The Department of Music Studies in APU’s School of Music houses the Master of Music in Composition and Master of Music Education programs.

Experiential Learning
The School of Music encourages the integration of academic learning and practical experience in all of the Master of Music programs. Domestic and international graduate students are encouraged to work as professional musicians (e.g., choral and instrumental directors, vocal and instrumental performers, private teachers, etc.) while completing their degree. Master of Music in Performance students are required to gain performing experience each semester. On- and off-campus performances are acceptable.

Accreditation
- All Azusa Pacific University programs are accredited by the WASC Senior College and University Commission (WSCUC) (https://www.wscuc.org).
- The School of Music is accredited by the National Association of Schools of Music (NASM) (https://nasm.arts-accredit.org).

Learn more (http://www.apu.edu/cma/music) about the School of Music.

Admission
University graduate admission and program-specific requirements must be met before an application is complete (see Graduate Admission to the University (http://catalog.apu.edu/graduateprofessional/admission-policies/graduate-admission-university)). Additionally, all graduate music applicants must complete an entrance exam. Program-specific admission requirements are available online (http://www.apu.edu/graduatecenter/admissions/requirements/program).

International students have a separate application procedure. Contact the International Center at +1-626-812-3055 or online (http://www.apu.edu/international).

Requirements Common to All Master’s Degree Candidates

Comprehensive Master’s Degree Exit Exam
A comprehensive master’s-level exit exam must be taken and passed in the last semester of a student’s degree coursework in order to graduate with a master’s degree from Azusa Pacific University’s School of Music.

Grade-point Average
Degree candidates must maintain a 3.0 GPA for the duration of their time in the master’s degree program.

Recital Performance
Degree candidates in performance, conducting, and composition must present a graduate recital. Performances (other than those presented at Azusa Pacific University) proposed to meet this requirement must be requested through the petition process and submitted to the graduate associate dean of the School of Music. Degree candidates in music education are not required to present a graduate recital. In the case of a student who is taking instruction in more than one applied area, recital performance is required only in the primary applied area.

Applied Music
1. Degree candidates in conducting, performance, and composition are required to take at least 8 units in one applied area.
2. Students must take at least 1 unit of applied lessons each semester, even if the minimum number of units for their emphasis has been met.
3. Any student wishing to take more than 2 units of applied lessons in one semester must have written permission from the associate dean or dean of the School of Music in the form of an in-house petition.
4. Jury examinations are required each semester for all students taking private lessons.
5. All students, in conjunction with the instructor, are responsible for selecting an accompanist for juries by the indicated deadlines. There are three ways to select an accompanist:
   a. Faculty may request an accompanist with the Accompanist Request Form available in the School of Music office by the indicated deadlines.
   b. Faculty may request a specific accompanist with the Accompanist Request Form available in the School of Music office by the indicated deadlines.
   c. If no Accompanist Request Form is submitted, or requested after the indicated deadlines, faculty are responsible to make arrangements for their students.
6. Private Lessons:
a. Grades for private lessons are issued based on a minimum of 12 lessons per semester. The grade will be lowered if the student attends fewer than the minimum of 12 lessons. Additionally, if the student does not meet the annual mandatory solo performance requirement, an F will be assigned for the spring semester applied grade.
b. A department representative will assign an instructor.
c. When the student is ill and notifies the teacher in advance, a makeup lesson will be rescheduled if possible. “No-show” students do not receive makeup lessons.

Master of Music in Composition (http://catalog.apu.edu/graduateprofessional/music-arts/music/musical-studies/composition-mm)

Master of Music Education (http://catalog.apu.edu/graduateprofessional/music-arts/music/musical-studies/music-education)

**GMUS 500, Introduction to Graduate Research Methods, 3 Units**
In this course, students assess and evaluate various research methods and fields of research in music, achieving mastery of the resources available in academic libraries and online databases. Students employ research tools to develop academic research projects, including abstracts, annotated bibliographies, research papers, and grant proposals. Emphasis and subjects of relevance apply to composers, performers, musicologists, educators, conductors, and researchers. Students interpret the major historical themes, events, and personalities in current academic research.

