



EVANGEL
UNIVERSITY

YOUR CALLING. OUR PASSION.

<https://www.evangel.edu/departments/music/>



[Degree
Programs](#)



[Facebook
page](#)



[About
Evangel U](#)

MUSIC DEPARTMENT HANDBOOK



2019
2020

YOUR CALLING. OUR PASSION.

table of contents

ACCREDITATION.....	2
FACULTY & STAFF.....	3
PURPOSES, OBJECTIVES, STANDARDS.....	7
ADMISSION INTO THE PROGRAM.....	8
SOPHOMORE REVIEW.....	9
DEGREE PLANS	10
<i>B.M. in Music Education</i>	11
<i>B.M. in Worship Leadership</i>	12
<i>B.M. in Performance</i>	13
<i>B.S. in Music</i>	15
<i>B.A. in Music</i>	15
MUSIC MINORS.....	16
APPLIED MUSIC.....	17
MUSIC ENSEMBLES	20
RECITAL ATTENDANCE & PERFORMANCE.....	22
PIANO PROFICIENCY	25
ACCOMPANISTS.....	29
HEALTH AND SAFETY	30
MISCELLANEOUS	32
FINANCIAL ASSISTANCE	33
STUDY ABROAD PROGRAMS.....	35
APPENDICES	
<i>Vocal Repertoire Requirements</i>	36
<i>Form: Admission into Performance program</i>	38
<i>Course Sequence</i>	39
<i>Course Descriptions</i>	41
<i>Applied Level Requirements</i>	47

ACCREDITATION

The undergraduate programs in the Department of Music at Evangel University hold accreditation through the National Association of Schools of Music.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, VA 22909
(703) 437-0700
Website: <http://nasm.arts-accredit.org>

Teacher education programs (including Music Education) are approved by the Missouri Department of Elementary and Secondary Education for proper teacher licensure.

Missouri Department of Elementary and Secondary Schools
PO Box 480
Jefferson City, MO 65102-0480
(573) 751-4212
Website: <http://dese.mo.gov>

FACULTY & STAFF

DEPARTMENT CHAIR

Tom Matrone, Associate Professor (2003)

(Applied area – piano)

A.A., Zion Bible Institute

B.M.E., Northwest College

M.M., Drake University

D.M.A., University of South Carolina

FULL-TIME FACULTY

Larry Dissmore, Professor (1988)

(Applied areas - violin, viola)

B.M.E., University of Wisconsin-Eau Claire

M.M., Wichita State University

D.M.A., University of Missouri-Kansas City

Joel Griffin, Assistant Professor (2012)

(Applied area – saxophone)

B.A., Missouri Southern State University

M.M., Missouri State University

Kevin Hawkins, Associate Professor (2015)

(Applied area – voice)

B.S., Missouri State University

M.M., Southwestern Baptist Theological Seminary

D.M.A., Boston University

Bonnie Jenkins, Professor (2013)

(Applied area – voice)

B.M.E., Evangel College

M.S., Missouri State University

Ph. D., University of Missouri/Columbia

Matthew Moore, Assistant Professor (2010)

(Applied area – trombone)

B.A., Evangel University

M.M., Evangel University

Gregory Morris, Professor (1999)

(Applied area - piano)

B.M.E., Evangel College

M.M., Texas Christian University

D.M.A., University of North Texas

Jason Salazar, Assistant Professor (2007)

(Applied area - percussion)

B.A., Evangel University

M.M., Missouri State University

ADJUNCT FACULTY

Robert Baker (2012)

(Applied area – piano)

B.M.E., University of Kansas

M.A.E., University of Nebraska (Kearney)

Joshua Baum (2019)

(Applied area – voice)

B.A., Truman State University

M.A., Truman State University

D.M.A., Michigan State University

Mark Bowdidge (2014)

(Applied area – organ)

B.S., William Jewell College

M.M., Southwestern Baptist Theological Seminary

D.M.A., Southwestern Baptist Theological Seminary

Kathleen Cowens (2008)

(Applied area – flute)

B.M., Missouri State University

M.S. (Music Ed.), Missouri State University

Dwight Davis (2016)

(Applied areas – tuba, euphonium)

Jane Harris (2013)

(Applied area – piano)

B.A., Washburn University of Topeka

M.M., Missouri State University

Angela Holland (2014)

(Applied area – voice)

B.S., College of the Ozarks

M.M., Missouri State University

Ryan Hurn (2017)

(Applied area – percussion)

B.A., University of North Texas

Eric Jackson (2009)

(Applied area – horn)

B.M., Missouri State University

M.M., Indiana University Jacobs School of Music

Linda Ligate, Professor (1986)

