

Music courses at the University of St. Thomas are designed for professional music educators who wish to strengthen their classroom teaching effectiveness by combining theoretical and applied study. Internationally recognized educators and musicians – many of whom teach in elementary and secondary schools – serve as faculty for this graduate program. Our work encourages a continual process of music education reform. We initiate programs that address practitioners' musical, intellectual, and professional needs. We value classroom practice, theory and research equally in our quest to improve the quality of music education.

SPRING 2021

MUSIC LESSONS

Applied Performance Studies (GMUS 570-593), 1 cr.

[Performance Faculty](#)

Twelve 50-minute individual lessons: 1 cr.; twelve 30-minute individual lesson: 1 cr. ***Arrange individual lessons with the instructor BEFORE registering.*** Specify the instructor and duration of lessons on the course registration form or send an email to gradmusic@stthomas.edu.

GMUS 570	Harpsichord	GMUS 582	French Horn
GMUS 571	Piano	GMUS 583	Trombone
GMUS 572	Lute	GMUS 584	Euphonium
GMUS 573	Recorder	GMUS 585	Tuba
GMUS 574	Voice	GMUS 586	Percussion
GMUS 575	Organ	GMUS 587	Violin
GMUS 576	Flute	GMUS 588	Viola
GMUS 577	Oboe	GMUS 589	Cello
GMUS 578	Clarinet	GMUS 590	Double Bass
GMUS 579	Bassoon	GMUS 591	Guitar
GMUS 580	Saxophone	GMUS 592	Harp
GMUS 581	Trumpet	GMUS 593	Composition

COURSES

Introduction to Scholarship and Research Methods in Music Education (GMUS 600), 3 cr.

Karen Howard, PhD

Feb. 1-May 14

Online

This course will guide students toward: comprehending research articles and methodologies that they will encounter over the course of their careers; building skills in working with library resources, database and other bibliographic materials; developing skills generally in academic writing and

American written English – and particularly in accordance with the Publication Manual of the American Psychological Association, 6th Edition; and provide an opportunity for initial thinking about how they will carry out their work for GMUS 890 in terms of a topic and format.

Perspectives in Music Theory (GMUS 611), 3 cr.

Shersten Johnson, PhD

Feb. 1-May 14 | 6-9:30 p.m.

Online

Creative construction of conceptual frameworks that blend traditional analytical techniques with recent trends in music theory scholarship. Development of methodology for the perceptual and reflective study of musical processes, style and meaning. Critical listening, score reading, composing and writing about music.

Supervised Teaching (GMUS 800), 2 cr.

Piano faculty direction and observation of each student's teaching in an online format. Students will videorecord their own piano students for the basis of the class. Open to non-St. Thomas piano teachers. Prerequisite: instructor's permission.

Directed Research (GMUS 876), 0 cr.

Graduate Music Education Faculty

The only occasions students register for GMUS 876 are when:

1. They have selected Designs Four or Five and are in the first semester of the process (see individual Design Four or Design Five Guidelines), or
2. When they are in a "hold" mode of not working with their advisors for a term and thus are registered for GMUS 876-99.
 - a. Students will not be assessed the one-credit tuition fee for a semester in which they are not working with their advisor but instead will register for GMUS 876-99 (\$75 fee assessed) during these terms.
 - b. GMUS 876-99 terms are limited to one per student.
 - c. For students completing Designs Four or Five, GMUS 876 and GMUS 890 cannot be interspersed with a section 99 without approval from the advisor and director of GPME.

Students enroll in the section of GMUS 876 matching the project advisor's name below:

GMUS 876-01 Directed Research, Dr. Karen Howard

GMUS 876-03 Directed Research, Dr. Bruce Gleason

GMUS 876-05 Directed Research, Dr. Vanessa Cornett-Murtada

GMUS 876-07 Directed Research, Dr. Douglas Orzolek

GMUS 876-09 Directed Research, Dr. Albert Pinsonneault

GMUS 876-11 Directed Research, Dr. Shersten Johnson

GMUS 876-13 Directed Research, Dr. Sarah Schmalenberger

GMUS 879-99 Directed Research, not working with advisor

MA Final Project (GMUS 890), 1 cr.

