

# **SOUTHERN WESLEYAN UNIVERSITY**

## **Department of Music**

### **Handbook and Policy Manual**

**2016**



## **SWU DEPARTMENT OF MUSIC HANDBOOK AND POLICY MANUAL**

The mission of the Southern Wesleyan University (SWU) Department of Music is to provide a quality music curriculum within a Christian environment. To accomplish this mission, each program within the department will: 1) equip the student with the skills necessary to excel in a variety of musical settings, and 2) integrate various aspects of the Christian faith into each course, attempting to instill within the student an awareness of the practical outworking of Biblical principles.

In June 2008 the National Association of Schools of Music (NASM) voted to accept SWU as a member, after reviewing the university and its music programs. This national recognition affirms the high quality of music programs at SWU and is a distinct advantage both for the reputation of its programs and for the recognition of its graduates. Accreditation was renewed in 2015 with the next full review taking place during the 2023-2024 academic year.

Programs are offered leading to a B.A. in Music or Music Education and the B.M. in Church Music. Courses are also offered leading to a minor in music.

The B.A. in Music, a general degree, provides the student with a foundation in musical studies while giving elective opportunity for study in a secondary area which often integrates with music, e.g., business or computers. Although an applied performance degree is not offered at SWU, some B.A. in Music majors concentrate in performance by taking additional hours in applied areas of study, particularly in their freshman and sophomore years.

The B.M. in Church Music prepares an individual to serve as a minister of music in a local church setting. This curriculum will also provide instruction equipping the student to work within a church music education program in areas such as applied and classroom music.

The B.A. in Music Education prepares an individual for certification as a music teacher within the South Carolina Schools. Students pursuing this degree may also teach in private school music programs and serve as applied music instructors.

Private instruction, seminars, classes, recitals, and cultural events combine to develop the total musician. SWU strives to achieve a close teacher/student relationship. Faculty members are available for counseling and advising each student according to his or her needs.

**The ultimate responsibility for successful completion of any degree program is in the hands of the student. Regular practice and diligent study will enable you, the student, to achieve your goals. The music faculty pledges its best effort to guide you and expects the best from you in terms of self-discipline and consistent striving toward those goals.**

## **MUSIC FACULTY**

**Don R. Campbell**, Professor of Music

B.A. in Music, California State University at Fullerton; M.A. in Music Performance, California State University at Fresno; D.M.A. in Choral Conducting, Arizona State University; choirs, conducting, music history, music education (joined SWU faculty in 1998)

**Greg Day**, Associate Professor of Music

B.M., Furman University; M.M., University of Southern Mississippi; instrumental music, music education, orchestration, theory (joined SWU faculty in 2000)

**Jane Palmer Dill**, Chair, Fine Arts Division, Professor of Music

A.A., Anderson College; B.M. in Piano Performance, Mars Hill College; M.F.A. in Piano Performance, University of Georgia; Post graduate study with Despy Karlas, University of Georgia; the late Max Camp, University of South Carolina; Martha Thomas, University of Georgia; piano, organ, theory (SWU faculty member 1977-1981; rejoined SWU faculty in 1990)

**Darryl Jachens**, Coordinator of Studies in Music, Professor of Music

B.M.E., Florida State University; M.M., University of Miami; Ph.D. in Music Education, Northwestern University; additional study at Loyola University; instrumental music, music education, aesthetics (joined SWU faculty in 1987)



## **ADJUNCT MUSIC FACULTY**

Matthew Anderson, low brass	Lyman Golden, guitar
Joseph Beverly, clarinet	Cindy Goodloe, class piano
Paul Buyer, percussion	Heather Haithcock, voice; musical director
Bruce Caldwell, saxophone	Lea Kibler, flute
	Laurie Parsons, horn
Tim Easter, string bass	Laura Pyle, cello
Ryan Forbes, church music	Dodie Skaar, strings
Margaret Giglio, bassoon	Charlie Strickland, guitar

## **FACILITIES**

The SWU Department of Music is housed in the Newton Hobson Chapel and Fine Arts Center, which is equipped with an auditorium, studios, classrooms, practice rooms, a computer room, ensemble rehearsal hall, and keyboard lab. This building is open every day from 6:00 am to 2:00 am the following day. An access code for the side entrance will need to be used by the student during the early and later hours when exterior doors are locked. Everyone is expected to help maintain the appearance of music facilities. Personal belongings and student instruments should not be left unattended in classroom or practice areas; this space is needed for other equipment and activities. Neither the music faculty nor officials of the university will assume responsibility for damaged, lost, or stolen equipment or other personal belongings.

## **ORGANIZATIONS**

- MUSIC CLUB:** All music majors and minors are automatically members of this club. The Music Club is a service organization attempting projects that, in various ways, benefit the entire department. Fund-raisers are held periodically in order to help meet its objectives.
- MENC:** The Music Educators National Conference is the leading organization for music educators. Membership is encouraged for those desiring to become music teachers in a public or private school.
- ACDA:** Student membership is available in the American Choral Directors Association. Those students with interest in this area are urged to join.

## **AUDITION OPPORTUNITIES**

- NATS:** Each spring, voice students with exceptional abilities may be selected by voice instructors to audition for the National Association of Teachers of Singing.
- SCMTNA:** Students are encouraged to participate in auditions and/or regular meetings of the South Carolina Music Teachers Association. See your instructor for information.

## **AUDITIONS—SWU MUSIC DEPARTMENT**

All prospective music majors are required to audition for acceptance into the music department. The audition is an opportunity to present studies or compositions that best represent a student's performance capabilities.

The following are guidelines for selecting audition material:

### **PIANO**

Prepare two compositions in contrasting styles. Choose at least one composition from standard classical literature. At least one composition should be performed from memory. Sight reading is also required.

### **VOICE**

Prepare two songs in contrasting styles. Choose at least one selection from classical literature (NATS, All-State, Solo/Ensemble lists will provide a guideline). Both selections should be memorized. If possible, one song should be in a foreign language (Italian, French, German, Spanish or Latin). Sight-reading is also required. Please bring your own accompanist or sheet music for our staff accompanist.

### **WIND, PERCUSSION AND STRINGS (including GUITAR)**

Prepare two selections in contrasting styles. Play major scales preferably at the All-State Senior Band level, but at a minimum one octave. Play chromatic scale over the entire working register of your instrument. Please bring your own accompanist or sheet music for our staff accompanist. Be prepared to sight read at least two selections.

## **FINE ARTS SCHOLARSHIPS**

### **MUSIC ENSEMBLE SCHOLARSHIPS**

The Division of Fine Arts supervises the awarding of scholarships to students based on their ability to participate in music ensembles at Southern Wesleyan University. Music majors and non-music majors are eligible for this scholarship. To learn more about the scholarship, please complete the form found at [www.swu.edu/academics/fine-arts/fine arts scholarships/music ensemble scholarship](http://www.swu.edu/academics/fine-arts/fine%20arts%20scholarships/music%20ensemble%20scholarship) .

### **MUSIC MAJOR SCHOLARSHIPS**

A music major that is rated high following an entrance audition will be eligible to receive a Phillippe Young Artist Award. It may be renewed annually based upon the following requirements:

- 1.) Maintain a minimum overall GPA of 2.0;
- 2.) Maintain a 2.5 GPA in all music courses;
- 3.) Acceptable progress and continuing enrollment in applied lessons;
- 4.) Enrollment as a full-time student in music each semester (12 semester hours);
- 5.) Enrollment and participation each semester in an appropriate ensemble (choir, wind ensemble, or jazz ensemble).

The music faculty will review the transcript of each recipient at the end of the school year to determine whether or not the award will be renewed.

## **FULL-TIME MUSIC MAJOR COURSE REQUIREMENTS**

A full-time music major at Southern Wesleyan is one who takes a minimum of 12 hours per semester and follows the sequence of core music courses as presented in the *Music Department Handbook*. Sequentially-oriented courses include Music Theory, Aural Fundamentals, Class Piano, Music Literature, and Music History. Until the student has performed in a senior recital, the full-time music major must take an applied major course of study each semester. Enrollment in either Concert Choir or an instrumental ensemble is also required per semester—each student must be in the ensemble that corresponds to their respective applied major as directed by the student's advisor.

## **ENSEMBLE REQUIREMENTS**

Ensemble participation is an important part of all music degree programs. At SWU, the music student has an opportunity to experience a wide range of standard ensemble literature. Each music major is required to enroll in Concert Choir or Wind Ensemble each semester of study. Music education students will also be required to participate in various small ensembles. Music minors are encouraged to participate in an ensemble each semester of study. Students auditing ensembles must fulfill syllabus and attendance requirements in order for an audit to appear on the transcript.

## **CAMPUS ENSEMBLES**

### **CONCERT CHOIR**

The Concert Choir is a required ensemble for vocal music majors. Representative choral literature from each stylistic period, in addition to major choral works, will be rehearsed for touring and public performances.

### **WIND ENSEMBLE**

The wind ensemble is open to all Southern Wesleyan students and is a required ensemble for all wind and percussion music majors. Membership will be selected by audition. The ensemble will meet two times per week. Representative literature from each stylistic period will be rehearsed for touring and public performances.

### **JAZZ ENSEMBLE**

Membership for the jazz ensemble will be selected by audition. In order to take jazz ensemble, all wind and percussion players will need to be registered for wind ensemble. This ensemble rehearses two times per week and performs a variety of literature in the jazz idiom. A significant campus outreach, the jazz ensemble performs in churches, schools and at local events.

## **RECITAL ATTENDANCE**

Music students should be acquainted with repertoires beyond their area of specialization. Exposure to the large and varied body of music takes place through study and attendance at recitals, concerts, musical theatre productions and other performances.

Music majors are required (minors are encouraged) to attend all concerts and recitals sponsored by the music department and/or Fine Arts Series Committee. Unexcused absences from these events, including the Recital Hour, will result in a lowering of the grade in the student's applied major instrument. Students are also encouraged to attend off-campus cultural events as well. Notice of area concerts and other arts events will be posted on the bulletin boards in the lower level hallways of the Newton Hobson Chapel and Fine Arts Center.