(Applied area - piano)
B.M., University of British Columbia
M.M., University of Illinois
D.M., Florida State University

Jane Munson-Berg (2017)

(Applied area – voice)
M.M., Manhattan School of Music

Steuart Pincombe (2019)

(Applied area – cello)
M.M., Oberlin Conservatory of Music

Riley Robison (2012)

(Applied area – string bass)
B.S., Missouri State University

Susan Smith (1980)

(Applied area - voice)
B.M.E., Oral Roberts University
M.S., Southwest Missouri State University

Grace St. Pierre (2013)

(Applied area – voice)
B.M.E., University of Wisconsin
M.M., University of Wisconsin
D.M.A., University of Missouri-K.C.

Sheri Slater (2000)

(Applied area - clarinet)
B.M.E., Evangel College
M.M., Texas Tech University
D.M.A., Texas Tech University

Robert Terry (2019)

(Applied area – guitar)
B.A., University of North Texas

Carly Wingfield (2019)

(Applied area – voice)
B.M., Lee University
M.M., Missouri State University

Timothy Wootton (2007)

(Applied area - trumpet)
B.M., Missouri State University
M.M., Arizona State University

PROFESSORS EMERITI

Edna Baker (1957-1981)

(Applied area - voice)
B.M., Texas Christian University
M.M., Texas Christian University

Richard Honea, Professor (1981-2013)

(Applied area - voice)
B.M., North Texas State University
M.M., North Texas State University
D.M., Indiana University

Calvin Johansson (1964-2003)

(Applied areas - piano, organ)
B.M., Houghton College
S.M.M., Union Theological Seminary
D.M.A., Southwestern Theological Seminary

Joseph Nicholson (1960-1991)

(Applied area - trombone, euphonium, tuba)
B.M.E., Texas Wesleyan College
M.M.E., North Texas State University
D.M.A., University of Missouri-Kansas City

John S. Shows (1966-2007)

(Applied area - trumpet, horn)
B.M.E., Evangel College
M.M., University of Missouri-Kansas City

Sharon Wilkins, Associate Professor (1984-2015)

(Applied area - piano)
B.M.E., Evangel College
M.A., Drury College

ADMINISTRATIVE STAFF

Kristin DeGarmo (2016)

Office Manager

Purposes, Objectives, Standards

The Evangel University Department of Music is vitally interested in the spiritual, academic, social and aesthetic development of every student. The department endeavors to provide an excellent musical education that is thoroughly integrated with the university's emphasis on the development of strong Christian character. Within this framework, students are required to grapple with new intellectual, musical, aesthetic, social, ethical and technological challenges.

Our Mission: The Department of Music is committed to helping student musicians develop their God-given abilities to the fullest extent in an environment that fosters musical excellence, achievement, and integrity to prepare them for service to God and others through their chosen vocation in music.

This is realized by means of a well-established music curriculum, a highly-trained music faculty, and many varied performance opportunities. The entire campus community is provided many worthwhile concerts and recital programs, inspiring Chapel music, and various guest artists through the university Artist Series.

The Department of Music is a member of the *National Association of Schools of Music* and the *Missouri Association of Departments and Schools of Music*. Courses and degree plans are designed to satisfy requirements of these accrediting agencies. The degree program leading to the Bachelor of Music in Music Education also conforms to certification requirements of the *Missouri Department of Elementary and Secondary Schools* and the *National Council for Accreditation of Teacher Education*.

The Department of Music is an integral part of Evangel University. Therefore, students are expected to abide by the same rules for attendance, discipline and exams that prevail in all other parts of the university. Regulations and requirements not specifically described in the Music Department Handbook will be governed by the rules in the University [Catalog](#) and the [Student Handbook](#).

While professors make every effort to be helpful in the pursuit of academic/musical excellence, evaluation is based on high collegiate standards. Students are expected to be on time for classes, lessons, rehearsals and appointments. Students should develop mature professionalism by consistent practice and study and maintain responsibility for their own continuing motivation.

Academic pursuits must be given high priority. Music majors should monitor extracurricular activities to leave ample time for study and practice. The atmosphere and philosophy of the Department of Music is centered on the biblical concept of stewardship. The desire is to seek to develop the gifts given to us by God to the highest degree.

A student with insufficient musical background and accomplishment in a particular applied area may be enrolled on a conditional basis. If there is not satisfactory progress, the student will be continued at a lower applied level until such time as the deficiency is made up. A student with significant deficiencies should probably not plan to graduate in 4 years.

