



Herbert and Nicole Wertheim
School of Music & Performing Arts

Vocal Performance
*Vocal Performance Majors, Voice Principals,
and Secondary Voice*

**Handbook &
Guidelines**

2022/2023

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INTRODUCTION

The Division of Vocal Performance in the FIU School of Music offers a dynamic curriculum that includes private instruction from an outstanding faculty. The curriculum emphasizes both solo and ensemble performance. Solo opportunities include weekly voice forums, student recitals, the FIU Opera Theater and solos with the FIU choral ensembles, instrumental and chamber ensembles, New Music Ensemble, and Collegium. Vocal ensemble performance opportunities include the Concert Choir, University Singers, Gospel Choir, and Vocal Jazz Ensemble. In addition to weekly voice lessons, FIU voice students also receive coaching on their repertoire from professional coaches and accompanists.

In reading this document, if a student notices any disparity between School of Music or official university documents or policies and these guidelines the student should consult directly with the Area Coordinator of Vocal Performance. In cases where a disparity is apparent, the official university document will take precedence.

ELIGIBILITY AND REQUIREMENTS FOR APPLIED INSTRUCTION

Anyone interested in pursuing a degree in Vocal Performance, or another music degree track with voice as the principal instrument, must audition for the voice faculty. If the faculty considers the student capable of completing a music degree and withstanding the rigors of private vocal study and recital requirements, the student will be recommended for the program. Any student taking applied voice lessons will be expected to fulfill a co-requisite assignment to an FIU School of Music ensemble to be determined in consultation with the Director of Choral Activities. Other factors that determine eligibility include, but are not exclusive to, GPA and standardized test scores.

DIAGNOSTIC TESTS

Students seeking consideration for the FIU School of Music are required to take diagnostic tests in the areas of music theory and history. A diction diagnostic test will also be required for those seeking a Master of Music Degree in Vocal Performance and Choral Conducting.

STUDIO ASSIGNMENTS

Students may request assignment to a particular applied voice teacher's studio by addressing their request to the Coordinator of Vocal Performance. Should a change in studio be desired, the required protocol is that the student first discusses the desired change with their current teacher. The Coordinator of Vocal Performance will then be notified before the studio change will be considered.

The number of students that FIU voice faculty may accept is determined by teaching load and School of Music policies. Whenever possible, the Coordinator of Vocal Performance will endeavor to assign voice students to an instructor of their choice. Only vocal performance majors, voice principals, and secondary applied voice students (as required by their respective degree), will be eligible for applied voice lessons.

ENSEMBLE PLACEMENT

All ensemble assignments for FIU voice students must be approved by the Coordinator of Vocal Performance in consultation with the Director of Choral Activities. In addition to Concert Choir and University Singers, participation in other ensembles is encouraged in consultation with the applied instructor. These may include Gospel Choir, New Music Ensemble, Collegium Musicum, and Jazz Vocal Ensemble. Keep in mind that priority must be given to the primary assigned ensemble.

ATTENDANCE POLICY

It is mandatory to attend all studio lessons, private coachings, forums, and ensemble rehearsals. Absence without a valid medical excuse will result in a lowering of the student's grade. Instructors are not required to make up lessons or coachings that have been missed without valid excuse. Please give your instructor 24-hour notice if you will be absent. It is up to the private teacher/coach to determine if their schedule will allow the class to be made up at a later date. Students should understand that the voice faculty and staff are active performers and clinicians and may occasionally need to cancel or reschedule voice lessons and coachings. They will make every effort to provide these appointments at a mutually agreeable time.

FIU voice students are required to attend regularly scheduled studio voice forums, combined voice forum, masterclasses, and Departmental Recitals. It is the belief of the School of Music that forums, recitals, and special events are integral parts of a music education. The dates and times of these events are announced each semester. Poor attendance at these events will impact the student's applied voice grade.

OUTSIDE LESSONS & PERFORMANCES

All outside performance activities by voice students must be approved by their applied teachers. Outside rehearsals and performances may not conflict with FIU classes or rehearsals. Since it is unethical for professional voice teachers to work with another teacher's student without the knowledge or consent of both teachers, any student who studies with a non-FIU voice teacher while classes are in session may be academically dropped from their applied voice lessons.

JURY EXAMINATIONS AND GRADING PROCEDURES

Each applied instructor will submit to their students a syllabus explaining the requirements and expectations for the voice lessons based on course number. Students will receive assignments of appropriate repertoire and exercises, translations, diction and memorization, program notes, journal, sight-singing, and other related assignments as determined by the instructor. The instructors will grade their students based on their evaluation of the student's progress and the student's fulfillment of the requirements as described in the syllabus.