Graduate Music Education Faculty

Students enroll in the section of GMUS 890 (and 876 in the cases of Designs Four and Five) matching the project advisor's name below during the semester they write and complete their projects:

- GMUS 890-01 M.A. Final Project, Dr. Karen Howard
- GMUS 890-05 M.A. Final Project, Dr. Bruce Gleason
- GMUS 890-05 M.A. Final Project, Dr. Vanessa Cornett-Murtada
- GMUS 890-07 M.A. Final Project, Dr. Douglas Orzolek
- GMUS 890-09 M.A. Final Project, Dr. Albert Pinsonneault
- GMUS 890-11 M.A. Final Project, Dr. Shersten Johnson
- GMUS 890-13 M.A. Final Project, Dr. Sarah Schmalenberger

PROFESSIONAL DEVELOPMENT WORKSHOPS

Matthew Stensrud – April 10, [Minnesota Orff Chapter](#)

Marla Butke – April 24, [Kodály Chapter of Minnesota](#)

SUMMER 2021**COURSES FOR EVERYONE****African Music Ensemble (GMUS 671), 2 cr.**

Sowah Mensah

June 14-18 | 9 a.m.-2 p.m.

Study of traditional African music (Ghanaian culture) through music performance. Performance of chants, songs, music for social and festive occasions, and other vocal and instrumental examples selected from a variety of styles. Classes will focus on learning the music so that students will be able to teach it to their own students. Instrumental music will include drumming, xylophone (gyil or Orff) music and adenkum (gourd stamping tube). All instruments provided except flute and CDs, which can be purchased in class.

Dalcroze Musicianship (GMUS 651), 3 cr.

Kathy Thomsen, DMA

June 14-25 | 9 a.m.-12:45 p.m.

Musicianship development based on the Dalcroze approach. Study of eurhythmics (training the body in rhythm and dynamics), solfege (training the ear, eye and voice in pitch, melody and harmony using fixed-do), improvisation (combining eurhythmics and solfege according to the students' own invention – in movement, with the voice, on an instrument) and methods (application tools for the classroom and studio).

Latin American Music (GMUS 537), 1 cr.

Karen Howard, PhD

July 6-9 | 12:30-3:45 p.m.

Participants will be guided through musical experiences that cover selected musical cultures and genres from throughout Latin America including Puerto Rican plena, Mexican son jarocho, Dominican merengue, and Brazilian samba. This hands-on workshop is appropriate for vocal and instrumental educators who teach at the elementary, middle, or high school level.

Music Theory Pedagogy (GMUS 544-02), 1 cr.

Shersten Johnson, PhD

This study of teaching techniques and current research in the field of music theory pedagogy will prepare students to teach music theory in a variety of educational settings including as part of AP Music Theory courses or as part of other classes or studio lessons.

Smithsonian Folkways Certification in World Music Pedagogy (GMUS 536), 3 cr.

Karen Howard, PhD

June 28-July 2 | 9 a.m.-4:30 p.m.

Students in this intensive course will sample audio, video, print, electronic and human resources with the aim of learning as well as developing an understanding of ways to teach music of the world's cultures. Attention will be given to learning culture through songs, movement and dance experiences, instrumental music and contextualized cultural components. Participants will be guided through recordings and curricular materials from the Smithsonian Folkways archives that fit the needs of students in knowing music and knowing culture through music. Musical experiences will be tailored for use at various levels, including in classes for children, youth and adults in university and community settings with occasional small group sessions to decipher and discuss applications for particular teaching contexts and aims. Enrolled participants will join together to share particular means of teaching world music and will receive documentation from the Smithsonian Institution that certifies their specialized study in world music pedagogy.

Teaching Guitar and Ukulele (GMUS 544-04), 1 cr.

Chris Kachian, DMA

Aug. 9-13 | 9-11:30 a.m.

Preparation for starting or continuing a class guitar and ukulele program. Topics include acquiring and maintaining instruments, reviewing available texts and related materials and age-appropriate pacing of pedagogical materials and approaches. Special focus on teaching musical notations and stylistic genres common to the guitar. Designed for the middle and high school teacher.

CHORAL

Advanced Choral Conducting (GMUS 727), 2 cr.

July 12-23 | 10 a.m.-1 p.m.

For the advanced choral conductor. Laboratory course with in-depth study of conducting gesture and its effect on choral sound. Individual lessons in the choral lab setting constitute a major component of this course. Challenging SATB and treble choir pieces and choral/orchestral repertoire. Score study, rehearsal techniques and performance practice issues.

Prerequisite: Intermediate Choral Conducting (GMUS 726)

Additional course fee: \$45

Advanced Choral Conducting Lab (GMUS 728), 1 cr.