## **RECITAL ETIQUETTE**

Audiences at student, guest, ensemble, and faculty recitals are expected to behave in a cordial and mature manner. You should not enter the recital area after the program has begun until applause is heard between selections. Be aware that applause is not appropriate between movements of sonatas, cycles, or suites. Talking and whispering during a recital or yelling during applause is inappropriate behavior in an academic setting. Text messaging is inappropriate for this venue. Standing ovations are generally not acceptable for student and faculty recitals. Considerate behavior is appreciated by the performers and is the mark of a mature musician.

Formal student recitals, faculty recitals, and cultural arts programs should be given respect and appreciation through appropriate dressing, including modest, Sunday-type dress for men and women (no blue jeans and tennis shoes, please).

## **APPLIED MUSIC JURIES AND EVALUATIONS**

All music majors are required to have an applied major and an applied minor. Recitals for freshman, sophomores and juniors will not constitute a substitute for the semester jury. Only one instrument of concentration is required for minors. A juried examination is held in the applied major at the end of each semester. However, the faculty may call for a jury with a two-day notice should they suspect a student in need of additional evaluation. Students may request a jury at any point in the semester for consideration of advancement in their applied standing. A minor is not required to take a jury unless requested by the respective applied instructor. Students should consult with their teachers concerning all jury arrangements.

## **SOPHOMORE EVALUATION**

The second semester sophomore jury will serve as an evaluation period for each music major. Students will have a conference following their jury at which time the faculty will discuss with the student their evaluation of the following issues:

1. General progress in applied major.
2. Application of learned skills
  - a. Practice habits
  - b. Technical concepts to literature.
3. Level of achievement in relationship to standards required of a sophomore.
4. Overall standing in the music curriculum.
5. Procedures to be followed to bring work up to acceptable standards.

## **SENIOR RECITAL**

**RECITAL DATE** – A recital date must be established in consultation with the respective private teacher. This date must then be cleared with Bob Kerstetter.

**PROCEDURE** – A pre-recital hearing for the senior recital will be held four weeks before the scheduled recital date. A student who feels unprepared should submit a written petition to the music faculty for a second hearing to be scheduled no later than two weeks before the recital date. A student who does not pass the four week pre-recital hearing has the option of petitioning the music faculty for a second hearing which shall occur no later than two weeks prior to the scheduled recital. No additional hearing will be scheduled. An unsuccessful hearing which occurs two weeks before a scheduled recital date will result in the rescheduling of a new recital date in the following semester.

**ALL RECITALS AND HEARINGS** should be completed before the last two weeks of school. If you are planning a recital for three weeks before the end of the semester, be sure to plan your hearing seven weeks before the end of the semester. Scheduling will be cleared by the Division Chair, in coordination with the school master calendar. For the music education major, the senior recital must take place the semester before student teaching.

**INVITATIONS** – Written invitations to senior recitals are acceptable and appropriate but may be mailed only after successful completion of the pre-recital hearing.

**PROGRAMS** – The printed recital program is the responsibility of the student. The correct program copy must be delivered to the applied music professor for approval immediately after the hearing is passed. The composers' dates of birth and death as well as first and last names must be included. Songs in a foreign language must be translated and incorporate appropriate symbols (e.g., accents) where necessary. Programs will be printed using the music department's official format and grade/color of paper made available by the applied music professor.

### **ELEMENTS OF THE**

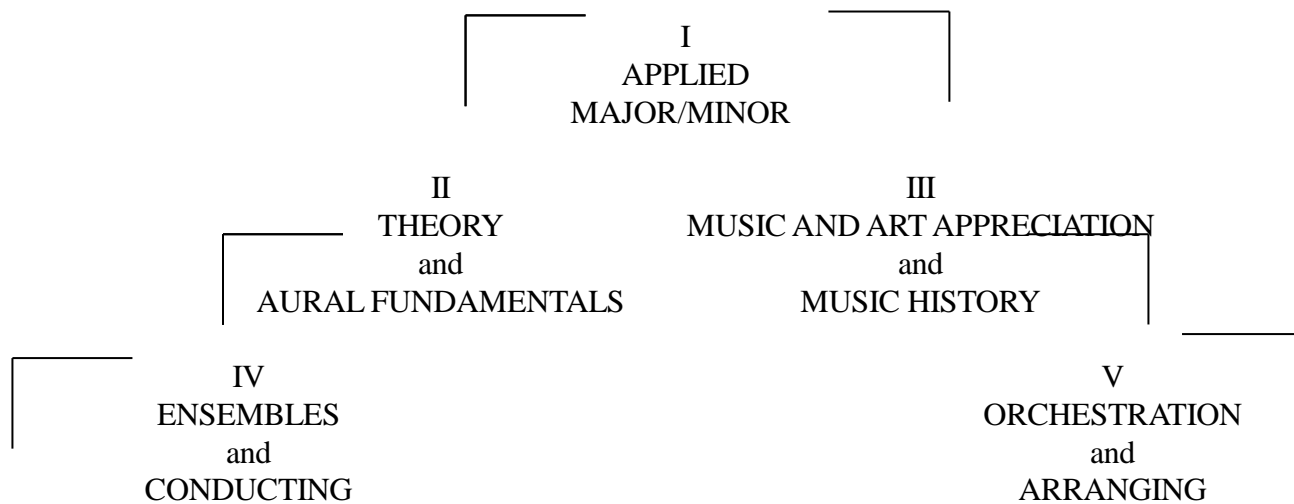


## SENIOR RECITAL

- I. COMPLETE PREPARATION
  - A. Correct notes and rhythm
  - B. Dynamic shadings and phrasings
  - C. Correct technical approach to the work
  - D. Effective ensemble with the accompanist working
  - E. Vocalists—correct diction
  
- II. TOTAL UNDERSTANDING OF CONTENT
  - A. The text must be understood and have personal meaning.
  - B. The basic musical elements need to be absorbed and utilized.
  - C. Technique needs to be established so that the performer is free of constantly “thinking technique.”
  - D The style of the period must also be understood.
  
- III. INTERPRETATION AND COMMUNICATION
  - A. The performer must interpret literature:
    - 1. In a style and manner appropriate to the period of its composition.
    - 2. With expressiveness which communicates itself to the listener.
    - 3. With understanding of the text (even in other languages) so that the central meaning of it is made clear through dramatic as well as musical expression.
  - B. If students have mastered points one and two above, they will be "free" to polish or refine the program and to ENJOY. In so doing, they cause their audience to enjoy also—ESPECIALLY THEIR TEACHERS!!



## SENIOR RECITAL



### I. APPLIED MAJOR

- A. Understanding of the instrument
- B. Development of practice techniques
- C. Development of technique-control
- D. Study of literature
- E. Interpretation of literature
- F. Performance that communicates an understanding of
  - 1. "What" is being said by the composer and
  - 2. "How"

### II. THEORY AND AURAL FUNDAMENTALS

How to HEAR what you see and to SEE what you hear.

That's the point!

Analysis of

- A. Form
- B. Melody
- C. Rhythm
- D. Harmony
- E. Sound (Inner Ear)

### III. MUSIC AND ART APPRECIATION; MUSIC HISTORY

- A. A cultural framework for understanding the period in which a work of art is created
- B. Understanding of stylistic characteristics of composers and periods
- C. Further analysis of form and other elements of music
- D. The ability to communicate ideas in the "language" of the professional musician

#### IV. ENSEMBLES and CONDUCTING

- A. Studying literature from various periods of music history
- B. Learning more about performance practice of various styles
- C. Sharpening your understanding of rhythm, meter; gaining a primary tool in the process of studying for recital or teaching

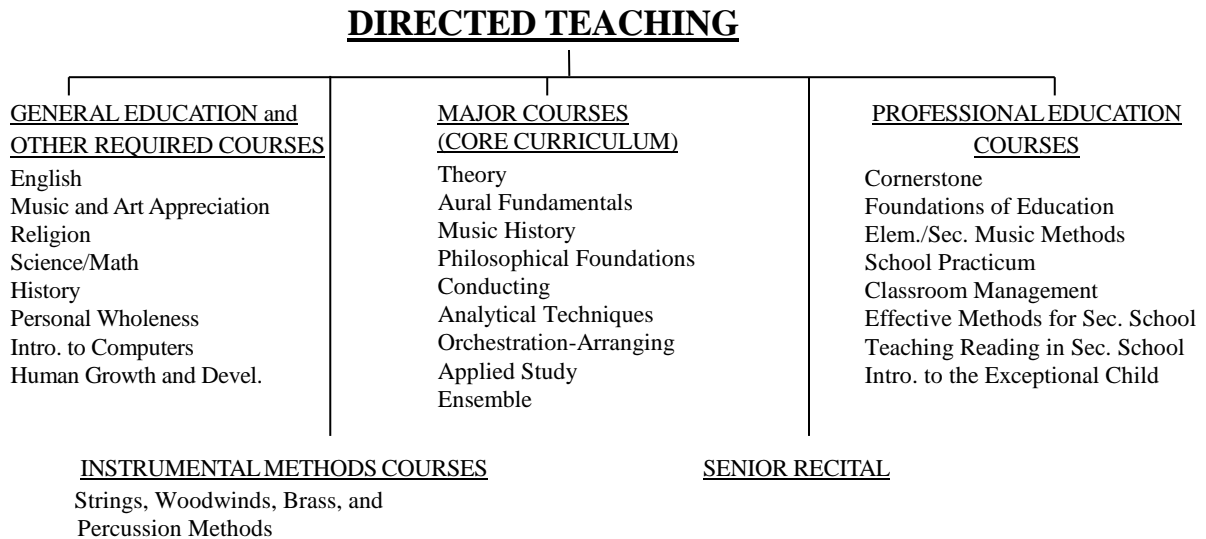
#### V. ORCHESTRATION and ARRANGING

- A. For pianists and singers, understanding of orchestral reductions: What instrument are you supposed to be?
- B. Increased understanding of timbre
- C. Ability to make judgments regarding your literature: Is this arranged well? What can you do to compensate if it isn't?
- D. Increased understanding and perception of the inner workings of a piece

The senior recital is a culmination of four years of applied study synthesizing many aspects from the aforementioned subject areas. It should reflect many of the understandings, skills, and attitudes which are gained or developed in liberal arts and professional courses within the student's major.