Admission into the Program

Before applying for Admission to the Music Program, students must first be accepted to Evangel University. Students who wish to be admitted as a music major should have some experience reading and performing music. The admission requirements for the Department of Music include:

1. The Department of Music [Application Form](#) must be submitted along with one (1) [Recommendation Form](#) from a music professional must be on file.
2. An audition in the primary area of study (voice, keyboard, or instrumental). [Reper-toire suggestions](#) can be found on the Department of Music website.
 - Pianists and instrumentalists will demonstrate proficiency on scales.
 - Sight-reading in the area of performance concentration will also be required.
 - On-site auditions are preferred.
3. Theory placement exam will be administered to students who wish to pursue a Music degree.

Based on an audition in the chosen area, a student may:

1. Be given full acceptance into the music major curriculum.
2. Be accepted on a provisional status for a period of one semester at which time they must re-audition during the semester jury exam.
3. Be advised to pursue another area of study or possibly to minor in music.

Other Considerations

An incoming student who does not complete the music audition process as outlined above may enroll in music courses for one semester. At the conclusion of that semester, the student must apply to complete the music audition process to continue in the program.

Current Evangel University students wishing to transfer to the music program must successfully complete the music audition process and successfully complete one semester of study in their chosen performance area prior to being admitted to the music program.

Transfer students from other institutions must successfully complete the music audition process by the conclusion of this first semester of study. At the conclusion of this semester, the jury members will make a formal recommendation to the Department Chair regarding the ability of the transfer student to be successful in that performance area.

Important Note: The entrance audition, Sophomore Review, and all credits listed as “Applied Primary” on the student’s degree sheet must be taken on the same instrument.

Sophomore Review

All music majors (except Performance majors) must schedule the exam during their 4th semester. Transfer students and those changing majors after matriculation must do so no later than their 3rd semester at EU as a music major. In most cases, exams will be conducted during Continuing Student Scholarship Auditions. Students should sign up for two consecutive 5-minute slots. Fall auditions will be scheduled during mid-October as needed.

Important Note: The entrance audition, Sophomore Review, and all credits listed as "Applied Primary" on the student's degree sheet must be taken on the same instrument.

The Exam will consist of 2 components.

1) 10-minute Audition:

Students must prepare three pieces –

1. First piece may be scored for a scholarship (4-minute maximum)
2. Second piece should be a contrasting piece
3. Third piece must be a new piece the student started in the same semester as the exam and will be evaluated with the understanding that it has been studied for only a short time. This piece does not need to be memorized or even learned in its entirety.

NOTES: Minimum difficulty level of all pieces should be consistent with the Music Handbook guidelines for sophomores (950 level for BM, 930 for BA/BS). Two pieces may be repeated from the previous semester's repertoire. Scales will be included for instrumentalists.

2) Academic Review:

Students must not have earned a grade lower than C- in any music course. However, the music faculty may make exceptions in some instances.

Results:

If all requirements are met (or the faculty vote to grant an exception), faculty will discuss and vote to give the student one of the following results: 1) Pass: Meets the performance standards for BM degrees, regardless of degree being pursued; 2) Pass (non-BM degree): Meets the performance standards for BA/BS degrees only; or 3) Fail.

Additional Information:

- Students passing at the BA/BS only level will not be allowed to switch to a BM degree without petitioning the faculty to re-audition.
- Students failing the review will be eligible only for scholarships available to non-majors and will not be allowed to accumulate more than 35 credits in music without approval of the music faculty.
- The music faculty reserve the right to re-consider any decision.

Degree Plans

The music curriculum at Evangel includes the professional Bachelor of Music degree, the Bachelor of Science in Music with emphasis in Recording Technology and the Bachelor of Arts degree for students desiring the liberal arts (non-vocational) approach to the study of music. Bachelor degree programs are designed to meet graduation requirements in four years, but a student may elect a lighter semester load by attending summer school, extending college work over a longer period of time, or by taking college level entrance placement exams (CLEP).

Bachelor of Music

The Bachelor of Music degree is fully recognized and approved by the *National Association of Schools of Music*. In this degree program, after auditions and advisement, the student must select from one of the three degree emphases: Music Education, Worship Leadership or Performance.

Bachelor of Music in Music Education: consists of 67.5 credits of music and music education courses, and 33 credits in professional education courses. This degree emphasis prepares students to teach music at K-12 levels in public/private schools. Teaching certification is granted by the Missouri State Department of Education. The degree may be completed within four years (typically by taking summer courses), but most students should expect to take an additional semester. This curriculum meets the approval of the National Council for Accreditation of Teacher Education.

Bachelor of Music in Worship Leadership: consists of 37-39 credits of major area, and 38 credits in worship leadership courses. This degree prepares students to facilitate, administer and design church music programs specific to the local church. This curriculum also meets the approval of the National Association of the Schools of Music.