July 12-23 | 11:30 a.m.-1 p.m.

During this course, advanced choral conducting students will extend their skills by choosing, analyzing, teaching, rehearsing and conducting a choral octavo in a conducting lab setting.

Prerequisite: Advanced Choral Conducting (GMUS 727)

Additional course fee: \$45.

Choral Conducting Lab Extension (GMUS 544-01), 1 cr.

July 12-23 | 3-4:15 p.m.

Elective laboratory course that considers the direct application and impact of physical gestures and movements in a choral setting. The course builds upon experiences covered during online courses.

Choral Literature and Analysis I (GMUS 673), 2 cr.

Albert Pinsonneault, DMA

June 14-25 | 9-11:45 a.m.

Study of choral literature representing the Classic, Romantic and 20th-century style periods. Survey of historical and style evolution of major choral genres and analysis of representative works for each era.

Additional course fee: \$40

Global Music Traditions for Choir (GMUS 652), 2 cr.

Karen Howard, PhD

June 14-25 | 1-4:15 p.m.

Participants will experience singing and choral traditions from a wide variety of musical cultures.

Emphasis will be placed on musical characteristics and healthy vocal techniques to achieve particular culturally specific timbres and styles. The music will hail from a variety of countries including (but not limited to) Bulgaria, Macedonia, Tahiti, Ghana and Tanzania. This course is appropriate for singers and choral directors with a particular focus on upper elementary through secondary choral settings.

Intermediate Choral Conducting (GMUS 726), 2 cr.

July 12-23 | 12-3 p.m.

Designed for the intermediate choral conductor. Laboratory course with in-depth study of conducting gesture and its effect on choral sound. Individual lessons in the choral lab setting constitute a major component of this course. Score study, rehearsal techniques and performance practice issues.

Additional course fee: \$45

Voice Fundamentals (GMUS 676), 2 cr.

Axel Theimer, DMA

July 26-30 | 9 a.m.-2 p.m.

Practical training for working with pre-K to adult voices of all ranges while preserving and protecting your voice and your students' voices for long-term use. Examination of literature and practice of appropriate techniques that foster vocal health. Various teaching approaches, from scientific to empirical, are presented and discussed.

DALCROZE

The St. Thomas Master of Arts in Music Education curriculum features high quality education in eurhythmics, solfege and improvisation and materials and methods. Dalcroze study at St. Thomas introduces students to music education that trains the body in rhythm and dynamics; trains the ear, eye and voice in pitch, melody and harmony using fixed-do; and combines eurhythmics and solfege according to the students' own invention, while providing application tools for classroom and studio.

Dalcroze Musicianship (GMUS 651), 3 cr.

Kathy Thomsen, DMA

June 14-25 | 9 a.m.-12:45 p.m.

Musicianship development based on the Dalcroze approach. Study of eurhythmics (training the body in rhythm and dynamics), solfege (training the ear, eye and voice in pitch, melody and harmony using fixed-do), improvisation (combining eurhythmics and solfege according to the students' own invention – in movement, with the voice, on an instrument) and methods (application tools for the classroom and studio).

INSTRUMENTAL

Advanced Instrumental Conducting (GMUS 690), 3 cr.

Matthew George, DMA

June 14-25 | 8:30 a.m.-12:15 p.m.

Intensive laboratory seminar of conducting concepts and mechanics. Instruction in advanced score analysis as it relates to physical gesture and rehearsal/performance application, stylistic interpretation,

rehearsal pacing and podium communication. Opportunities to conduct an instrumental ensemble during the course.

Prerequisite: Advanced Instrumental Score Study and Literature (GMUS 687).

Additional course fee: \$45

African Music Ensemble (GMUS 671), 2 cr.

Sowah Mensah

June 14-18 | 9 a.m.-2 p.m.

Study of traditional African music (Ghanaian culture) through music performance. Performance of chants, songs, music for social and festive occasions, and other vocal and instrumental examples selected from a variety of styles. All instruments provided except flute and CDs, which can be purchased in class.

Instrumental Musicianship Pedagogy (GMUS 665), 3 cr.

Douglas C. Orzolek, PhD

June 28-July 9 | 8 a.m.-1 p.m. (no class July 5)

Examination of issues related to teaching instrumental music such as application of music learning theory to instrumental rehearsals for all levels, comprehensive musicianship, pedagogical development of the ensemble, demonstrated rehearsal techniques, long-term and short-term lesson planning and literature review.