All voice students enrolled in applied lessons are required to complete a jury examination at the end of the semester. The assigned repertoire must be memorized. Voice students are also expected to submit program notes. Program notes are to represent original research by the student.

Applied voice grades are determined by combining the instructor's grade (75%) with the jury grade (25%). Of the 25% jury grade, 5% will be a sight-singing grade based on a sight-singing assessment that will take place on the day of juries.

Criteria for jury performance grading includes:

- Technique
- Musicianship
- Diction
- Artistic interpretation

As per School of Music policy, a voice major must receive no less than a letter grade of "B" to pass his/her applied music course. Students receiving a lower grade will be placed on probation for the duration of one semester. If the applied grade is not improved to at least a "B," the student will be dropped from the School of Music and no longer be considered a voice major. They will be allowed to re-audition for admission to the voice program after a one semester hiatus.

UPPER DIVISION JURIES

Upon completion of all Lower Division requirements, sophomore level vocal students will be required to complete an Upper Division (UD) audition. This will take place during the time of juries. Students are expected to sing from memory all assigned repertoire for that semester. The amount and type of repertoire will depend upon the degree program (BA or BM) and whether the student is a Voice Principal or Vocal Performance Major. Specific requirements for each track can be found in the Lower Division Jury Requirements described in these Guidelines. Students who do not pass the upper division jury will have one additional opportunity to do so. If a student is unable to pass the UD audition a change of major or degree track may be suggested.

There are also academic requirements for UD consideration. UD candidates must be in good standing with their music academic courses. Additionally, the UD candidate must be registered for Theory III at the time of the UD audition if this course has not yet been completed.

COLLABORATIVE PIANISTS

The School of Music will provide a limited number of professional collaborative pianists for voice juries and coachings. Priority is given to UD Performance Majors, MM Vocal Performance Majors, and those students giving a degree recital. All other voice students may apply online for a student pianist at music.fiu.edu or hire their own pianist if a student pianist is not available. Any outside professional pianist must be approved by the voice instructor and/or the Coordinator of Vocal Performance.

UD and MM Vocal Performance majors registered for applied lessons will receive 10 hours of voice coaching during that respective semester. Voice principles registered for Sr. Recital, MVV 4971L, will receive 5 hours of coaching for their 30-minute Sr. Recital in the semester they are registered.

Pianist fees for playing for the recital performance are the responsibility of the student and not the SOM. See Recital Accompanist Fees on page 11 of these Guidelines.

VOICE FORUMS

Students in the Division of Vocal Studies meet every Tuesday from 3:30-4:45 for a Combined Forum of all FIU voice studios. All students enrolled in applied lessons must attend and attendance will be taken. In addition, individual voice studios will also hold their own studio forums on different days during the week. Days and times will be arranged and assigned by the individual instructors. Only students with class conflicts are excused from forum attendance. Please follow your instructor's syllabus regarding studio forum.

All voice students are urged to attend additional performance and learning opportunities. Throughout the academic year, the voice area will invite special clinicians to speak on a variety of voice-related topics. In addition, prominent professional singers and pedagogues will present masterclasses on technique and interpretation throughout the academic year.

All students in the School of Music are required to attend Student Convocation and Departmental Recitals which meet periodically on Thursdays from 3:30-4:45pm. This is a public forum for outstanding music students from each area to display their progress before the entire School of Music and the general public. The voice faculty will specially select voice students to perform and represent the voice area at these events.

Attendance at all voice forums and departmental recitals is mandatory for ALL voice students and will be reflected in your applied lesson grade.

JURY REPERTOIRE REQUIREMENTS

Your jury grade will comprise 25% of your applied lesson grade. The remaining 75% is determined by your completion of applied lesson requirements. Jury repertoire for FIU voice students should be “classical art music.” The definition of the types of repertoire acceptable for juries will reflect the recommendations of the *National Association of Teachers of Singing* for classical vocal repertoire. This may include some formal arrangements of sacred hymns, or spirituals and/or traditional folk songs in their original languages. This does NOT include vocalizes or musical theater selections unless specifically assigned by your instructor. Most 19th century operetta and Zarzuela repertoire is also acceptable, but it must be sung in the original language. Performance of student compositions is not encouraged. Some BA track students, who may be working on a specific senior research project, may propose the study of other types of vocal music as part of their research. Students must make this clear in the proposal for their Senior Research Project and receive the approval of their project advisor and a voice faculty committee.