**GMUS 501A, Seminar in Musicology: The Renaissance, 3 Units**
This course traces the development of music in Western and non-Western traditions through various ideas and procedures within specific geographical and cultural time frames. Students examine the implications, in a Christian framework, of the various developments and procedures used in music of classical and folk traditions of Western cultures from the 14th century to the early 16th century.
**Prerequisite:** GMUS 500

**GMUS 501B, Seminar in Musicology: The Baroque, 3 Units**
This course traces the development of music in Western and non-Western traditions through various ideas and procedures within specific geographical and cultural time frames. Students examine the implications, in a Christian framework, of the various developments and procedures used in music of classical and folk traditions of Western cultures from the early 16th century to the mid-18th century.
**Prerequisite:** GMUS 500

**GMUS 502A, Seminar in Musicology: The Nineteenth Century, 3 Units**
This course traces the development of music in Western traditions through various ideas and procedures within specific geographical and cultural time frames. Students examine the implications, in a Christian framework, of the various developments and procedures used in music of classical and folk traditions of Western cultures from the beginning to the end of the 19th century.
**Prerequisite:** GMUS 500

**GMUS 502B, Seminar in Musicology: The Twentieth Century, 3 Units**
This course traces the development of music in Western and non-Western traditions through various ideas and procedures within specific geographical and cultural time frames. Students examine the implications, in a Christian framework, of the various developments and procedures used in music of classical and folk traditions of Western cultures from the beginning to the end of the 20th century.
**Prerequisite:** GMUS 500

**GMUS 503, Advanced Analysis of Form and Style, 3 Units**
The forms and structures of music, both choral and instrumental, from Bach to the present are studied. Particular attention is given to the effect of form on interpretation.
**Prerequisite:** MUS 427 or equivalent

**GMUS 504, Advanced Orchestration, 3 Units**
This course offers discussion, study, and analysis of orchestrational techniques, as well as scoring for varied instrumental groupings. It concentrates on using scoring knowledge as a conductor and on practical writing techniques.
**Prerequisite:** MUS 423 or equivalent

**GMUS 505, Advanced Choral Arranging, 3 Units**
This course is designed to enhance skills in arranging music for performance, with emphasis on choral arranging.
**Prerequisite:** MUS 421 or equivalent

**GMUS 506, Special Topics in Musicology, 3 Units**
This course addresses special topics from any period of musicology as decided by the instructor and department.
**Prerequisite:** GMUS 500

**GMUS 507A, Seminar A: Music Education, 1 Unit**
This course is part of a 4-unit cycle of 1-unit seminars that address specific topics in music education. Students engage creatively with philosophical and rationalist approaches to modern music education, and master research in the field. Topics are outlined by the professor and department as the program progresses.
**Prerequisite:** GMUS 500
GMUS 507B, Seminar B: Music Education, 1 Unit
This course is part of a 4-unit cycle of 1-unit seminars that address specific topics in music education. Students engage creatively with philosophical and rationalist approaches to modern music education, and master research in the field. Topics are outlined by the professor and department as the program progresses.
Prerequisite: GMUS 500

GMUS 507C, Seminar C: Music Education, 1 Unit
This course is part of a 4-unit cycle of 1-unit seminars that address specific topics in music education. Students engage creatively with philosophical and rationalist approaches to modern music education, and master research in the field. Topics are outlined by the professor and department as the program progresses.
Prerequisite: GMUS 500

GMUS 507D, Seminar D: Music Education, 1 Unit
This course is part of a 4-unit cycle of 1-unit seminars that address specific topics in music education. Students engage creatively with philosophical and rationalist approaches to modern music education, and master research in the field. Topics are outlined by the professor and department as the program progresses.
Prerequisite: GMUS 500

GMUS 508A, Seminar A: Keyboard Collaborative Arts, 1 Unit
In this course, students collaborate with vocalists in a master class setting. Together they prepare and perform art songs and arias in Italian, French, German, and English. After completing the class, students are able to articulate distinct performance practices for each style. Students verbally present a precis for each song they perform, communicating the poetic content for each work in their own words. In addition, they write a word-for-word translation in the score for each piece. Students are encouraged to critique the performance of their colleagues after each performance. They also interpret the musical language of history’s greatest composers.

GMUS 508B, Seminar B: KCA Instrumental Collaboration, 1 Unit
In this course, students collaborate with vocalists in a master class setting. Together they prepare and perform art songs and arias in Italian, French, German, and English. After completing the class, students are able to articulate distinct performance practices for each style. Students verbally present a precis for each song they perform, communicating the poetic content for each work in their own words. In addition, they write a word-for-word translation in the score for each piece. Students are encouraged to critique the performance of their colleagues after each performance. They also interpret the musical language of history’s greatest composers.

GMUS 508C, Seminar C: KCA Issues in Keyboard Collaboration, 1 Unit
Students collaborate with keyboardists in a master class setting. Together they prepare and perform works from different periods and styles, including French, Italian, Spanish, and German. After completing the class, students are able to articulate distinct performance practices for each style. Students verbally present a precis for each work they perform, communicating the content for each work in their own words. Class participants are encouraged to critique the performance of their colleagues after each performance.