Teaching Guitar and Ukulele (GMUS 544-04), 1 cr.

Chris Kachian, DMA

Aug. 9-13 | 9-11:30 a.m.

Preparation for starting or continuing a class guitar and ukulele program. Topics include: acquiring and maintaining instruments, reviewing available texts and related materials and age-appropriate pacing of pedagogical materials and approaches. Special focus on teaching musical notations and stylistic genres common to the guitar. Designed for the middle and high school teacher.

World Music for Instrumental Ensembles (GMUS 544-03), 1 cr.

Matthew George, DMA and Douglas C. Orzolek, PhD

July 12-16 | 1-3:30 p.m.

World music is often misrepresented in the instrumental music ensemble due to the lack of resources available to educators as well as the problems connected to the authenticity of the existing repertoire and arrangements. This course will explore the theoretical perspectives that can help music educators develop a world-inclusive instrumental music program. It will also offer students the opportunity to discover and contemplate original music for bands and orchestras from all over the world. The goal of the course is to help music educators consider how an inclusive approach to instrumental pedagogy can enrich and expand the opportunities provided by performing and rehearsing global music.

KODÁLY INSTITUTE

The Kodály Institute at the University of St. Thomas offers a certificate program endorsed by the Organization of American Kodály Educators (OAKE). Coursework provides high quality, intensive studies in musicianship, conducting and ensemble to enable personal growth in musicianship; materials, analysis, classification and retrieval systems to assist students in gathering and systematizing repertoire for their personal teaching situations; and curriculum, pedagogy and instructional techniques to further students' understanding of and practical experience in designing spiral curricula for literacy-based music education programs using inquiry-based teaching techniques.

Kodály Levels I-III

Faculty: Casey Barker, Nyssa Brown, Leigh Ann Garner, EdD and Dan LeJeune

Kodály Level I (GMUS 741), 3 cr.

July 12-23 | 8 a.m.-4:45 p.m.

Kodály Level I study in musicianship and choral ensemble; materials, analysis, classification and retrieval systems; and curriculum, pedagogy and instructional techniques. Emphasis is placed on teaching grades K and 1.

Additional course fee: \$45

Kodály Level II (GMUS 742), 3 cr.

July 12-23 | 8 a.m.-4:45 p.m.

Kodály Level II study in musicianship and choral ensemble; materials, analysis, classification and retrieval systems; and curriculum, pedagogy and instructional techniques. Emphasis is placed on teaching grades 2 and 3.

Prerequisite: Kodály Level I or equivalent.

Additional course fee: \$45

Kodály Level III (GMUS 743), 3 cr.

July 12-23 | 8 a.m.-4:45 p.m.

Kodály Level III study in musicianship and choral ensemble; materials, analysis, classification and retrieval systems; and curriculum, pedagogy and instructional techniques. Emphasis is placed on teaching grades 4 and 5.

Prerequisite: Kodály Level II or equivalent.

Additional course fee: \$45

ORFF SCHULWERK

The Orff Schulwerk program is a model of innovation for Orff Schulwerk certification courses offered in the United States. The University of St. Thomas curriculum features education in subjects required by the American Orff Schulwerk Association: technique and improvisation, analysis and arranging, pedagogy, movement and recorder-all of which are highlighted in individual classes and integrated

through literature study. A distinctive feature of the St. Thomas program is the opportunity for students to engage in practical application of ensemble work in a daily pedagogy hour at each level of study.

Orff Schulwerk Levels I-III

Faculty: Jay Broeker, Andrew Ellingsen, Mona Mann, Beth Melin Nelson and Megan Tietz
GMUS 731, 732, 733 and 735 are required for MA Orff concentration and Orff mastery certificate students.

Orff Schulwerk Level I (GMUS 731), 3 cr.

July 26 | 8 a.m.-4:45 p.m.

July 27-Aug. 6 | 8:30 a.m.-4:45 p.m.

Basic Orff elemental musicianship, including study of pentatonic melodies, ostinati, bordun accompaniments and elemental forms; soprano recorder technique; classroom application, technique and improvisation; basic movement skills, classroom application and folkdance.

Additional course fee: \$45

Orff Schulwerk Level II (GMUS 732), 3 cr.

July 26 | 8 a.m.-4:45 p.m.

July 27-Aug. 6 | 8:30 a.m.-4:45 p.m.

Study of pentatonic, diatonic and modal melodies; melodic ostinato, bordun and shifting chord accompaniments; irregular and changing meters; alto recorder and classroom applications and improvisation; sequential teaching of dance forms and folk dances.