The purpose of repertoire selection throughout the course of study is to be exposed to as many languages and musical style periods as possible. Therefore, students should strive to study and perform works by a wide variety of composers from each national school and style period and not repeat the same repertoire or composer until the performance of their degree recitals. On that occasion, the student may wish to program groups of selections by the same composer and should work with their instructor and the recital committee to create a balanced and meaningful program.

The following jury requirements represent the minimum required for end of term juries. Each applied instructor has the prerogative to augment the repertoire according to their studio philosophy, however, only the required repertoire of these guidelines will be presented at the jury. If there is any question as to what may constitute appropriate repertoire, either the teacher or the student should consult with the area coordinator. All songs and arias for juries must be memorized and sung in the original language. Any questions regarding “correct language” should be discussed with the area coordinator before the repertoire is assigned. Each voice student will submit program notes and a complete repertoire list at the time of their jury. These documents will be added to the student’s file. No repetition of repertoire on juries from a previous semester will be allowed.

LOWER DIVISION VOICE JURY REQUIREMENTS

Principle and Major Applied Voice

MVV-1311 (BA and BM majors): Minimum of 3 songs each semester of study. At least one song must be in English and the other in a foreign language as assigned by the instructor. The selection of songs must represent different languages, periods and styles as assigned by the instructor.

MVV-1411: Minimum of 4 songs each semester of study. The choice of songs must represent 2 different languages, periods, and styles. In the second semester, the selection of 4 songs must represent 3 different languages, periods, and styles.

MVV-2321 (BA and BM majors): Minimum of 4 songs in the first semester of study. The choice of songs must represent 3 different languages, periods and styles. In the second semester of study, candidates for Upper Division Music Education, Music Business, Music Technology, and Composition are required to learn 5 songs or arias representing 4 different languages, styles, and periods. In the second year of study instructors are encouraged to include supplemental repertoire from the musical theater genre.

MVV-2421: Minimum of five songs or arias in the first semester of study. The choice of songs must represent 3 different languages, periods, and styles. In the second semester of study, the student must learn a minimum of 5 songs or arias. The choice of repertoire must represent at least 4 different languages, periods, and styles. All candidates for Upper Division in the Vocal Performance track must perform at least one selection composed by a late 20th or 21st century American composer. In the second year of study instructors may include supplemental repertoire from the Musical Theater genre, but only if the classical vocal technique has been fully established. Upon completion of all Lower Division requirements, sophomore-level vocal students will be required to complete an audition for **Upper Division**. The Upper Division Audition will require singing the entire repertoire of the second semester. For further details regarding the repertoire requirements, see the jury requirements for second semester sophomore applied voice (see above).

Note: In order to be admitted to Upper Division Applied Voice, students must have completed all Lower Division Theory requirements and be registered for Theory III and Sight Singing III if they have not yet been completed.

UPPER DIVISION VOICE JURY REQUIREMENTS

Principal and Major Applied Voice

MVV-3331 (BA and BM majors): Minimum of 5 songs or arias in both the first and second semester representing 4 different languages, periods and styles. For all BM

students in the Composition and Music Technology tracks, this represents the final semester of applied vocal study. These students will be required to sing their entire repertoire at the time of the jury.

MVV-3431: Minimum of 6 songs or arias. The choice of songs must represent 5 different languages, periods and styles. In the second semester of study, junior voice performance majors are expected to complete a **Junior Voice Recital (MVV-3970L)**. Requirements for the Junior Recital can be found below.

Note: A student who fails to complete a junior recital after 3 semesters at the junior level may be withdrawn from the Voice Division and the School of Music.

MVV-4341 (BM Music Ed): Minimum of 6 songs or arias. The repertoire must represent 5 different languages, periods and styles. In the second semester of study, students are expected to complete a **Junior Recital (MVV-3970L)**. Requirements for the Junior Recital can be found below.

Note: Any student who fails to complete a senior recital after 3 semesters at the senior level may be withdrawn from the Voice Division and School of Music.

MVV-4441: Minimum of 7 songs or arias in the first semester of study. The choice of songs must represent 5 different languages, periods and styles. In the second semester of study, students are expected to complete a **Senior Recital (MVV-4971L)**. The choice of recital repertoire must represent 5 different languages, periods, styles. Students will be allowed to take a maximum of 3 semesters of senior-level voice.

Note: Any student who fails to complete a senior recital after 3 semesters at the senior level may be withdrawn from the Voice Division and School of Music.

GRADUATE VOICE JURY REQUIREMENTS

MVV-5251: Secondary Applied Voice: Minimum of 3 songs in the first semester of study. In the second semester of study and all following semesters, the student must learn a minimum of four songs. The choice of songs each semester must represent at least three different languages, periods and styles.

