral-orchestral literature. May be repeated for credit. Open by audition to University students, regardless of major.

VOICE 5500A Graduate Voice-Secondary Credits: 2
VOICE 5500B Special Applied Studies Credits: 2
One-hour lesson weekly. This course is for pedagogical or review purposes. An audition is required, and a jury for comments only may be held at the discretion of the division. May be repeated for credit.

VOICE 5500C Applied Study of a Second Instrument Credit: 1
One half-hour lesson weekly. Applied study for those students who wish to pursue applied study in an area other than, and in addition to, their primary performance study. No jury examination is required.

VOICE 5501 Graduate Voice - Masters Performance Credits: 4
One hour weekly participation in Vocal Performance Seminar is required

VOICE 5502 Applied Voice Credits: 2
Applied instruction in voice, focusing primarily on the pedagogical aspects of proper solo vocal singing technique for the graduate level singer.

VOICE 5601 Graduate Voice - Doctoral Performance Credits: 4
One hour weekly participation in Vocal Performance is required.