Prerequisite: GMUS 731 or equivalent AOSA approved course.

Additional course fee: \$45

Orff Schulwerk Level III (GMUS 732), 3 cr.

July 26 | 8 a.m.-4:45 p.m.

July 27-Aug. 6 | 8:30 a.m.-4:45 p.m.

Improvisation in diatonic modes, asymmetric meters and harmonic accompaniments; ensemble performance of all recorder voices; choreography and improvisation relative to movement and music.

Prerequisite: GMUS 732 or equivalent AOSA approved course.

Additional course fee: \$45

Orff Curriculum Development (GMUS 735), 2 cr.

Diana Hawley

Aug. 9-13 | 9 a.m.-2 p.m.

Classroom application of basic Orff vocabulary, theory, sequential skills and concepts to the classroom. Implementation of typical Orff activities in learning experiences designed for elementary students. In-depth objectives for each grade; development of supporting teaching strategies and lesson plans; skills and concepts curriculum grid. Emphasis on application of studies through small-group and peer teaching.

Prerequisite: Orff Levels I and II from any AOSA approved course.

PIANO PEDAGOGY

Supervised Teaching (GMUS 800), 2 cr.

Faculty direction and observation of each student's teaching. Students will videotape their own piano students for the basis of the class.

Prerequisite: completion of pedagogy courses

WORLD MUSIC

African Music Ensemble (GMUS 671), 2 cr.

Sowah Mensah

June 14-18 | 9 a.m.-2 p.m.

Study of traditional African music (Ghanaian culture) through music performance. Performance of chants, songs, music for social and festive occasions, and other vocal and instrumental examples selected from a variety of styles. All instruments provided except flute and CDs, which can be purchased in class.

Global Music Traditions for Choir (GMUS 652), 2 cr.

Karen Howard, PhD

June 14-25 | 1-4:30 p.m.

Participants will experience singing and choral traditions from a wide variety of musical cultures. Emphasis will be placed on musical characteristics and healthy vocal techniques to achieve particular culturally specific timbres and styles. The music will hail from a variety of countries including (but not limited to) Bulgaria, Macedonia, Tahiti, Ghana and Tanzania. This course is appropriate for singers and choral directors with a particular focus on upper elementary through secondary choral settings.

Latin American Music (GMUS 537), 1 cr.

Karen Howard, PhD

July 6-9 | 12:30-3:45 p.m.

Participants will be guided through musical experiences that cover selected musical cultures and genres from throughout Latin America including Puerto Rican plena, Mexican son jarocho, Dominican merengue, and Brazilian samba. This hands-on workshop is appropriate for vocal and instrumental educators who teach at the elementary, middle, or high school level.

Smithsonian Folkways Certification in World Music Pedagogy (GMUS 536), 3 cr.

Karen Howard, PhD

June 28-July 2 | 9 a.m.-4:30 p.m.

Students in this intensive course will sample audio, video, print, electronic and human resources with the aim of learning as well as developing an understanding of ways to teach music of the world's cultures. Attention will be given to learning culture through songs, movement and dance experiences, instrumental music and contextualized cultural components. Participants will be guided through recordings and curricular materials from the Smithsonian Folkways archives that fit the needs of students in knowing music and knowing culture through music. Musical experiences will be tailored for use at various levels, including in classes for children, youth and adults in university and community settings with occasional small group sessions to decipher and discuss applications for particular teaching contexts and aims. Enrolled participants will join together to share particular means of teaching world music and will receive documentation from the Smithsonian Institution that certifies their specialized study in world music pedagogy.

World Music for Instrumental Ensembles (GMUS 544-03), 1 cr.

Matthew George, DMA and Douglas C. Orzolek, PhD

July 12-16 | 1-3:30 p.m.

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MASTER OF ARTS CORE COURSES

Foundations of Music Education (GMUS 608). 3 cr.

Bruce Gleason, PhD

June 21-July 30 | 6-9:30 p.m. | Monday and Wednesday

Consideration of cultural, philosophical and historical contexts of music education through reading assignments and student presentations.

Introduction to Scholarship and Research Methods in Music Education (GMUS 600), 3 cr.

Karen Howard, PhD

June 21-July 30 | Online

This course will guide students toward: comprehending research articles and methodologies that they will encounter over the course of their careers; building skills in working with library resources, database and other bibliographic materials; developing skills generally in academic writing and American written English - and particularly in accordance with the Publication Manual of the American Psychological Association, 6th Edition; and provide an opportunity for initial thinking about how they will carry out their work for GMUS 890 in terms of a topic and format.