MVV-5351: Principal Applied Voice: Minimum of 6 songs or arias. In the second semester of study the student must learn a minimum of 7 songs or arias. The repertoire must represent 5 different languages, periods and styles.

MVV-5451: Major Applied Voice: Minimum of 7 songs or arias in the first semester of study representing 5 different languages and style periods. Graduate students are required to give 3 recitals during their program of study. (See recital requirements below.) In each semester when the student does not perform a recital, it is required to sing 7 songs or

arias on their jury. The choice of jury repertoire must represent a minimum of 5 different languages, periods and styles.

Note: If the student fails to complete 1 of their graduate recitals after 3 semesters of study, they may be withdrawn from the Voice Division and the School of Music.

RECITALS

All recital repertoires must be performed from memory. This includes chamber works and contemporary works for voice. Any exceptions to this rule must be approved in advance of the recital hearing and by the entire recital committee. Students must develop a balanced program in close consultation with their applied voice teacher that includes a variety of languages, periods, art songs and arias. No more than 20% of the total recital performance time may contain music previously presented in juries or other academic recital.

MVV-3970L (Junior Recital Voice – Performance Majors and Voice Principals): The student must perform a 30-minute recital representing a minimum of 4 different languages, periods and styles. One section of the program must be represented by a 20th or 21st century American-hemisphere composer and reflect the compositional style and sophistication as studied in Level III Music Theory and Sight-Singing.

Note: Only 20% of this program (6 minutes) may be represented by opera or oratorio arias.

Junior Recitals will be shared between two singers to create one 60-minute recital.

MVV-4971L (Senior Recital Voice - Performance): The student must perform a 60-minute recital, representing a minimum of 5 different languages, periods and styles. One section of the program must be represented by a 20th or 21st century American-hemisphere composer and reflect the compositional style and sophistication as studied in Level IV Music Theory and Sight-Singing.

Note: Only 20% of this program (12 minutes) may be represented by opera or oratorio arias.

MUS-5906 (Masters Recital - Voice): Graduate vocal students are required to perform 3 recitals in order to complete their degree program.

The first recital, to be performed in their second semester of study, will be a 30-minute program, with repertoire representing a minimum of 5 different languages, periods and styles. One section of the program must be represented by a late 20th or 21st century

American-hemisphere composer and reflect the compositional style and sophistication as studied in Graduate Review Music Theory.

Note: Only 20% of this program (6 minutes) may be represented by opera or oratorio arias.

The second recital will be in the form of a **Lecture Recital**. The student will choose a topic, to be approved by the recital committee, and give a 45-minute public presentation. The program should be balanced with approximately 25 minutes of lecture and 20 minutes of singing by the student. It is suggested that the subject represent a cohesive theme such as a song cycle, cantata, or a larger extended work. For further information, consult with the Coordinator of Vocal Performance. It is required that the student has taken Music Bibliography or currently be enrolled in the course during the semester of the lecture recital.

The third, and final, Degree Recital will be performed in the last semester of study. The student must perform 60 minutes of music representing a minimum of 5 different languages, periods and styles. One section of the program must be represented by a 20th or 21st century American-hemisphere composer and reflect the compositional style and sophistication as studied in Level IV Music Theory and Sight-Singing.

Note: The program must represent a balance of opera arias, oratorio arias, and art song. A significant part of the program should include repertoire from the lecture recital.

MASTERS RECITAL

All graduate students in Vocal Performance are urged to work carefully with their applied instructor and their recital committee in the planning of their final recital program. Since much of your final program may be a repeat of material from the Lecture Recital, graduate students are allowed to form their program for up to 20 minutes of previous recital material. This recital should serve as a culmination of technical, artistic, and scholarly development at FIU and demonstrate readiness to enter the professional arena. Program notes should reflect the highest standards of scholarship and English grammar, as required in the graduate Music Theory and Music History courses. These notes will include original research, bibliography, footnotes, and translations of all vocal selections in the recital. Following the approval of your recital committee, the notes will be vetted by the Director of Graduate Studies and then distributed to audience members at the final recital.

RECITAL COMMITTEES

Students registered for recitals are expected to consult with the Area Coordinator and select a recital committee. Undergraduate committees require 2 voice faculty members

and graduate committees require 3 School of Music faculty members. These should include the student's applied voice teacher, the Area Coordinator and one other full-time faculty. In the case of graduate recitals, all committee members must belong to the university graduate faculty. All repertoire for the recital must be submitted to and approved by the committee members by week 4 of the semester by submitting the Recital Proposal Form. The student must consult with each committee member and their pianist before selecting a recital date. All committee members should be present at the time of the recital and the student must receive a two-thirds vote of approval in order to pass. Students must submit online forms for recital approval and booking a recital date. Forms can be found at music.fiu.edu.