There are several other culminating activities for music majors. In addition to a senior recital, the music education major and the music major with a concentration in church music will be involved in directed teaching and a practicum, respectively.

The illustration below provides one example of how different aspects of the music education curriculum contribute to a well-rounded preparation for directed teaching (as well as the senior recital):



## **SENIOR RECITAL CHECKLIST**

- \_\_\_\_ Talk with applied teacher about a date for the hearing and recital.
- \_\_\_\_ Reserve a date through Conference Services for the auditorium and rehearsal hall; all rehearsals in the auditorium must be cleared through Conference Services.
- \_\_\_\_ Planning for a reception in the rehearsal hall—check with Conference Services about tables and other needs.
- \_\_\_\_ Check with your applied teacher concerning appropriate attire.
- \_\_\_\_ Turn in program notes at the senior recital hearing to your private teacher.
- \_\_\_\_ Once the hearing has been approved, notify music majors as to when the recital will take place.
- \_\_\_\_ Three weeks before the recital—turn in program notes to Dr. Campbell.
- \_\_\_\_ One week before the recital—speak with Curtis Todd concerning sound and lighting.
- \_\_\_\_ Ask two friends to hand out programs; your friends should be appropriately dressed for the occasion.
- \_\_\_\_ Check with Professor Dill about the recital introduction and prayer.
- \_\_\_\_ A gift or other expression of thanks should be given to the teacher and accompanist.
- \_\_\_\_ Vocalists and instrumentalists: secure a page turner for the accompanist during the hearing and recital.

### **STUDENT RECITALS – ADDITIONAL SUGGESTIONS and CONSIDERATIONS**

1. Recital attire must reflect the standards of the university and will be discussed periodically during recital hours, seminars and applied lessons.
2. There will be no freshman, sophomore or junior receptions on campus or listed on the program.
3. All students are to present senior recitals in a joint format, 30 minutes per student performance, unless a petition to perform a one-hour solo recital is approved by the music faculty. A petition form, given on the next page, provides the policy with respect to the Senior Solo Full Recital.
4. Senior recitalists must perform only the music that was approved at the senior recital hearing.



## Music Department

### Request to Perform a Senior Solo Full Recital

The following student requests permission to perform a Senior Solo Full Recital:

Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

Applied Level: \_\_\_\_\_ Semester Recital is to be given: \_\_\_\_\_

Signature of Student \_\_\_\_\_ Date \_\_\_\_\_

Signature of Applied Teacher \_\_\_\_\_ Date \_\_\_\_\_

Please attach the following:

- ♪ A list of the probable/possible literature
- ♪ A copy of your unofficial transcript
- ♪ A letter stating your reason for requesting a full recital

Recommended action by the faculty

\_\_\_\_\_  
\_\_\_\_\_

Date of Recommendation \_\_\_\_\_

### Senior Solo Full Recital Policy

- ♪ SWU music department policy is that all music students must give a joint recital as part of their graduation requirements. This is to maximize resources and budget the time of students and faculty.
- ♪ Students who want to be considered for a full, solo recital must petition the music faculty.
- ♪ The student must have this petition form completed and given to the Division Chair **by the sixth week of the semester** prior to the semester of the proposed recital.
- ♪ Approval for or denial of the full, solo recital will be returned to the student within the next two weeks after the petition form is submitted.
- ♪ A student who requests to do a full, solo recital must:
  - show exceptional promise as a performer.
  - have a desire to pursue a graduate performance degree.
  - have shown diligence and professionalism in his/her undergraduate career.
  - have the full support from his/her teacher and a majority of support from the faculty.

## KEYBOARD PROFICIENCY EXAM

All music majors (vocal or instrumental) are required to pass a Piano Proficiency Examination, preferably during the junior year. These skills should be gained during the required hours of piano for each degree program. All vocal and instrumental (non-piano) majors will take the non-major levels of piano each semester until this requirement is met. This policy may require students to register for more than the number of hours of piano required for their major—depending upon their application of consistent practice and commitment to developing their skills. The proficiency exams are usually given during the jury period at the end of each semester.

The Piano Proficiency Examination will be heard by the music faculty and will include the following as requested by the faculty jury:

1. Harmonization of a melody from a current music series using basic chords (I, IV, V). This process involves the principle of improvisation.
2. Playing of *America* and *The Star-Spangled Banner* or chorales (hymns) of similar difficulty.
3. Playing both major and minor scales, one octave, hands together.
4. Transposing of I-IV-V-I cadences into all major and minor keys.
5. Sight reading a vocal or instrumental accompaniment or a four-part chorale selected by the faculty.
6. Performance of one piece prepared by the student under the direction of a faculty member.



## **NON-MAJOR LEVELS**

### **CLASS PIANO**

**MUSC 1411.** Class Piano Level I—a lab course in piano designed to provide elementary level students with fundamental skills in note-reading, technical studies, and theoretical concepts. Available to non-music majors by permission of the instructor.

**MUSC 1421.** Class Piano Level II—a lab course in piano designed to provide elementary level students with fundamental skills in note-reading, technical studies, and theoretical concepts. Available to non-music majors by permission of the instructor. Prerequisite: MUSC 1411.

**MUSC 1431.** Class Piano Level III—a lab course in piano designed to provide intermediate level students with fundamental skills in note-reading, technical studies, and theoretical concepts. Students are also prepared for the keyboard proficiency examination. Intermediate level literature and hymns are included. Available to non-music majors by permission of the instructor. Prerequisite: MUSC 1421.

**MUSC 1441.** Class Piano Level IV—a lab course in piano designed to provide intermediate level students with fundamental skills in note-reading, technical studies, and theoretical concepts. Students are also prepared for the keyboard proficiency examination. Intermediate level literature and hymns are included. Available to non-music majors by permission of the instructor. Prerequisite: MUSC 1431.

### **PRIVATE INSTRUCTION**

**MUSC 163.** Non-major Applied Voice (hours to be determined)—designed for the student whose level of vocal ability does not meet entering standards for MUSC 115 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Basics of vocal technique and diction are studied in elementary literature. Credits are not applicable toward graduation for the voice major.

**MUSC 164.** Non-major Applied Piano (hours to be determined)—designed for music majors desiring to receive piano proficiency level and for non-music majors whose level of ability does not permit them to enter MUSC 111 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Credits are not applicable toward graduation for the piano major.



**MUSC 165.** Non-major Applied Organ (hours to be determined)—private study for music or non-music majors whose level of ability does not permit them to enter MUSC 113 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Credits are not applicable toward graduation for the organ major.

**MUSC 166.** Non-major Applied Woodwinds (hours to be determined)—private study for music or non-music majors whose level of ability does not permit them to enter MUSC 161 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Credits are not applicable toward graduation for the woodwinds major.

**MUSC 167.** Non-major Applied Brass (hours to be determined)—private study for music or non-music majors whose level of ability does not permit them to enter MUSC 171 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Credits are not applicable toward graduation for the brass major.

**MUSC 168.** Non-major Applied Percussion (hours to be determined)—private study for music or non-music majors whose level of ability does not permit them to enter MUSC 181 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Credits are not applicable toward graduation for the percussion major.

**MUSC 169.** Non-major Applied Strings (hours to be determined)—private study for music or non-music majors whose level of ability does not permit them to enter MUSC 191 but whose potential merits a private lesson. No performance on recitals or juries unless requested by the instructor. Credits are not applicable toward graduation for the strings major.





## **REPRESENTATIVE REPERTOIRE FOR APPLIED MUSIC**

### **PIANO**

The following is a list of sample repertoire for each year of piano study. Selections are taken from the baroque through contemporary periods.

#### **MUSC 111-112. Freshman Piano**

Technical facility and musical concepts will be developed through pieces on the level of Bach's *Eighteen Little Preludes and Fugues*; Clementi's *Sonatina*, Op. 36; as well as 20th-Century pieces such as Kabalevsky's *Sonatina*, Op.13 and Tcherepnin's *10 Bagatelles*, Op.5.

#### **MUSC 211-212. Sophomore Piano**

Continuation of conceptual understanding through works on the level of Bach's two- and three-part inventions, Mozart's *Sonata in C*, K 330, Mendelssohn's *Songs Without Words*, Op. 38 Bk. III, and Gershwin's *Three Preludes*.

#### **MUSC 311-312. Junior Piano**

Mature works are studied in this level of piano study. Representative works such as Bach's *Preludes and Fugues*, Bk. I, Beethoven's *Sonata*, Op. 14, No. 1, Brahms' *Intermezzi*, Op. 117, and Dello Joio's *Sonata No.3* are the focus of this level of study.

#### **MUSC 411-412. Senior Piano**

Repertoire for recital purposes is the main focus of this level of piano study. The concepts and technical development should synthesize to produce music on the level of Bach's *French Suite in G Major*, Beethoven's *Sonata in D Major*, Op. 28, Schubert's *Impromptus*, Op. 90, and Bartok's *Suite*, Op. 14.