Bachelor of Music in Performance: consists of 74-75 credits of music and supportive courses. This degree emphasis prepares students to teach applied music lessons and to pursue graduate study in applied music.

Bachelor of Science (Recording Technology)

The **Bachelor of Science in Music** consists of 42 credits of music and 21 credits of recording technology courses. The emphasis of this degree prepares students to pursue careers in recording technology. Careers in this field could include: live sound production, music software development, electronic musical instrument engineering, recording engineering, record production, etc.

Bachelor of Arts

The **Bachelor of Arts in Music** consists of 49 credits of music courses. This degree offers an option to the student with a strong interest in music but not desiring to pursue specific preparation for teaching, ministry or performance. Required Emphasis in Theatre or approved Minor that consists of an additional 20-24 credits to graduate.

Advisement considerations: Bachelor of Music in Music Education

General Education

See the Music Education program plan for specific requirements. (Double-click on the icon below or visit: [https://www.evangel.edu/programs/music-education/.](https://www.evangel.edu/programs/music-education/))



BM Music
Education (2019).pd

1. All Music Education students must make formal application for admission to the Teacher Education program during the sophomore year when enrolled in EDUC 225 Introduction to Curriculum and Instructional Planning. Forms can be obtained in the Education Office.
2. It is strongly recommended that the senior recital NOT be scheduled during the student teaching semester.
3. Credits designated for applied piano may be used as music elective credit (e.g. more applied lessons, additional ensembles, worship leadership courses, vocal/instrumental certification) after piano proficiency is passed.

Advisement Considerations: Bachelor of Music in Worship Leadership

General Education

See Worship Leadership advising sheet for specific requirements. (Double-click on the icon below or visit: [https://www.evangel.edu/programs/worship-leadership/.](https://www.evangel.edu/programs/worship-leadership/))



BM Worship
Leadership.pdf

Admission to the Program

A student may be admitted to the Bachelor of Music in Worship Leadership program upon successful completion of the following criteria:

1. Achieve a cumulative GPA of 2.25 by the end of semester one of Sophomore year
2. Achieve a cumulative GPA of 2.50 by the end of semester one of Junior year
3. Must receive approval during the second semester of Sophomore year for suitability for music ministry as noted by the music faculty, one faculty member from Theology, one general faculty member, and the student's resident assistant. The student is responsible for circulating the proper forms.

Professional Worship Leadership

1. Admission to the Worship Leadership program must be approved at the end of the sophomore year.
2. At the beginning of the second semester of the sophomore and junior years, the advisor will ascertain that the required GPA has been met. The student will be advised as to his/her academic standing.
3. Music internship must have approval of the Worship Leadership Program Coordinator, Jason Salazar.
4. Administration in Creative Arts Worship (MUSC 424) is offered in the spring semester. Be sure to enroll during registration in the fall semester of the junior year.

Music Core

Applied secondary credits may be used as elective credits after piano proficiency is passed.

Advisement Considerations: Bachelor of Music in Performance

General Education

See the Music Performance advising sheet for specific requirements. (Double-click on the icon below or visit: <https://www.evangel.edu/programs/music-performance/>.)



BM

Performance.pdf

Music & Music Education

1. Applied secondary credits may be used as music elective credit after piano proficiency is passed.
2. Student must choose between MUED 443 Instrumental Materials and MUED 444 Choral Materials.
3. MUED 232 Diction is required for Vocal Performance majors as one elective.

Admission to the Program

1. A student may be admitted to the Bachelor of Music in Performance program upon successful completion of a 20-minute audition of music that demonstrates the potential for a career in music as a performing artist. (Specific repertoire requirements are noted below.).
2. The audition is to be presented to the entire music faculty during the 3rd semester of applied study at Evangel University. Transfer students with more than three semesters of applied study must audition at the beginning of the first semester at EU.) Transfer students with less than three semesters of applied study must audition at the conclusion of three semesters of applied study (combining transferred and EU semesters).
3. Permission to present this required audition will be granted by the Music Department Chair upon written request by the student. The written request needs to be made at least one month prior to the audition date. Information concerning available dates can be secured from the Chair.
4. In addition to the prepared solo material, the audition will include the presentation of a "Quick-Study Composition." The selection will be given to the student by the major applied faculty one day before the audition for quick preparation and best possible presentation in the audition. Memorization of this piece is not required.
5. A cumulative GPA of 2.00 or above is required at the end of the third semester of study or the semester in which the audition occurs.