GMUS 508D, Seminar D: KCA Professional Preparation, 1 Unit
In this seminar, students collaborate with keyboardists in a master class setting. Together they prepare and perform works from different periods and styles, including French, Italian, Spanish, and German. After completing the class, students are able to articulate distinct performance practices for each style. Students learn to prepare professional recitals, chamber works, and vocal and choral works. Class participants are encouraged to critique the performance of their colleagues after each performance.

GMUS 509A, Conducting I (Choral), 3 Units
Students develop advanced choral conducting and rehearsal techniques. Music from various historical periods and styles are studied and conducted.

GMUS 510, Conducting II (Instrumental), 3 Units
Students develop advanced instrumental conducting and rehearsal techniques. Emphasis is placed on wind ensemble and orchestral conducting literature.

GMUS 511, Applied Conducting, 1-3 Units
Each student in this course studies privately with an instructor in preparation for their conducting recital. Ensemble and repertory selections are determined during this course.

GMUS 513, Philosophical and Psychological Foundations of Music Education, 2 Units
The course addresses philosophical understanding of the foundations of music education coupled with practical application of the principles of the psychology of music in the classroom.

GMUS 514, Issues in Music Classroom Pedagogy, 2 Units
Students discuss contemporary issues that apply to music classroom teachers. The course is taught in a seminar format.
GMUS 515, Instrumental Pedagogy, 2 Units
Students survey method books and repertories appropriate for elementary, middle school, and high school settings, and study beginning and intermediate instrumental development in schools, communities, and churches.

GMUS 516, Social and Historical Foundations of Music Education, 2 Units
This course focuses on musical traditions in America, the development of music teaching, and gaining an understanding of the changing context of American society.

GMUS 518A, Seminar A: Choral Conducting, 1 Unit
In this course, students study with an instructor and graduate colleagues in a weekly seminar setting, exploring cornerstone literature and fundamental repertoire of the choral art, encompassing Medieval Chant and historic musical compositions spanning the Renaissance, Baroque, and Classical periods within the Western European tradition.

GMUS 518B, Seminar B: Choral Conducting Literature, 1 Unit
In this seminar, students explore cornerstone literature and fundamental repertoire of the choral art, and "historic informed performance" practices spanning the Romantic period through the 20th and early 21st centuries within the Western European tradition and contemporary choral landscape.

GMUS 518C, Seminar C: Choral Performance Practice and Rehearsal Techniques, 1 Unit
In this seminar, students explore cornerstone literature and fundamental repertoire of the choral art, and "historic informed performance" practices. Deeper consideration is given to the effect performance practice has on rehearsal and production of concerts, as well as the affected literature.

GMUS 518D, Seminar D: Professional and Current Issues in Choral Conducting, 1 Unit
In this seminar, students explore cornerstone issues and professional considerations of the choral profession. The focus is on professional conferences and organizations that connect students with professional conductors and colleagues, as well as on controversial issues regarding the choral art in current practice.

GMUS 519A, Seminar A: Instrumental Conducting, 1 Unit
In this course, students develop advanced instrumental conducting and rehearsal techniques over a series of four seminars. Emphasis is placed on wind ensemble and orchestral conducting literature, performance practice, and historical context.

GMUS 519B, Seminar B: Instrumental Conducting Literature, 1 Unit
Students develop advanced instrumental conducting and rehearsal techniques over a series of 4 seminars. In this seminar, emphasis is placed on wind ensemble and orchestral conducting literature from the Romantic period through the 21st century.

GMUS 519C, Seminar C: Instrumental Performance Practice and Rehearsal Techniques, 1 Unit
Students develop advanced instrumental conducting and rehearsal techniques over a series of 4 seminars. In this seminar, students explore cornerstone literature and fundamental repertoire of the instrumental conducting art, and "historic informed performance" practices. Deeper consideration is given to the effect performance practice has on rehearsal and production of concerts as well as the affected literature.

GMUS 519D, Seminar D: Professional and Current Issues in Instrumental Conducting, 1 Unit
Students develop advanced instrumental conducting and rehearsal techniques over a series of 4 seminars. In this seminar, students explore cornerstone issues and professional considerations of the instrumental profession. Focus is given to professional conferences and organizations that connect students with professional conductors and colleagues, as well as to controversial issues regarding the instrumental conducting art in current practice.

GMUS 520, Applied Instruction I, 1-3 Units
Individual instruction in an instrument or composition is given in this course. Additional fee is required.
Prerequisite: Admission to the graduate program or instructor's permission

GMUS 524, Keyboard Literature, 2 Units
Students survey keyboard musical literature from all historical periods. Solo and small ensemble literature are emphasized.