## **NON-WESTERN KEYBOARD REPERTOIRE**

Students could have literature chosen from these composers over their course of study:

<u>Composer</u>	<u>Selection</u>
Haim Alexander (Israel)	<i>Patterns</i>
P. Humberto Allende (Chile)	<i>6 Etudes</i> <i>Tempo di Minuetto</i> <i>12 Tornadas</i>
Oyo Bankole (Nigeria)	<i>Nigerian Suite</i>
Arturo Bosmans (Brazil)	<i>Sonatina Lusitana</i> <i>Sonata en Colores</i>

## NON-WESTERN KEYBOARD REPERTOIRE (continued)

Jose Maria Castro (Argentina)	<i>Sonata de Primavera</i> <i>Ten Short Pieces</i> <i>Sonata</i>
Juan Jose Castro (Argentina)	<i>Toccata</i> <i>Casi Polka</i> <i>Corales Criollos No. 1</i> <i>Five Tangos</i> <i>Bear Dance</i> <i>Playful Lamb</i> <i>Sonatina Espanola</i>
Ignacio Cervantes (Cuba)	<i>Six Cuban Dances</i>
Carlos Chavez (Mexico)	<i>Sonatina</i> <i>Seven Pieces for Piano</i> <i>Ten Preludes</i>
Akin Euba (Nigeria)	<i>Scenes from Traditional Life</i>
David Andross Farquhar (New Zealand)	<i>And One Makes Ten</i>
Jacobo Ficher (Argentina)	<i>6 Animal Fables</i> <i>Sonata, Op. 44</i> <i>Tres Danzas</i>
Roberto Garcia-Morillo (Argentina)	<i>Tres Peizas, Op. 2</i> <i>Variaciones, Op. 10</i> <i>Variaciones, Op. 13</i>
Alberto Ginastera (Argentina)	<i>Twelve American Preludes</i> <i>Vol. I and II</i> <i>Tres Piezas</i> <i>Danzas Argentinas</i>
Percy Grainger (Australia)	<i>The Young Pianist's Grainger</i>
Shoji Hamaguchi (Japan)	<i>Autumn</i>
Hiroshi Hara (Japan)	<i>21 Etudes</i> <i>Toccata</i>

## NON-WESTERN KEYBOARD REPERTOIRE (continued)

Azusa Hayashi (Japan)	<i>Preludes</i> <i>Suite</i>
John Joubert (South Africa)	<i>Sonata II, Op. 71</i>
Octavio Pinto (Brazil)	<i>Danca Negreira</i> <i>Scenas Infantis</i> <i>Festa de crianças</i>
Domingo Santa Cruz (Chile)	<i>4 Vinetas</i> <i>5 Poemas Tragicas</i> <i>Imágenes Infantiles</i>
Heitor Villa-Lobos (Brazil)	<i>Ten Pieces on Popular Children's Folk Tunes</i>

## VOICE

The following is a list of sample repertoire for each year of voice study:

### MUSC 115-116.

#### Artsong:

- a. English  
*Sound The Flute*, Dougherty  
*The Pasture*, Naginski
- b. Italian  
*Sebben Crudele*, Caldara  
*Se tu m'ami, se sospiri*, Parisotti
- c. German  
*Morgengruss*, Schubert  
*An Die Musik*, Schubert
- d. French  
*Ici bas*, Faure  
*La Belle Table est Mise*, Old French Carol

#### Sacred song:

- What a Friend We Have In Jesus*, Sanborn  
*A Little Christmas Cycle*, Lothar

**MUSC 215-216.**

Artsong:

- a. English  
*The Cabin*, Bowles  
*Silver*, Duke
- b. Italian  
*Che Fiero costume*, (Arietta) Legrenzi  
*Vergin, tutto amor*, Durante
- c. German  
*Bist du bei mir*, Bach  
*Die Ehre Gottes aus der Natur*, Beethoven
- d. French  
*Si mes vers avaient des ailes!*, Hahn  
*Ouvre ton coeur*, Bizet

Sacred song:

*O What Love is Here Displayed*, Grimm  
*Jesus, Thou Joy of Loving Hearts*, Murray

Arias:

- a. Sacred  
“If With All Your Heart Ye Truly Seek Me” from *Elijah*, Mendelssohn
- b. Opera  
“Batti, Batti, o bel Masetto” from *Don Giovanni*, Mozart

**MUSC 315-316.**

Artsong:

- a. English  
*Brown is My Love, But Graceful*, Quilter  
*At the Cry of the First Bird*, Guion
- b. Italian  
*Spesso vibra per suo gioco*, Scarlatti  
*Quella fiamma che m'accende*, Marcello
- c. German  
*Er Ist's*, Wolf  
*Meine Liebe ist Grün*, Brahms
- d. French  
*Après un Reve*, Debussy  
*Mandoline*, Faure

Sacred song:

*Three Psalms*, Head  
*Jesus, Thou Joy of Loving Hearts*, Murray

Song cycle:

*I Hate Music*, Bernstein  
*Over The Rim of the Moon*, Head

Arias:

- a. Sacred  
*O vos omnes*, Dubois
- b. Opera  
*Il mio tesoro intanto*, Mozart

**MUSC 415-416.**

Artsong:

- a. English  
*The Light That Is Felt*, Ives  
*Sure On This Shining Night*, Barber
- b. Italian  
*Separazione*, Sgambati  
*Cara, Cara E Dolce*, Scarlatti
- c. German  
*In dem Schatten meiner Locken*, Wolf  
*Gretchen am Spinnrade*, Schubert
- d. French  
*Si tu le veux*, Koechlin  
*Chere Nuit*, Bachelet

Sacred song:

- Alleluia*, Rorem
- Psalm Settings*, Nelhybel

Song cycle:

- a. Artsong  
*Gitanjali*, Carpenter  
*Prayers From The Ark*, Kirk
- b. Sacred  
*Cycle of Holy Songs*, Rorem  
*Biblical Songs*, Dvorak

Arias:

- a. Sacred  
*Rejoice*, Handel
- b. Opera  
*Vous qui faites l'endormie*, Gounod

## **REPRESENTATIVE REPERTOIRE FOR INSTRUMENTAL APPLIED MUSIC**

### **FRESHMAN YEAR**

Exercises in tone production, attack, tonguing, slurring, intonation, breath control, and vibrato through the use of long tones, major scales, minor scales, chromatic scales, and arpeggios. Range developed. For woodwinds, reed-making will be started.

\*Many levels of study may be represented in a number of the method books which are noted. It is therefore possible that such method books will be used during several years for the student's course of applied study.

### **WOODWINDS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Soussmann/Popp, <i>Complete Method</i>	"Menuet" from <i>L'Arlesienne</i> (Bizet)
Oboe	Gekeler, <i>Method for Oboe</i> (II)	<i>Sonata I, c minor</i> (Handel)
Clarinet	Klose, <i>Method</i>	"Meditation" from <i>Thais</i> (Massenet-Isaac)
Alto Saxophone	Klose-Gay, <i>Methode Complete Pour Saxophone</i>	<i>Air from Suite in D</i> (Bach-Lesson)
Bassoon	Weissenborn, <i>Practical Method</i>	<i>Six Sonatas</i> (Galliard-Weisburg)

### **BRASS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	Arban, <i>Complete Method</i>	<i>Legend</i> (Fitzgerald)
Horn	Pottag-Hovey, <i>Method for Horn</i> , Bk. II	<i>Nocturne</i> (Gliere)
Trombone Baritone Horn	Rochut, <i>Melodious Etudes</i> , Bk. I	<i>Where'er You Walk</i> (Handel)
Tuba	Bell, <i>Foundations to Tuba Playing</i>	<i>Chaconne</i> (Sowerby)

NOTE: One solo minimum per semester.

## **SOPHOMORE YEAR**

Continuation of exercises in tone production, attack, tonguing, slurring, intonation, breath control, and vibrato. Introduction of orchestral studies. For woodwinds, reed-making will be continued.

### **WOODWINDS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	<i>Cavally, Melodious and Progressive Etudes</i>	<i>Sonata No. 1</i> (Handel)
Oboe	<i>Barrett, Method Complete</i>	<i>Sonata</i> (Hindemith)
Clarinet	<i>Langenus, Method</i>	<i>Concerto</i> (Rimsky-Korsakov)
Alto Saxophone	<i>Klose-Mule, 15 Melodious Studies</i>	<i>Nightfall</i> (Morrissey)
Bassoon	<i>Weissenborn, Bassoon Studies</i>	<i>Capriccioso</i> (Weissenborn)

### **BRASS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	<i>St. Jacome, Complete Method</i>	<i>Prelude et Ballade</i> (Balay)
Horn	<i>Kopprasch, 60 Studies</i> (Bk. I & II)	<i>Concerto in D Major</i> (Mozart)
Trombone Baritone Horn	<i>Rochut, Melodious Etudes, Bk. II</i>	<i>Andante et Allegro</i> (Barat)
Tuba	<i>Gower-Voxman, Advanced Method</i>	<i>Excerpts from Concerto No. 4</i> (Golterman-Bell)

NOTE: One solo minimum per semester.

## **JUNIOR YEAR**

### **WOODWINDS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Anderson, <i>24 Studies</i> , op. 21	<i>Scherzo Brillante</i> (Dorlay)
Oboe	Brod, <i>Twenty Etudes</i>	<i>Sonata for Oboe &amp; Piano</i> (Poulenc)
Clarinet	Baermann, <i>Method</i>	<i>Concerto</i> , op. 107 (Mozart)
Alto Saxophone	Mausy, <i>10 Studies of Medium Difficulty</i>	<i>Rigoletto</i> (Verdi-Bettoney)
Bassoon	Milde, <i>Concert Studies</i>	<i>Concerto No. 5</i> (Blazevich)

### **BRASS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	E. Williams, <i>Complete Method</i>	<i>Concerto</i> (Haydn)
Horn	Mueller-Pottag, <i>22 Etudes for Horn</i>	<i>Concerto for Horn in F</i> (Beethoven)
Trombone Baritone Horn	Tyrrell, <i>40 Progressive Studies</i>	<i>Morceau Symphonique</i> (Guilmant)
Tuba	Slama, <i>66 Etudes</i>	<i>Concerto No. 2</i> (Williams)

NOTE: One solo minimum per semester.