Performance Requirements

1. All performance majors are required to present a 30-minute junior recital. Recital requirements are determined by the major professor and the music faculty. Continuation in the performance degree program is contingent on the satisfactory completion of the recital.
2. All performance majors must also present a senior recital consisting of 50 minutes of representative performance literature. Qualifications for the senior recital are the equivalent or higher than those of the 50-minute certificate recital. Repertoire

requirements, performance standards, and memorization requirements vary according to the area of concentration, whether vocal, instrumental, or keyboard. Standards and requirements are determined by the major professor and the music faculty.

Audition Repertoire Requirements

PIANO:

1. Three movements from a Bach Suite or a Prelude and Fugue from Bach's WTC.
2. Either the first or third movement from a classical sonata (Haydn, Mozart, Beethoven).
3. Suitable 19th or 20th century selection.
4. All selections should be memorized.

ORGAN:

1. Baroque composition (J.S. Bach, Händel, Buxtehude).
2. Selection from romantic period (Franck, Mendelssohn).
3. French literature (Widor, Vierne).
4. Suitable 20th century American composition.
5. Memory is not required.

VOICE:

1. Operatic (Oratorio) aria sung in the original language.
2. 2 English, 2 German, 2 French, and 2 Italian art songs.
 - The Italian art songs can be satisfied by the briefer 17th and 18th century Italian aria genre.
3. All selections except the oratorio aria should be memorized.

INSTRUMENTAL:

1. Technical etude/solo to demonstrate articulation, rhythmic precision.
2. Melodic etude/solo to demonstrate tone, phrasing, interpretation.
3. Contest-type solo (theme and variations).
4. Sonata or Concerto (two contrasting movements).
5. One solo should be memorized.

Advisement Considerations: Bachelor of Science in Music (Recording Technology)

General Education

See the Bachelor of Science in Music (Recording Technology emphasis) program plan for specific requirements. (Double-click on the icon below or visit: <https://www.evangel.edu/programs/music-recording-technology/>)



BS Music
(Recording Tech).pd

Music Core

1. Applied music credits are recommended to be taken in the same area.
2. Upper division theory to be chosen from the following:
 - MUSC 348 Analysis of Music Form (offered each Fall semester)
 - MUSC 435 Orchestration (offered each Spring semester)
 - MUSC 439 Composition & Choral Arranging (offered each Fall semester)

Advisement considerations: Bachelor of Arts in Music

General Education

See the Bachelor of Arts in Music program plan for specific requirements. (Double-click on the icon below or visit: <https://www.evangel.edu/programs/music/>)



BA Music.pdf

Music Core

1. Applied music credits are recommended to be taken in same area.
2. Upper division theory to be chosen from the following:
 - MUSC 348 Analysis of Music Form (offered each Fall semester)
 - MUSC 435 Orchestration (offered each Spring semester)
 - MUSC 439 Composition & Choral Arranging (offered each Fall semester)

The Music Minors

A student who wishes to participate in the rich heritage of music but does not wish to pursue a Major degree program may elect to minor in music. The three music minors currently offered are: **General Music**, **Music Technology**, and **Worship Leadership**.

Curricular Requirements:

See specific minor program requirements; double-click on the icon below.



Minor.pdf

Recital Attendance Requirements

Recitals are considered an integral part of the student's education and attendance is encouraged outside of simply meeting requirements. Music minors must be enrolled in MUSC 098 Concert Experience for a total of four semesters. When enrolled in MUSC 098, a music minor student will be required to attend six recital/concerts throughout the semester, one of which should be an orchestra/symphony. This requirement may be met by attendance at recitals and concerts hosted on campus, sponsored by the Springfield Symphony, the Mid-America Singers, Springfield Regional Opera, etc., and other college events.

MUSC 098 is a 0-credit course that will appear as a Pass/Fail course on the student's EU transcript to indicate that requirements have been met. As a 0-credit course, it will not positively or negatively affect GPA; however, if a student receives a Failing grade in one or more semesters, requirements must be made up or the student's diploma will be held following graduation until requirements are fulfilled. Contact the Music Office for more information regarding grade changes for Concert Experience.

Applied lessons and semester juries

As outlined in the degree sheet, music minors are to take at least five credits of applied lessons. When enrolled in applied lessons, students are **required** to take applied music exams (juries) **in every applied music area** in which they are enrolled.

- Jury sign-ups: Sign-ups typically open about 10 days prior to the first day of exams. An email will be sent to all enrolled students with the sign-up dates and instructions each semester. Students enrolled in 1 credit (1/2-hour lesson) should sign up for one 5-minute time slot; students enrolled in 2 credits (1-hour lesson) should sign up for two consecutive 5-minute time slots.
- Repertoire record: Each student MUST complete a repertoire record for each applied area in which they have a jury.