GMUS 525, Chamber Ensemble, 2 Units
This course provides opportunity to rehearse and perform with other musicians in both homogeneous and diverse musical groupings. Literature appropriate to the various groupings is explored.

GMUS 526, Fingerboard Harmony, 2 Units
This course directly applies the principles of diatonic and chromatic harmony to the guitar fingerboard. Students learn to harmonize melodies on the guitar fingerboard by creating arrangements of various styles. The course also makes realizations of ancient tablature so that the student can make arrangements that adapt to the modern guitar.
Prerequisite: Bachelor of Music in guitar performance or Bachelor of Arts with an emphasis in music
GMUS 527, Guitar Ensemble, 1 Unit
This course develops skills in sight reading and part playing in ensembles of varying sizes from duets to guitar orchestras. Graduate students have the opportunity to assist undergraduates as well as challenge themselves with the more difficult parts of the ensembles relating to upper registers and more technically demanding parts.

GMUS 528, Organ Literature, 2 Units
A survey of music written for the pipe organ from pre-Renaissance times through the present will be studied. Various organ builders during the centuries will be discussed and how they influenced composition written during their time. Many works will be heard and examined.

GMUS 529, Literature and Resources for Music Education, 2 Units
This course traces and analyzes appropriate literature for classroom teaching of musical ensembles, as well as resources for music educators.

GMUS 530, Applied Voice, 1-3 Units
Individual instruction in voice is given in this course. Additional fee is required. 
Prerequisite: Admission to the graduate program in vocal performance or instructor's permission

GMUS 534, Vocal Literature A, 2 Units
Students explore a rich and diverse literature: the German Lied or art song. Each student selects a significant Lied composer as well as a Liederzyklus (song cycle) to research and study in planning for a performance. Class meetings consist of interactive learning that includes student research and presentation as a part of the discussion each class. Student presentations are drawn from the course’s assigned readings, and all students engage in conversation during classroom presentations. An outline is distributed to help in preparing the presentations. The professor chooses the content of presentations, and this work is assigned at the professor’s discretion.

GMUS 535, Vocal Literature B, 2 Units
Students in this course explore a rich and diverse literature of the art song in American, British, French, Italian, and Russian settings. Each student selects a significant composer as well as a national school or style to research and study in planning for a performance. Class meetings consist of interactive learning that includes student research and presentation as a part of the discussion each class. Student presentations are drawn from the course-assigned readings, and all students engage in conversation during classroom presentations. An outline is distributed, to be used to prepare the presentations. The professor chooses the content of presentations, and work is assigned at their discretion.

GMUS 536, Seminar in Professional Preparation, 1 Unit
Through study, discussion, practice, and examination, students gain a deeper understanding of the physiology and psychology of the singing voice in professional performance situations. Students study the art of auditioning and its benefits, and read a significant amount of material and comment on that foundational knowledge. In-class discussion, reading responses, and two extensive take-home examinations afford opportunities to exhibit mastery of the material, and students deliver one in-class presentation in addition to giving a public audition.

GMUS 537, Operatic History and Performance Practice, 3 Units
This course addresses the history of opera from its inception in 1600 to its current practice. The course includes a survey of operatic styles, types, and developments, and educates students about performance practices of the relevant time periods. Students attend and analyze opera performances as part of their coursework, and engage in critical thinking and writing regarding the topic of operatic history.

GMUS 540, Advanced Vocal Pedagogy, 2 Units
Through study, discussion, practice, and examination, students gain a deeper understanding of the physiology and psychology of the singing voice in solo and choral settings. Students study the anatomy of the larynx, as well as the physiology of breathing, respiration, vowel formants, timbre, registers, and vocal health. Students also read a significant amount of material and comment on that foundational knowledge. In-class discussion, reading responses, and two extensive take-home examinations afford opportunities to exhibit mastery of the material, and students deliver one in-class presentation in addition to teaching a public practice voice lesson. 
Prerequisite: GMUS 500

GMUS 541A, Professional Vocal Coaching, 1 Unit
Through study, discussion, practice, and examination, students in this course gain a deeper understanding of the professional use of vocal coaching and how to respond in professional situations with a professional voice coach. Students study the art of vocal coaching and its benefits, and read a significant amount of material and comment on that foundational knowledge. In-class discussion, reading responses, and two extensive take-home examinations afford opportunities to exhibit mastery of the material, and students deliver one in-class presentation in addition to receiving a professional-style vocal coaching.