## **SENIOR YEAR**

### **WOODWINDS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Boehm, <i>24 Caprices</i>	<i>Sonata</i> (Hindemith)
Oboe	Gillet, <i>Exercises sur les Gammes, les Intervalles, et le Staccato</i>	<i>Concerto</i> (Vaughan Williams)
Clarinet	Kroepsch, <i>416 Exercises for the Clarinet</i>	<i>Concertos I or II</i> (Weber)
Alto Saxophone	Mule, <i>53 Etudes, after Boehm, Terschak, and Furstenau</i> (3 vols.)	<i>Sonata</i> (Creston)
Bassoon	Bozza, <i>Fifteen Etudes</i>	<i>Fantaisie</i> (Bozza)

### **BRASS**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	Clarke, <i>Characteristic Studies</i> , Bk. III	<i>Concertino</i> (Bozza)
Horn	Gumbert, <i>Orchestral Studies</i> (10 books)	<i>Concerto</i> , Op. 8 (F. Strauss)
Trombone Baritone Horn	Ostrander, <i>Orchestral Studies</i> (4 books) Vobaron, <i>32 Celebrated Studies</i>	<i>Sonata</i> (Hindemith)
Tuba	Endresen, <i>Supplementary Studies</i>	<i>Judas Maccabeus</i> (Beethoven-Bell)

NOTE: One solo minimum per semester.

## PERCUSSION

### **FRESHMAN:**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Coffen, <i>The Performing Percussionist</i>	<i>The 400</i> (Harr)
Timpani	T. McMillan, <i>Basic Timpani Technique</i>	<i>Suite for Solo Timpanist</i> (Huston)
Mallet Keyboard	Wickstrom, <i>Keyboard Mastery</i> , Vol. 1	<i>Galloping Comedians</i> (Kabalevsky, arr. Goldenberg)

### **SOPHOMORE:**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Goldenberg, <i>Modern School of Snare Drum</i>	<i>General Pershing</i> (Heney)
Timpani	Friese, <i>Basic Timpani Technique</i>	<i>Four Verses for Timpani</i> (Houllif)
Mallet Keyboard	Wickstrom, <i>Keyboard Mastery</i> , Vol. 2	<i>Etude in B Major</i> , op. 6, no. 9 (Musser)
Cymbals	Denov, <i>The Art of Playing Cymbals</i>	

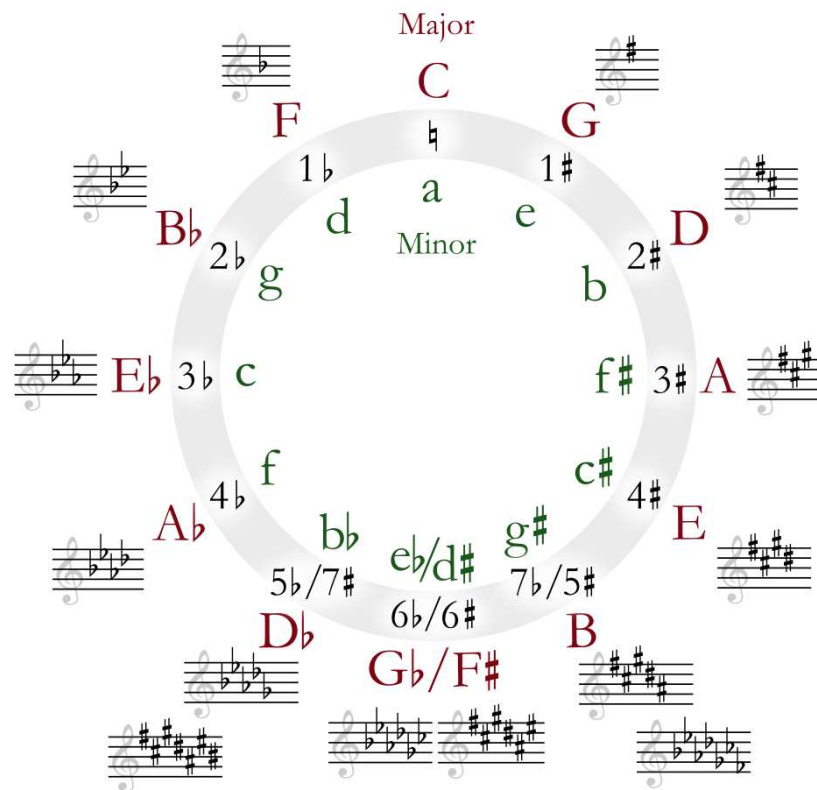
### **JUNIOR:**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Cirone, <i>Portraits in Rhythm</i>	<i>Medley of 6/8 Rhythms</i> (Harr)
Timpani	Goodman, <i>Modern Method for Timpani</i>	<i>Musica per Timpani Solo</i> (Turrebruno)
Latin American	Morales, <i>Latin American Instruments and How to Play Them</i>	

## SENIOR:

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Payson, <i>The Snare Drum in the Concert Hall</i>	<i>General Lee</i> (Heney)
Timpani	Firth, <i>The Solo Timpanist</i>	<i>Forms</i> (Leonard)
Other Instruments	Price, <i>Advanced Techniques for Tambourine, Triangle, and Castanets</i>	

NOTE: One solo minimum per semester for all levels.



Circle of Fifths

## **SPECIAL INFORMATION**

### **Protecting Your Hearing Health**

#### **A NASM – PAMA Student Information Sheet**

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times ( NIOSH) to sounds at or above 85 dB are as follows:
  - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
  - 90 dB (blender, hair dryer) – 2 hours
  - 94 dB (MP3 player ½ volume) – 1 hour
  - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
  - 110 dB (rock concert, power tools) – 2 minutes
  - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of using MP3 earbuds in light of the MP3 information given above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.

- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM – PAMA hearing health documents, located on the NASM Web site at the URL linked below. [http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA:  
November 2011



## **Protecting Your Vocal Health**

### **A NASM – PAMA Student Information Sheet**

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain health habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the MASM Web site at the URL linked below. <http://name.arts-accredit.org/index.jsp?page=NASM-PAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.

## **Protecting Your Neuromusculoskeletal Health**

### **A NASM – PAMA Student Information Sheet**

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignments and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing” it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. <http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Vocal Health.” Vocal health is an aspect of neuromusculoskeletal health.

## **SPECIAL INFORMATION, continued**

### **BULLETIN BOARD**

All major announcements such as concert and recital information, class announcements, and time changes will be posted on the main bulletin board in the lower level of the Newton Hobson Chapel and Fine Arts Center. All students should check this board each day for information that may concern them.

### **DIVISION CHAPELS**

Fine Arts Division chapels occur one to two times per semester and will help the student understand basic interrelationships among the various professions and activities that make up the musical enterprise. They will also serve to spiritually enrich the student from a musical perspective.

### **LOCKERS**

Each instrumental music student will be assigned a locker and lock after the music major/minor meeting held at the beginning of the fall semester. Locks are to be used only on the student's assigned locker located in the lower level hallway of the Newton Hobson Chapel and Fine Arts Center. Additional lockers, if available, may be assigned to students on a seniority-level basis for materials such as music and textbooks.

### **SENIOR EXIT INTERVIEW**

This interview takes place immediately prior to graduation. Music faculty will consult the student in areas such as strengths and weaknesses in the SWU curriculum and will discuss issues in regard to the student's spiritual and professional development.

### **ON-STAGE PERFORMANCE GRAND PIANO**

The 9-foot Steinway Concert Grand Piano in the auditorium of Newton Hobson is to be used by a music faculty member, staff accompanist, or with permission from a music faculty member. The piano is used primarily for chapel, recital hour, student recitals, and fine arts events. When not in use, the piano will remain locked and covered at all times. Anyone desiring to use the piano should contact Bob Kerstetter for scheduling the rehearsal.

### **ACCOMPANYING**

The art of accompanying is acquired only through experience. All piano majors will accompany one or more vocal or instrumental students each semester.

### **OFF-CAMPUS REPRESENTATION**

Any student who is asked to represent SWU in an off-campus event should work with his or her applied music instructor beforehand.

### **STUDY-PRACTICE HABITS**

In choosing music as your major, you have selected a challenge which can be both exhilarating and demanding. You must develop a regular schedule for study and practice.



Your major is much more time-consuming than many others and will require you to discipline yourself. Concerning practice, you are expected to practice one hour daily per credit hour. These habits are necessary if you are to develop maturity as a musician.

### **RECITAL HOUR**

This activity is required of all music majors and minors registered for instrumental, piano or vocal instruction. The recital hour will take place every Wednesday at 2:00 p.m. and consists of weekly performances given by students with attention to the correction of specific problems. Opportunities will also be given for students to assess performances in both combined and area-specific venues.

### **E-MAIL**

Students should check SWU e-mail at least once per day.



## **CURRICULUM**

Be sure you have a checklist of courses to be taken and courses completed. You and your advisor should agree on courses required and completed. Whenever possible, look ahead at the schedule to be aware of courses that are offered every other semester or year. You do not want to be caught missing only one hour that would be offered after your projected semester of graduation. Plan your successful college career early - it will be over before you know it!

The Division of Fine Arts offers a **B.A. degree in Music** or **Music Education**, or a **B.M. in Church Music**

### **MUSIC B.A. REQUIREMENTS**

<b>Major Courses (Core Curriculum)</b>		<b>Hours</b>
MUSC 1013	Freshman Theory I	3
MUSC 1023	Freshman Theory II	3
MUSC 1061	Freshman Aural Fundamentals I	1
MUSC 1071	Freshman Aural Fundamentals II	1
MUSC 2013	Sophomore Theory I	3
MUSC 2023	Sophomore Theory II	3
MUSC 2061	Sophomore Aural Fundamentals I	1
MUSC 2071	Sophomore Aural Fundamentals II	1
MUSC 3052	Basic Conducting	2
MUSC 4062	Orchestration	2
MUSC 4072	History of Western Music I	2
MUSC 4082	History of Western Music II	2
MUSC 4093	History of Western Music III	3
MUSC 4352	Vocal Pedagogy (vocalists)	2
	<u>or</u>	
	Instrumental Methods (instrumentalists take two courses)	
MUSC 2211	String Methods	1
MUSC 2241	Woodwinds Methods	1
MUSC 2251	Brass Methods	1
MUSC 2261	Percussion Methods	1
MUSC	Private Voice/Instrument*	12
MUSC	Applied Minor	4
MUSC	Ensemble	8
	30-Minute Recital in Applied Major (Senior Year)	
	Piano Proficiency	
		Total - 53

\*Includes Recital Hour; vocal majors will also take Diction Lab.