Applied Music

Applied Music Courses

Private lessons are available in the following areas:

Area:	Prefix:	Area:	Prefix:
String Bass	BASS	Organ	ORGN
Bassoon	BSON	Percussion	PERC
Cello	CELO	Piano	PIAN
Clarinet	CLAR	Saxophone	SAXO
Euphonium	EUPH	Trombone	TRBN
Flute	FLUT	Trumpet	TRPT
Guitar	GUIT	Tuba	TUBA
Harp	HARP	Viola	VILA
French Horn	HORN	Violin	VILN
Improvisation	IMPR	Voice	VOIC
Oboe	OBOE		

Course Numbers

Course numbers for applied lessons are outlined below:

- 100 level indicates freshman or sophomore status
- 300 level indicates junior or senior status
- The section/lecture number should reflect the number of credits taken.
 - For example, VOIC 300-Section 1 would indicate a junior or senior's enrollment in one credit of Applied Voice, GUIT 100-Section 2 would indicate a freshman or sophomore's enrollment in 2 credits of Applied Guitar, etc.

Applied Level Requirements

See page 56 for requirements by primary.

Instructors & Scheduling

Most of the applied areas have one instructor assigned to the area. However, there are multiple applied instructors for the Voice and Piano areas. For students that enroll in these areas, assignment of the applied music instructor is made by the Chair of the department with due consideration for a student's preference and the balanced distribution of faculty teaching loads.

At the start of each semester, the assigned instructor will contact each of their students to set up the lesson time for the semester. Lessons should begin during the first full week of classes. If a student has not been contacted by their instructor by the 2nd full week of the semester, they should attempt to make contact or alert the Music Office if they are unsure of their instructor assignment.

Late Policy

Lessons must begin and end on time and the student is ultimately expected to be responsible for implementing this policy. If a student is more than five minutes late for a half-hour lesson or ten minutes late for a 1-hour lesson, an absence will be given.

Absence Policy

- For lessons which meet once a week for one or two credit hours: dropped on 5th absence with an "F" or "W" given.
- For lessons which meet twice a week for three or four credit hours: dropped on 9th absence with an "F" or "W" given.

Absences will be excused and lessons made up under the following conditions:

- The student is responsible to see that advance notice of 24 hours is given to the instructor.
- Lessons are made up only if the student is sick, on school assignment, or excused by the Chair of the Department of Music.
- Written excuses may be requested by the instructor involved.

Practice

Curriculum in private study requires a minimum of **5 hours of practice per week for each credit hour** unless otherwise indicated by the private instructor for health and safety reasons.

Practice rooms in general are unassigned and available on a first come, first served basis.

The use of the Recital Hall for practice must be scheduled by the Music Office staff.

Applied Exams - Juries

Exams are given at the end of each semester by an examining committee of music faculty. **Music majors and minors are required to take exams in every area of applied study in which they may be engaged during any given semester.** Non-music majors taking applied music as an elective may be excused from applied exams at the discretion of the instructor.

- **Jury sign-ups:** Sign-ups typically open about 10 days prior to the first day of exams. An email will be sent to all enrolled students with the sign-up dates and instructions each semester. Students enrolled in 1 credit should sign up for one 5-minute time slot; students enrolled in 2+ credits should sign up for two consecutive 5-minute time slots.
- **Repertoire record:** Each student **MUST** complete a repertoire record for each applied area in which they have a jury. The repertoire record is also found in the Student Portal.
 - To avoid any last-minute issues, students should plan to complete their record a day or two prior to their scheduled jury to allow sufficient time to solve the issue or contact the Music Office for help.

The jury examination may cover all material studied that semester. A piece of the student's own choosing is performed first, after which the committee may choose from his repertoire sheet. All or part of a piece may be heard. The student's accompanist must

be present. General knowledge of composers, forms, and musical terms used in the repertoire is expected. Piano and instrumental students will also be expected to exhibit proficiency in scales and arpeggios.

Applied Piano Jury Exams

Piano primary students should prepare at least three works for performance at the applied exam. At least one selection should be memorized and it is recommended that selections include a movement of a sonata/sonatina and/or a contrapuntal composition. Additional works studied during the semester, but not prepared specifically for the piano exam, should be listed on the repertoire sheet.

Piano performance students should prepare at least four works for performance at the applied exam. At least two selections should be memorized and the selections should include a movement of a sonata and/or a contrapuntal composition.

Music Ensembles

All students working toward the Bachelor of Arts in Music, Bachelor of Music in Music Education, Worship Leadership, Performance, or Bachelor of Science in Music and all music minors are **required** to participate in the Marching Band, Symphonic Band, University Chorus, University Chorale or University Orchestra. The specific ensemble requirements vary according to degree track and primary emphasis and can be found in the appropriate program plan.