A *postmortem* recital meeting with the student and committee may be scheduled after the recital to discuss and evaluate the presentation.

RECITAL HEARINGS

The purpose of the recital hearing is to determine whether a student is adequately prepared for the public performance of their program repertoire. A recital hearing will take place in week 9. At the hearing students will perform from memory the entire recital program for the members of the recital committee. The committee will advise the student on the final steps that should be taken to assure a successful recital performance. If it is determined that the student is unlikely to complete a successful recital on the scheduled date, the committee will recommend postponement or rescheduling of the recital. Any such rescheduling of the recital must follow the procedures outlined in the School of Music Student Handbook. The time of the hearing will be assigned by the Voice Area Coordinator. It is up to the student to communicate this information with their pianist and other committee members.

NOTE: A draft of the program and program notes must be submitted a week prior to the recital hearing.

RECITAL FEES FOR COLLABORATIVE PIANISTS

The Division of Vocal Studies maintains a staff of coaches and accompanists. The salary of the staff accompanist covers only the normal, one-semester lesson and preparation period. The pianist fee for the performance of the recital is to be paid by the recitalist directly to their pianist. In agreement with the professional accompanying staff of the Voice Division, the recital accompanying fees for undergraduate recitals are as follows:

- 30-min. recital, \$150
- 60-min. recital, \$200

For graduate recitals, fees are as follows:

- 30-min. recital, \$150

- 45-min. lecture recital, \$150
- 60-min. degree recital, \$200

This amount must be paid directly to the accompanist in full at the time of the final rehearsal for the recital.

RECORDING FEES

All graduate voice students are required to record their final degree recital as a university document of the completion of their degree program. All other voice students are encouraged to record their junior and senior recitals. Please follow the Recording Studio procedures as outlined in the Student Handbook of the School of Music.

PROGRAM NOTES

Program notes are required for all voice recitals and juries. These notes must reflect original research by the student and include complete translations of all song and aria texts. The style and content of the jury and recital notes should follow the format for music research and writing as required in all SOM Music History courses.

Students will follow program note requirements as described in their applied lesson and recital syllabi. Citations must be in Turabian format. Visit the FIU Library webpage on Citations for clarification. <https://library.fiu.edu/c.php?g=159968&p=1047757>

CONCERT ATTENDANCE

All undergraduate music majors must be registered for Recital Attendance (MUS-1010/3040). This course requires each student to attend a specific number of recitals each semester they are registered for Applied Voice. It is strongly recommended that all voice majors attend as many Vocal/Choral recitals and concerts as possible.

DRESS AND DEPARTMENT

It is expected that vocal students will conduct themselves with professional decorum at all Vocal/Choral rehearsals and concerts as representatives of the School of Music and their respective voice studio. In some cases, a specific dress code will be required. Students should consult with their teacher about the appropriate type of clothing for these occasions. Voice students should also give careful thought to the type of clothing that they wear in their private lessons and ensemble rehearsals. Although fashion and style remain an important aspect of public performance, comfort and ease of presentation are

of primary importance to the singer. The student should select clothing that allows for freedom of movement and ease in breathing and singing. Modesty is encouraged.

PRACTICE ROOMS

Practice rooms are available for all School of Music students in the Wertheim Performing Arts Center. It is expected that the facilities are kept clean and tidy. The School of Music is an all-Steinway school. All pianos are Steinway brand instruments and very valuable. Please treat these instruments with respect and do not place food or liquids on them.

SEXUAL HARASSMENT POLICY

As per university policy, students are entitled to work and study in an atmosphere free from unsolicited and unwelcome sexual overtures or innuendoes. The nature of a voice lesson will often present situations in which teacher and student are discussing physical anatomy and general health and well-being. At times, a teacher may ask permission to place hands on a student in order to demonstrate some aspect of vocal technique. To avoid any misunderstanding, the teacher will discuss any such contact with the student and not proceed without permission. Additionally, the nature of some subjects depicted in the text of songs or arias may contain language that may be uncomfortable or confusing. It is expected that student and teacher will be able to speak openly about all aspects of repertoire, vocal production, and interpretation respectfully without any embarrassment or discomfort.

DISABILITIES

Any student with a documented disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) who needs to arrange reasonable accommodations must contact the instructor and the Disability Resource Center (<http://www.drc.fiu.edu>) at the beginning of the semester.

FACULTY/STAFF CONTACT INFORMATION

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