\*\*Twenty-seven hours in electives are also required to receive the B.A. in music.

## **B.M. IN CHURCH MUSIC REQUIREMENTS**

<b>Major Courses</b>	<b>Hours</b>
Courses Listed Above (Core Curriculum)	51
<b>Additional Courses Required</b>	
MUSC 3032 Form and Analysis	2
MUSC 3062 Advanced Conducting	2
MUSC 3093 Hymnology	3
MUSC 3303 Philosophical Foundations for the Musician	3
MUSC 3413 Worship Music in Today's Church	3
MUSC 4016 Church Music Practicum	6
MUSC 4052 Arranging	2
MUSC 4412 Elementary Music Methods	2
RELG 4173 Christian Worship	3
Electives	<u>2</u>
	28

## **MUSIC B.A. REQUIREMENTS FOR MUSIC EDUCATION CERTIFICATION**

<b>Major Courses</b>	<b>Hours</b>
Courses Listed Above (Core Curriculum)	51
<b>Additional Music Courses Required</b>	
MUSC 3032 Form and Analysis	2
MUSC 3062 Advanced Conducting	2
MUSC 3303 Philosophical Foundations for the Musician	3
Instrumentalists—two additional instrumental methods classes and two semesters of choir	4
<u>or</u>	
Vocalists— four instrumental methods classes	<u>4</u>
	62
<b>Specified General Education Course</b>	<b>Hours</b>
PSYC 3123 Human Growth and Development	3
<b>Professional Education Courses</b>	<b>Hours</b>
EDUC 1201 Cornerstone in Education	1
EDUC 2113 Foundations of Education	3
EDUC 3203 Intro. Psychology of Exceptional Children	3

EDUC 3273	Teaching Reading in the Secondary School	3
EDUC 3292	Classroom Management	2
EDUC 3123	Effective Methods for Secondary School	3
EDUC 4412	Elementary Music Methods	2
EDUC 4502	Preclinical Experience	2
EDUC 4422	Secondary Choral Music Methods and Materials	2
	<u>or</u>	
EDUC 4432	Secondary Instrumental Music Methods and Materials	
EDUC 4628	Clinical Experience I	8
EDUC 4638	Clinical Experience II	<u>8</u>
		37

### **MINOR CONCENTRATION IN MUSIC**

A minor concentration in music consists of the following courses: Freshman and Sophomore Theory/Aural Fundamentals (16 hrs.); Basic Conducting (2); Ensemble (4); Private Voice or Instrumental Instruction (2). Music minors are encouraged to take additional hours of applied lessons when elective hours are available in the respective major.

### **CHRISTIAN WORSHIP MINOR**

The Christian Worship Minor is designed to complement majors within the Division of Fine Arts and the Division of Religion, but is open to all students. The goals of this minor are to provide musical training, a biblical theology of worship, and practical training with multimedia production. The requirements for this minor are as follows:

	Hours
MUSC 3093 Hymnology	3
MUSC 3413 Worship Music in Today's Church	3
RELG 3423 Planning and Leading Worship	3
RELG 4173 Christian Worship	3
COMM 1503 Multimedia Production	3
Music Majors Track (9 hours)	
COMM 3703 Communication and the Christian Church	3
MUSC 4016 Church Music Practicum	6
Religion and Other Majors Track (9 hours)	
MUSC 1002 Fundamentals of Music	2
MUSC 1511 Ensemble	1
MUSC 1531 Ensemble	1
MUSC 1631 Non-major Applied Music	1
MUSC 1691 Non-major Applied Music	1
RELG 462 Worship Practicum	3

## MUSIC EDUCATION

### \*\*\* Suggested Curriculum Guide - Vocal \*\*\*

#### FRESHMAN YEAR

FIRST SEMESTER				SECOND SEMESTER				<i>Take PRAXIS I</i>
CPSC	110	3	Intro. Computers (w/lab)	BIBL	101	3	Old Testament	
ENGL	100	3	Freshman English I	EDUC	120	1	Cornerstone of Education	
MATH	105	3	Quantitative Reasoning	ENGL	101	3	Freshman English II	
MUSC	101	3	Freshman Theory I	MUSC	102	3	Freshman Theory II	
MUSC	106	1	Freshman Aural Fundamentals I	MUSC	107	1	Freshman Aural Fundamentals II	
MUSC		1	Applied Major – Vocal w/ Diction Lab	MUSC		1	Applied Major – Vocal w/ Diction Lab	
MUSC		1	Applied Minor	MUSC		1	Applied Minor	
MUSC		1	Choir	MUSC		1	Choir	
SEMR	155	1	Personal Wholeness I	SEMR	255	1	Personal Wholeness II	
<b>TOTAL</b>		<b>17</b>		<b>TOTAL</b>		<b>15</b>		

#### SOPHOMORE YEAR

FIRST SEMESTER				SECOND SEMESTER				
								<i>Apply for Lock I admission</i>
EDUC	211	3	Foundations of Education	HIST	106	3	Survey of World Civilizations	
EDUC	312**	3	Effect. Meth. Sec. w 30 hr Field Exp	MUSC	202	3	Sophomore Theory II	<i>fall only</i>
ENGL	210	3	Speech Communication	MUSC	207	1	Sophomore Aural Fundamentals II	
MUSC	201	3	Sophomore Theory I	MUSC	407	2	History of Western Music I	<i>spring only</i>
MUSC	206	1	Sophomore Aural Fundamentals I	MUSC		2	Aesthetics Option (includes ensemble)	
MUSC		1	Applied Major – Vocal w/ Diction Lab	MUSC		1	Applied Major – Vocal w/ Diction Lab	
MUSC		1	Applied Minor	MUSC		1	Applied Minor	
MUSC		1	Choir	MUSC		4	Science	
<b>TOTAL</b>		<b>16</b>		<b>TOTAL</b>		<b>17</b>		

#### JUNIOR YEAR

FIRST SEMESTER				SECOND SEMESTER				
EDUC	320	3	Intro to Exceptional Children	BIBL	102	3	New Testament	(or BIBL 1003)
EDUC	327	3	Teach. Read Sec. w 36 hr Field Exp	MUSC	225	1	* Brass Methods	<i>spring odd</i>
MUSC	221	1	* Strings Methods	MUSC	226	1	* Percussion Methods	<i>spring odd</i>
MUSC	303	2	Form and Analysis	MUSC	306	2	Advanced Conducting	<i>spring only</i>
MUSC	305	2	Basic Conducting	MUSC	409	3	History of Western Music III	<i>spring only</i>
MUSC	408	2	History of Western Music II	MUSC		2	Applied Major	
MUSC		2	Applied Major	MUSC		1	Choir	
MUSC		1	Choir	PSYC	312	3	Human Growth	<i>spring only</i>
SEMR	355	1	Personal Wholeness III	<b>TOTAL</b>		<b>16</b>		
<b>TOTAL</b>		<b>17</b>						

#### SENIOR YEAR

FIRST SEMESTER				SECOND SEMESTER				<i>Take PRAXIS II</i>
								<i>Apply for Lock II admission</i>
MUSC	224	1	* Woodwinds Methods	EDUC	329	2	Classroom Management	
MUSC	330	3	Phil. Foundations for Musician	EDUC	450	2	Pre Clinical Experience	
MUSC	406	2	Orchestration	MUSC	441	2	Elementary Music Methods	<i>spring only</i>
MUSC	435	2	Vocal Pedagogy	MUSC		2	Applied Major/Recital	
MUSC	442	2	Sec Choral Music Methods	MUSC		1	Choir	
MUSC		2	Applied Major	RELG	240	3	Basic Christian Beliefs	
MUSC		1	Choir	<b>TOTAL</b>		<b>12</b>		
SEMR	455	1	Personal Wholeness IV	(Ninth Semester)				<i>Apply for Lock III Admission</i>
<b>TOTAL</b>		<b>14</b>		EDUC	462	8	Clinical Experience I	
				EDUC	463	8	Clinical Experience II	
				<b>TOTAL</b>		<b>16</b>		

\* Taught on alternating year basis

\*\*May be substituted with EDUC 3003—Effect. Meth. Elem.

**Total Credit Hours 140**

Music education majors who are on a choral track, having piano as the area of concentration, must complete two hours in voice as an applied minor.