Additionally, all music majors are required to participate in a chamber ensemble for one semester. This may be met in a variety of ways: enrollment in MORG 018 Woodwind, 019 Brass, 022 String, or 024 Chamber ensembles; as part of regular Applied Music study; or as a chamber group formed from a larger ensemble. It must result in a public performance and a copy of the program kept in the student's file as documentation of fulfillment.

Sinfonia, Jazz Orchestra, and other chamber ensembles do **NOT** count toward meeting the major or minor ensemble requirement. However, participation in these ensembles may be used to fulfill music elective credits.

Music Organizations (MORG)

The Music Organizations (MORG prefix) courses are open to all students regardless of major area of study. **Music majors are required to participate in at least one major ensemble during each semester of full-time study at Evangel University**, excluding the student teaching semester in which the major ensemble participation requirement is waived.

Students may register for additional credit in succeeding semesters. Each ensemble is offered for .5 credit or 0 credit, which a student may elect if participation in an ensemble will cause the student to go over their maximum credits (typically 18 credit maximum).

016 HeartSong

Auditioned instrumental/vocal ensemble of ten instrumentalists and twelve vocalists. HeartSong promotes the University in ministry tours. Student may enroll only with the permission of the director as an audition is required. Meets 3 hours per week, for .5 credit or 0 credit.

017 Sinfonia

Selected instrumentalists for university promotion and travel. Selected by audition from Symphonic Band and University Orchestra. Meets 3 hours per week, for .5 credit or 0 credit.

021 Jazz Orchestra

Auditioned Jazz Big Band, presents one concert each semester. Meets 3 hours per week, for .5 credit or 0 credit.

024 Piano Chamber Ensemble

Enrollment by permission of the instructor. Specifically designed for performance majors, this course fulfills the chamber music requirement for all piano primaries. Meets one hour per week, for .5 credit (section 1) or 0 credit (section 2).

024 Jazz Chamber Combo

Offered for .5 credit (section 3) or 0 credit (section 4). Audition required.

024 Women's Chamber Ensemble

Study of chamber choral works and open to female vocalists chosen through audition process. Presents one concert each semester. Meets 2 hours per week, for .5 credit (section 5) or 0 credit (section 6).

024 Men's Vocal Ensemble

A male ensemble that performs music from the full spectrum of sacred and secular choral literature and consists of students representing the diversity of academic programs. Meets 2 hours per week, for .5 credit (section 7) or 0 credit (section 8).

111 Symphonic Band

Spring offering. Open to all qualified students. One concert is presented each spring semester. Meets 3 hours per week, for .5 credit (section 1) or 0 credit (section 2).

113 University Chorus

Open to all interested students, no audition required. Presents one concert each semester. Meets 3 hours per week, for .5 credit (section 1) or 0 credit (section 2).

121 University Chorale

Selected singers study chamber choral works through an audition process. Presents one concert each semester. Meets 3 hours per week, for .5 credit (section 1) or 0 credit (section 2).

123 University Orchestra (.5)

Open to all qualified students. No audition required, though chair placement auditions will be held in the fall. Presents one concert each semester. Meets 3 hours per week.

151 Marching Band (.5)

Fall offering. Open to all interested students. Offers brass, percussion, woodwind, auxiliary performers and color guard the opportunity to play in a marching/concert ensemble. A variety of literature is prepared. Performances include half-time shows and special events/exhibitions. Meets 3 hours per week.

Recital Attendance & Performance

The art of music is realized in actual performance. Therefore, emphasis is placed on listening to concerts and recitals and performing both solo and ensemble literature.

1. Music majors are required to attend a minimum of 12 concerts each semester (including two symphony/orchestra performances); music minors, a minimum of 6 (including one symphony/orchestra performance). To track fulfillment of these requirements, all music majors must enroll in MUSC 098 Concert Experience each semester. Grading is P/F.
2. This requirement may be met by participation in or attendance at departmental recitals, area forums, faculty recitals, concerts by the Springfield Symphony, community concerts, regional opera, Springfield Mid-America Singers, and other university concerts.
3. Recitals will, of course, vary in length. Students are expected to arrive promptly and remain for the **entire program**. No attendance credit will be granted to those missing more than 10 minutes due to tardy arrival or early departure.
4. For events on campus, a student employee will typically collect proxy cards upon entrance. They will be returned at the conclusion. For off-campus events, the program must be submitted to the Music Office to prove attendance OR a selfie taken at the venue can be e-mailed to workmu02@evangel.edu.
5. The *student* is responsible for meeting the attendance requirements. Recital attendance results are posted on the student transcript each semester.