GMUS 541B, Advanced Vocal Coaching, 1 Unit
Through study, discussion, practice, and examination, students gain a deeper understanding of the physiology and psychology of the singing voice in vocal coaching situations. Students study the art of vocal coaching and its benefits, and read a significant amount of material and comment on that foundational knowledge. In-class discussion, reading responses, and two extensive take-home examinations afford opportunities to exhibit mastery of the material, and students deliver one in-class presentation in addition to taking a public practice voice coaching.
GMUS 544, Music Technology Seminar, 3 Units
To broaden students' preparation in using Logic Pro, Finale, and Pro Tools, students learn music software that is new to them. Proficient students deepen their skills and/or learn another software system.
Prerequisite: MUS 296 or equivalent, MUS 327 or equivalent, and MUS 423; not required but highly recommended: MUS 322 or equivalent

GMUS 550, Vocal Collaboration for Pianists, 2 Units
Students learn to collaborate with vocalists in a master class setting. Pianists perform Italian, French, German, and American art songs and arias. Emphasis is placed on both musical and poetic interpretation.

GMUS 551, Instrumental Collaboration for Pianists, 2 Units
Students learn to collaborate with instrumentalists in a master class setting. Each major historical period is surveyed, and pianists work with instrumentalists from every family of instruments. The repertoire is predominately instrumental sonatas.

GMUS 560, Vocal Collaboration for Pianists, 2 Units
Students learn to collaborate with vocalists in a master class setting. Pianists perform Italian, French, German, and American art songs and arias. Emphasis is placed on both musical and poetic interpretation.

GMUS 561, History of Congregational Song, 2 Units
This course is a study of congregational song from biblical times to present day, emphasizing the use of corporate song in Christian worship. The course includes a study of the lives of the men and women who wrote hymns, the times in which they lived, and the effect this had on their work. Some attention is given to the music to which these texts have been set.

GMUS 562, Survey of Contemporary Worship Styles, 2 Units
This course investigates the philosophy, practice, and history of diverse worship styles and traditions being used today in the United States as well as around the world. Styles and expressions such as liturgical, traditional, contemporary, blended, Gen X, Taize, and global expressions are discussed and researched to identify their strengths and weaknesses in helping today's church voice its song of worship unto God.

GMUS 563, Introduction to Technology and Worship, 2 Units
This course is an introduction to the historical, theological, philosophical, and practical uses of technology. Powerpoint, MIDI, sound systems, video projection, and multimedia of all kinds are examined in order to understand the appropriate role of technology in assisting the Church's worship unto God.

GMUS 565, Aesthetics of Worship, 2 Units
This course focuses on the unique role of aesthetics in worship with particular emphasis on music and the visual symbols of faith and ritual. It includes the study of iconography, imagination, movement, and the dramatic integration of the arts in corporate worship.

GMUS 567, Arranging: Choral and Instrumental, 2 Units
This course teaches advanced skills in arranging for choral and instrumental ensembles for use in worship services. Arranging for several musical levels is included, from less experienced to advanced levels.

GMUS 588, Ensemble, 1 Unit
This course provides opportunity for students to enhance performance skills in a larger ensemble. The specific ensemble in which students participate is determined by their emphasis.

GMUS 590, Directed Research, 1-3 Units
This course offers individualized assistance in researching thesis materials. A completed prospectus is necessary for advancement to GMUS 591, where the thesis is completed. This course may be repeated for credit until the prospectus is completed to the satisfaction of the advising professor. Two units of this course are required for graduation, but the course may be repeated for credit if necessary.

GMUS 591, Thesis, 2 Units
This course involves creation and approval of a final written thesis, which is the culmination of a student's area of research. This course may be taken only once.
Prerequisite: Successful completion of GMUS 590 Directed Research and permission of the graduate program director to proceed to this final stage of the thesis process.

GMUS 599, Readings in Music, 1-4 Units

Faculty
Department Chair
Philip Shackleton (http://www.apu.edu/cma/faculty/pshackleton), DMA

Professors
Claire Fedoruk (http://www.apu.edu/cma/faculty/cfedoruk), DMA
Dennis Royse (http://www.apu.edu/cma/faculty/droyse), Ph.D.
Philip Shackleton (http://www.apu.edu/cma/faculty/pshackleton), DMA
John Simons (http://www.apu.edu/cma/faculty/jesimons), DMA

**Associate Professors**
Alexander Koops (http://www.apu.edu/cma/faculty/akoops), DMA
Don Neufeld (http://www.apu.edu/cma/faculty/dneufeld), M.A.

**Assistant Professor**
John Burdett (http://www.apu.edu/cma/faculty/jburdett), Ed.D.

**Instructor**
Stephen Martin (http://www.apu.edu/cma/faculty/smartin), M.M.