## MUSIC EDUCATION

### \*\*\* Suggested Curriculum Guide - Instrumental \*\*\*

#### FRESHMAN YEAR

FIRST SEMESTER				SECOND SEMESTER				<i>Take PRAXIS I</i>
CPSC	110	3	Intro. Computers (w/lab)	BIBL	101	3	Old Testament	
ENGL	100	3	Freshman English I	EDUC	120	1	Cornerstone of Education	
MATH	105	3	Quantitative Reasoning	ENGL	101	3	Freshman English II	
MUSC	101	3	Freshman Theory I	MUSC	102	3	Freshman Theory II	
MUSC	106	1	Freshman Aural Fundamentals I	MUSC	107	1	Freshman Aural Fundamentals II	
MUSC		1	Applied Major	MUSC		1	Applied Major	
MUSC		1	Applied Minor	MUSC		1	Applied Minor	
MUSC		1	Wind Ensemble	MUSC		1	Wind Ensemble	
SEMR	155	1	*Personal Wholeness I	SEMR	255	1	Personal Wholeness II	
<b>TOTAL</b>		<b>17</b>		<b>TOTAL</b>		<b>15</b>		

#### SOPHOMORE YEAR

FIRST SEMESTER				SECOND SEMESTER			
<i>Apply for Lock I admission</i>							
EDUC	211	3	Foundations of Education	HIST	106	3	Survey of World Civilizations
EDUC	312**	3	Effect. Meth. Sec. w 30 hr Field Exp <i>fall only</i>	MUSC	202	3	Sophomore Theory II
ENGL	210	3	Speech Communication	MUSC	207	1	Sophomore Aural Fundamentals II
MUSC	201	3	Sophomore Theory I	MUSC	407	2	History of Western Music I <i>spring only</i>
MUSC	206	1	Sophomore Aural Fundamentals I	MUSC		2	Aesthetics Option (includes ensemble)
MUSC		1	Applied Major	MUSC		1	Applied Major
MUSC		1	Applied Minor	MUSC		1	Applied Minor
MUSC		1	Wind Ensemble			4	Science
TOTAL		16		TOTAL		17	

#### JUNIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
EDUC	320	3	Intro to Exceptional Children	BIBL	102	3	New Testament (or BIBL 1003)
EDUC	327	3	Teach. Read Sec w 36 hr Field Exp <i>fall only</i>	MUSC	151	1	Concert Choir
MUSC	151	1	Concert Choir	MUSC	225	1	* Brass Methods <i>spring odd</i>
MUSC	221	1	*Strings Methods <i>fall even</i>	MUSC	226	1	* Percussion Methods <i>spring odd</i>
MUSC	303	2	Form and Analysis <i>fall only</i>	MUSC	306	2	Advanced Conducting <i>spring only</i>
MUSC	305	2	Basic Conducting <i>fall only</i>	MUSC	409	3	History of Western Music III <i>spring only</i>
MUSC	408	2	History of Western Music II <i>fall only</i>	MUSC		2	Applied Major
MUSC		2	Applied Major	MUSC		1	Wind Ensemble
MUSC		1	Wind Ensemble	PSYC	312	3	Human Growth <i>spring only</i>
SEMR	355	1	Personal Wholeness III	<b>TOTAL</b>		<b>17</b>	
<b>TOTAL</b>		<b>18</b>					

#### SENIOR YEAR

FIRST SEMESTER			<i>Apply for Lock II admission</i>	SECOND SEMESTER			<i>Take PRAXIS II</i>
MUSC	224	1	* Woodwinds Methods <i>fall odd</i>	EDUC	329	2	Classroom Management
MUSC	330	3	Phil. Foundations for the Musician <i>fall only</i>	EDUC	450	2	Pre Clinical Experience
MUSC	406	2	Orchestration <i>fall only</i>	MUSC	441	2	Elementary Music Methods <i>spring only</i>
MUSC	443	2	Sec Instru. Music Methods <i>fall only</i>	MUSC		2	Applied Major/Recital
MUSC		2	Applied Major	MUSC		1	Wind Ensemble
MUSC		1	Wind Ensemble	RELG	240	3	Basic Christian Beliefs
SEMR	455	1	Personal Wholeness IV	<b>TOTAL</b>		<b>12</b>	
<b>TOTAL</b>		<b>12</b>					

#### (Ninth Semester) *Apply for Lock III Admission*

EDUC	462	8	Clinical Experience
EDUC	463	8	Clinical Experience
<b>TOTAL</b>		<b>16</b>	

\* Taught on alternating year basis

\*\*May be substituted with EDUC 3003—Effect. Meth. Elem.

**Total Credit Hours 140**

## MUSIC-VOCAL

### \*\*\* Suggested Curriculum Guide \*\*\*

#### FRESHMAN YEAR

FIRST SEMESTER				SECOND SEMESTER			
CPSC	110	3	Intro. Computers (w/lab)	BIBL	101	3	Old Testament
ENGL	100	3	Freshman English I	ENGL	101	3	Freshman English II
MUSC	101	3	Freshman Theory I	MUSC	102	3	Freshman Theory II
MUSC	106	1	Freshman Aural Fundamentals I	MUSC	107	1	Freshman Aural Fundamentals II
MUSC		1	Applied Major	MUSC		1	Applied Major
MUSC		1	Applied Minor	MUSC		1	Applied Minor
MUSC	151	1	Concert Choir	MUSC	151	1	Concert Choir
SEMR	155	1	*Personal Wholeness I	SEMR	255	1	Personal Wholeness II
<b>TOTAL</b>		<b>14</b>		<b>TOTAL</b>		<b>14</b>	

#### SOPHOMORE YEAR

FIRST SEMESTER				SECOND SEMESTER			
MATH	105	3	Quantitative Reasoning	HIST	106	3	Survey of World Civilizations
ENGL	210	3	Speech Communication	MUSC	202	3	Sophomore Theory II
MUSC	201	3	Sophomore Theory I	MUSC	207	1	Sophomore Aural Fundamentals II
MUSC	206	1	Sophomore Aural Fundamentals I	MUSC	407	2	History of Western Music II <i>spring only</i>
MUSC		1	Applied Major	MUSC	151	2	Aesthetics Option (includes ensemble)
MUSC		1	Applied Minor	MUSC		1	Applied Major
MUSC	151	1	Concert Choir	MUSC		1	Applied Minor
XXXX		3	Elective			4	Science
TOTAL		16		TOTAL		17	

#### JUNIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
MUSC	435	2	Vocal Pedagogy	BIBL	102	3	New Testament
MUSC	305	2	Basic Conducting	MUSC	409	3	History of Western Music III
MUSC	408	2	History of Western Music II	MUSC		2	Applied Major
MUSC		2	Applied Major	MUSC	151	1	Concert Choir
MUSC	151	1	Concert Choir	XXXX		3	Elective
SEMR	355	1	Personal Wholeness III	XXXX		2	Elective
XXXX		3	Elective	XXXX		2	Elective
XXXX		3	Elective	TOTAL		16	
TOTAL		16					

#### SENIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
XXXX		3	Elective	SOSC	3	Any course in PSYC, SOSC, or ECON	
MUSC	406	2	Orchestration	MUSC	2	Applied Major/Recital	
MUSC		2	Applied Major	MUSC	151	1	Concert Choir
MUSC	151	1	Concert Choir	RELG	240	3	Basic Christian Beliefs
SEMR	455	1	Personal Wholeness IV	XXXX	3	Elective	
XXXX		3	Elective	XXXX	3	Elective	
TOTAL		12		TOTAL		15	

**Total Credit Hours 120**

## MUSIC-INSTRUMENTAL

### \*\*\* Suggested Curriculum Guide \*\*\*

#### FRESHMAN YEAR

FIRST SEMESTER				SECOND SEMESTER			
CPSC	110	3	Intro. Computers (w/lab)	BIBL	101	3	Old Testament
ENGL	100	3	Freshman English I	ENGL	101	3	Freshman English II
MUSC	101	3	Freshman Theory I	MUSC	102	3	Freshman Theory II
MUSC	106	1	Freshman Aural Fundamentals I	MUSC	107	1	Freshman Aural Fundamentals II
MUSC		1	Applied Major	MUSC		1	Applied Major
MUSC		1	Applied Minor	MUSC		1	Applied Minor
MUSC	152	1	Wind Ensemble	MUSC	152	1	Wind Ensemble
SEMR	155	1	*Personal Wholeness I	SEMR	255	1	Personal Wholeness II
<b>TOTAL</b>		<b>14</b>		<b>TOTAL</b>		<b>14</b>	

#### SOPHOMORE YEAR

FIRST SEMESTER				SECOND SEMESTER			
MATH	105	3	Quantitative Reasoning	HIST	106	3	Survey of World Civilizations
ENGL	210	3	Speech Communication	MUSC	202	3	Sophomore Theory II
MUSC	201	3	Sophomore Theory I	MUSC	207	1	Sophomore Aural Fundamentals II
MUSC	206	1	Sophomore Aural Fundamentals I	MUSC	407	2	History of Western Music I <i>spring only</i>
MUSC		1	Applied Major	MUSC	152	2	Aesthetics Option (includes ensemble)
MUSC		1	Applied Minor	MUSC		1	Applied Major
MUSC	152	1	Wind Ensemble	MUSC		1	Applied Minor
XXXX		3	Elective			4	Science
<b>TOTAL</b>		<b>16</b>		<b>TOTAL</b>		<b>17</b>	

#### JUNIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
MUSC		1	Strings or WW Methods*	BIBL	102	3	New Testament
MUSC	305	2	Basic Conducting <i>fall only</i>	MUSC		1	Brass or Percussion Methods*
MUSC	408	2	History of Western Music II	MUSC	409	3	History of Western Music III <i>spring only</i>
MUSC		2	Applied Major	MUSC		2	Applied Major
MUSC	152	1	Wind Ensemble	MUSC		1	Wind Ensemble
SEMR	355	1	Personal Wholeness III	XXXX		3	Elective
XXXX		3	Elective	XXXX		2	Elective
XXXX		3	Elective	<b>TOTAL</b>		<b>15</b>	
XXXX		2	Elective				
<b>TOTAL</b>		<b>17</b>					

#### SENIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
MUSC	406	2	Orchestration <i>fall only</i>	SOSC		3	Any course in PSYC, SOSC, or ECON
MUSC		2	Applied Major	MUSC		2	Applied Major/Recital
MUSC	152	1	Wind Ensemble	MUSC	152	1	Wind Ensemble
SEMR	455	1	Personal Wholeness IV	RELG	240	3	Basic Christian Beliefs
XXXX		3	Elective	XXXX		3	Elective
XXXX		3	Elective	XXXX		3	Elective
<b>TOTAL</b>		<b>12</b>		<b>TOTAL</b>		<b>15</b>	