Musicianship (GMUS 750), 1 cr.

Kathy Thomsen, DMA

July 5-9 | 9 a.m.-12:15 p.m.

Studies in musicianship, including systematic sight-reading, aural transcription and analytical skill development. Course is required for all Master of Arts students (not required of Kodály concentration).

Perspectives in Music Theory (GMUS 611), 3 cr.

Shersten Johnson, PhD

June 21-July 30 | 6-9:30 p.m. | Monday and Wednesday

Creative construction of conceptual frameworks that blend traditional analytical techniques with recent trends in music theory scholarship. Development of methodology for the perceptual and reflective study of musical processes, style and meaning. Critical listening, score reading, composing and writing about music.

Psychological Foundations of Arts Education (GMUS 842), 3 cr.

Douglas C. Orzolek, PhD

June 21-July 30 | 6-9:30 p.m. | Tuesday and Thursday

Application of philosophical theory to practical issues and problems facing the field of arts education. One of the primary goals of the course is the development of a personal philosophy of arts education. Topics include art and feeling, the creative process, aesthetic meaning, aesthetic experience, musical meaning and experiences in arts education. Please note that the primary artistic area explored will be music.

Teaching and Learning (GMUS 601). 3 cr.

Douglas C. Orzolek

June 22-July 31 June 21-July 30 | 6-9:30 p.m. | Tuesday and Thursday

Comprehensive overview of learning theories, instructional theories and implications for the teaching of music to children in grades K-12. Applications of principles and concepts inherent in these theories to the teaching and learning of music.

Topics in Music History, Literature and Theory (GMUS 612), 3 cr.

June 21-July 30 | 6-9:30 p.m. | Tuesday and Thursday

This course explores the history and ideas surrounding American song, from works performed by voice as well as instrumental versions of songs. Topics covered will include 19th c. song, Sousa and his influence, Irving Berlin, Blues, Jazz, Chuck Berry and Rock, Musical Theater, Country Music, Women's Voices in Music and Ragtime.

Prerequisite: Successful completion of the Master of Arts in Music Education Music History and Theory Diagnostic exam.

Directed Research (GMUS 876), 0 cr.

Graduate Music Education Faculty

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1. They have selected Designs Four or Five and are in the first semester of the process (see individual Design Four or Design Five Guidelines), or
2. When they are in a "hold" mode of not working with their advisors for a term and thus are registered for GMUS 876-99.
 - a. Students will not be assessed the one-credit tuition fee for a semester in which they are not working with their advisor but instead will register for GMUS 876-99 (\$75 fee assessed) during these terms.
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GMUS 876-07 Directed Research, Dr. Douglas Orzolek

GMUS 876-09 Directed Research, Dr. Albert Pinsonneault

GMUS 876-11 Directed Research, Dr. Shersten Johnson

GMUS 876-13 Directed Research, Dr. Sarah Schmalenberger

GMUS 879-99 Directed Research, not working with advisor

MA Final Project (GMUS 890), 1 cr.

Graduate Music Education Faculty

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GMUS 890-05 M.A. Final Project, Dr. Bruce Gleason

GMUS 890-05 M.A. Final Project, Dr. Vanessa Cornett-Murtada

GMUS 890-07 M.A. Final Project, Dr. Douglas Orzolek

GMUS 890-09 M.A. Final Project, Dr. Albert Pinsonneault

GMUS 890-11 M.A. Final Project, Dr. Shersten Johnson

GMUS 890-13 M.A. Final Project, Dr. Sarah Schmalenberger

MUSIC LESSONS

Applied Performance Studies (GMUS 570-593), 1 cr.

[Performance Faculty](#)

Twelve 50-minute individual lessons: 1 cr.; twelve 30-minute individual lesson: 1 cr. ***Arrange individual lessons with the instructor BEFORE registering.*** Specify the instructor and duration of lessons on the course registration form or send an email to gradmusic@stthomas.edu.

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GMUS 571	Piano	GMUS 583	Trombone
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GMUS 577	Oboe	GMUS 589	Cello
GMUS 578	Clarinet	GMUS 590	Double Bass
GMUS 579	Bassoon	GMUS 591	Guitar
GMUS 580	Saxophone	GMUS 592	Harp
GMUS 581	Trumpet	GMUS 593	Composition