\*Taught on alternating year basis

**Total Credit Hours 120**



## CHURCH MUSIC-VOCAL

### \*\*\* Suggested Curriculum Guide \*\*\*

#### FRESHMAN YEAR

##### FIRST SEMESTER

CPSC	110	3	Intro. Computers (w/lab)
ENGL	100	3	Freshman English I
MUSC	101	3	Freshman Theory I
MUSC	106	1	Freshman Aural Fundamentals I
MUSC		1	Applied Major
MUSC		1	Applied Minor
MUSC	151	1	Concert Choir
SEMR	155	1	Personal Wholeness I
<b>TOTAL</b>		<b>14</b>	

##### SECOND SEMESTER

BIBL	101	3	Old Testament
ENGL	101	3	Freshman English II
MUSC	102	3	Freshman Theory II
MUSC	107	1	Freshman Aural Fundamentals II
MUSC		1	Applied Major
MUSC		1	Applied Minor
MUSC	151	1	Concert Choir
SEMR	255	1	Personal Wholeness II
<b>TOTAL</b>		<b>14</b>	

#### SOPHOMORE YEAR

##### FIRST SEMESTER

MATH	105	3	Quantitative Reasoning
ENGL	210	3	Speech Communication
MUSC	201	3	Sophomore Theory I
MUSC	206	1	Sophomore Aural Fundamentals I
MUSC		1	Applied Major
MUSC		1	Applied Minor
MUSC	151	1	Concert Choir
XXXX		2	Elective
<b>TOTAL</b>		<b>15</b>	

##### SECOND SEMESTER

HIST	106	3	Survey of World Civilizations
MUSC	202	3	Sophomore Theory II
MUSC	207	1	Sophomore Aural Fundamentals II
MUSC	407	2	History of Western Music I <i>spring only</i>
MUSC	151	2	Aesthetics Option (includes ensemble)
MUSC		1	Applied Major
MUSC		1	Applied Minor
		4	Science
<b>TOTAL</b>		<b>17</b>	

#### JUNIOR YEAR

##### FIRST SEMESTER

BIBL	102	3	New Testament (or BIBL 1003)
MUSC	435	2	Vocal Pedagogy
MUSC	303	2	Form and Analysis <i>fall only</i>
MUSC	305	2	Basic Conducting <i>fall only</i>
MUSC	408	2	History of Western Music II <i>fall only</i>
MUSC		2	Applied Major
MUSC	151	1	Concert Choir
SEMR	355	1	Personal Wholeness III
<b>TOTAL</b>		<b>15</b>	

##### SECOND SEMESTER

MUSC	309	3	Hymnology
MUSC	306	2	Advanced Conducting <i>spring only</i>
MUSC	409	3	History of Western Music III <i>spring only</i>
MUSC		2	Applied Major
MUSC	151	1	Concert Choir
RELG	240	3	Basic Christian Beliefs
MUSC	441	2	Elementary Music Methods <i>spring only</i>
<b>TOTAL</b>		<b>16</b>	

#### SENIOR YEAR

##### FIRST SEMESTER

MUSC	330	3	Phil. Foundations for the Musician <i>fall only</i>
MUSC	406	2	Orchestration <i>fall only</i>
MUSC		2	Applied Major
MUSC	151	1	Concert Choir
SOSC		3	Any course in PSYC, SOSC, or ECON
SEMR	455	1	Personal Wholeness IV
MUSC	341	3	Worship Music in Today's Church
<b>TOTAL</b>		<b>15</b>	

##### SECOND SEMESTER

RELG	417	3	Christian Worship
MUSC	401	6	Church Music Practicum
MUSC		2	Applied Major/Recital
MUSC	151	1	Concert Choir
MUSC	405	2	Arranging
<b>TOTAL</b>		<b>14</b>	

**Total Credit Hours 120**

## CHURCH MUSIC-INSTRUMENTAL

### \*\*\* Suggested Curriculum Guide \*\*\*

#### FRESHMAN YEAR

FIRST SEMESTER				SECOND SEMESTER			
CPSC	110	3	Intro. Computers (w/lab)	BIBL	101	3	Old Testament
ENGL	100	3	Freshman English I	ENGL	101	3	Freshman English II
MUSC	101	3	Freshman Theory I	MUSC	102	3	Freshman Theory II
MUSC	106	1	Freshman Aural Fundamentals I	MUSC	107	1	Freshman Aural Fundamentals II
MUSC		1	Applied Major	MUSC		1	Applied Major
MUSC		1	Applied Minor	MUSC		1	Applied Minor
MUSC	152	1	Wind Ensemble	MUSC	152	1	Wind Ensemble
SEMR	155	1	*Personal Wholeness I	SEMR	255	1	*Personal Wholeness II
<b>TOTAL</b>		<b>14</b>		<b>TOTAL</b>		<b>14</b>	

#### SOPHOMORE YEAR

FIRST SEMESTER				SECOND SEMESTER			
MATH	105	3	Quantitative Reasoning	HIST	106	3	Survey of World Civilizations
ENGL	210	3	Speech Communication	MUSC	202	3	Sophomore Theory II
MUSC	201	3	Sophomore Theory I	MUSC	207	1	Sophomore Aural Fundamentals II
MUSC	206	1	Sophomore Aural Fundamentals I	MUSC	407	2	History of Western Music I <i>spring only</i>
MUSC		1	Applied Major	MUSC	152	2	Aesthetics Option (includes ensemble)
MUSC		1	Applied Minor	MUSC		1	Applied Major
MUSC	152	1	Wind Ensemble	MUSC		1	Applied Minor
XXXX		2	Elective			4	Science
<b>TOTAL</b>		<b>15</b>		<b>TOTAL</b>		<b>17</b>	

#### JUNIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
BIBL	102	3	*New Testament (or BIBL 1003)	RELG	240	3	Basic Christian Beliefs
MUSC		1	Strings or WW Methods*	MUSC	309	3	Hymnology
MUSC	303	2	Form and Analysis <i>fall only</i>	MUSC	306	2	Advanced Conducting <i>spring only</i>
MUSC	305	2	Basic Conducting <i>fall only</i>	MUSC	409	3	History of Western Music III <i>spring only</i>
MUSC	408	2	History of Western Music II <i>fall only</i>	MUSC		2	Applied Major
MUSC		2	Applied Major	MUSC		1	Wind Ensemble
MUSC		1	Wind Ensemble	MUSC		1	Brass or Percussion Methods*
SEMR	355	1	Personal Wholeness III	MUSC	441	2	Elementary Music Methods <i>spring only</i>
<b>TOTAL</b>		<b>14</b>		<b>TOTAL</b>		<b>17</b>	

#### SENIOR YEAR

FIRST SEMESTER				SECOND SEMESTER			
MUSC	330	3	Phil. Foundations for the Musician <i>fall only</i>	RELG	417	3	Christian Worship
MUSC	406	2	Orchestration <i>fall only</i>	MUSC	401	6	Church Music Practicum
MUSC		2	Applied Major	MUSC		2	Applied Major/Recital
MUSC		1	Wind Ensemble	MUSC		1	Wind Ensemble
SOSC		3	Any course in PSY, SOSC, or ECON	MUSC	405	2	Arranging
SEMR	455	1	Personal Wholeness IV	<b>TOTAL</b>		<b>14</b>	
MUSC	455	1	Worship Music in Today's Church				
<b>TOTAL</b>		<b>15</b>					

\*Taught on alternating year basis

**Total Credit Hours 120**

## INDEX

	<u>PAGE</u>
ACCOMPANYING.....	32
APPLIED MUSIC JURIES AND EVALUATIONS .....	7
AUDITION OPPORTUNITIES .....	4
AUDITIONS—SWU MUSIC DEPARTMENT .....	4-5
BULLETIN BOARD .....	32
CAMPUS ENSEMBLES .....	6
CONCERT CHOIR .....	5
COURSE SEQUENCES (SUGGESTED CURRICULUM GUIDES) .....	37-42
CURRICULUM:       MUSIC, B.A. REQUIREMENTS .....	34
MUSIC, B.M. IN CHURCH MUSIC .....	35
MUSIC, B.A., MUSIC EDUCATION CERTIFICATION.....	35-36
MUSIC, MINOR CONCENTRATION .....	36
CHRISTIAN WORSHIP MINOR .....	36
DIRECTED TEACHING.....	12
DIVISION CHAPELS .....	32
E-MAIL .....	33
ENSEMBLE REQUIREMENTS .....	6
FACILITIES .....	4
FACULTY .....	3
FULL-TIME MUSIC MAJOR COURSE REQUIREMENTS.....	6
JAZZ ENSEMBLE.....	5
KEYBOARD PROFICIENCY EXAM .....	14
LOCKERS .....	32
NON-MAJOR LEVELS .....	15-16
ON-STAGE PERFORMANCE GRAND PIANO.....	32
ORGANIZATIONS.....	4

PROTECTING YOUR HEARING HEALTH .....	28-29
PROTECTING YOUR NEUROMUSCULOSKELETAL HEALTH.....	31
PROTECTING YOUR VOCAL HEALTH.....	30
RECITAL ATTENDANCE .....	7
RECITAL ETIQUETTE .....	7
RECITAL HOUR .....	33
REPRESENTATION, OFF-CAMPUS .....	32
REPRESENTATIVE REPERTOIRE FOR APPLIED MUSIC:	
INSTRUMENTAL .....	22-27
PIANO .....	17-19
VOICE .....	19-21
SCHOLARSHIPS, FINE ARTS:	
MUSIC ENSEMBLE SCHOLARSHIPS .....	5
MUSIC MAJOR SCHOLARSHIPS .....	5
SENIOR EXIT INTERVIEW .....	32
SENIOR SOLO FULL RECITAL REQUEST .....	13
SENIOR RECITAL .....	8-11
SENIOR RECITAL CHECKLIST .....	12
SOPHOMORE EVALUATION .....	8
STUDENT RECITALS – ADDITIONAL SUGGESTIONS CONSIDERATIONS .....	12
STUDY-PRACTICE HABITS.....	32
WIND ENSEMBLE.....	5