Recital/Forum Performance

1. Each major student is required to perform once each semester in an Area Forum when enrolled in applied lessons. Accompanying or ensemble playing cannot be counted toward fulfilling this requirement.
2. Juniors shall perform two pieces each semester; all seniors (except BA & BS majors) shall give a Senior Recital.
3. The deadline for program submission for area forums/honors is the end of the day on the Thursday prior.
4. Senior recital program information must be submitted 2 weeks in advance. Meeting these deadlines are the responsibility of both the teacher and the student.
5. Performers need to attend the entire recital/forum to receive recital credit.

Stage Presence

1. Entrances and exits to and from the stage are normally made from stage left. The soloist should always enter before the accompanist regardless of gender.
2. Bowing and gracious acknowledgment of applause is expected. The performer's appearance should be "dressy" for all recitals; formal attire for Senior Recitals and other major concert events is considered appropriate.

Non-degree recitals

Underclassmen recitals and recitals by BA & BS majors are allowed if the student has been performing regularly on Honors Recitals and Area Forums. Special permission by the Department Chair is required.

Degree Recitals

1. All graduating students (except BA & BS majors) will give a recital as one of the requirements for a degree. A Senior Recital will involve a minimum of 30 minutes actual performance time. The music faculty will accept or reject the recital as meeting the requirement for the degree. This judgment is based upon interpretation, technique, memorization, and general musicianship. If the recital is not accepted, it must be repeated.
2. Senior students with outstanding ability may elect to give a *Certificate Recital* upon recommendation of the instructor. A *Certificate Recital* will involve 50 minutes of actual performance for which the candidate will receive a certificate of performance that will be recorded on his/her transcript. Repertoire, performance, and memorization requirements vary according to the area of concentration, whether vocal, instrumental, or keyboard, etc. Standards and requirements are determined by the major professor and the music faculty.
3. The applied jury committee will accept applications for *Certificate Recitals* during the junior applied music exams. Final approval will be given after the public performance. If the committee decides that it does not meet the proper standards, it may be accepted as a Senior Recital.
4. All degree recitals are to be recorded and the CD and printed program placed in the music library. The student is responsible for making recording arrangements. Emphasis is placed upon excellence in performance rather than non-musical considerations. It is expected that the stage settings for recitals be kept simple. Special lighting, extraordinary decorations, fancy props, and unusual effects of various kinds are discouraged. Items in question should be approved by the applied instructor and the Department Chair.
5. Students giving recitals should not feel obligated to provide flowers or gifts for instructors, accompanists, ushers, or others assisting with the program.
6. Engraved announcements are viewed as unsuitable. Those wishing to invite friends, relatives, students, and faculty outside the Department of Music may send a copy of the program with a short, hand-written note.

7. Flash pictures should be taken before or following the program rather than while the student is performing.
8. Receptions following degree recitals are considered appropriate.
9. Program notes are expected in connection with degree recitals. These are to be written by the student and **edited by the applied teacher** prior to submission for printing.
10. Students must be enrolled for credit in their major applied area during the semester in which a recital is given.
11. A Recital Checklist is to be filled out and returned one week prior to the recital. These are available in the form rack across from the student lockers.
12. In order for a student to schedule a Saturday recital, he or she must submit a letter of request to the Department Chair with signatures of their applied teacher, plus two other full-time faculty members stating they will attend. Applications without the signatures will not be accepted.

13. Sunday Senior Recitals are NOT permitted.

14. Recitals are not permitted with less than **two weeks** remaining in either the fall or spring semester without special permission of the Music Department Chair.

Area Forums

Three (3) Area Forums defined by major emphases – Instrumental, Keyboard, Voice – will convene throughout the semester (schedule to be posted on The Hub and on the bulletin board each semester).

1. Applied teachers and major/minor students from each emphasis will meet simultaneously in separate locations.
2. Students will perform pieces and receive immediate feed-back from professors in attendance.
3. Performance on Area Forums will be monitored by major applied faculty.
4. Students from each Area Forum will be chosen to perform on monthly student Honors Recitals.

Piano Proficiency

The piano proficiency exam is required of all music majors (except BA & BS). Preparation for this exam is designed to provide proficiency in those functional keyboard skills needed for future classroom and studio teaching. This will include sight reading, harmonization, transposition, and accompaniment. **Non-keyboard majors will normally take the exam as part of Class Piano.**

Students are expected to **complete the piano proficiency exam by the end of the junior year.**

Non-keyboard majors should enroll in Class Piano their first semester and remain in the course sequence until the exam is completed. The proficiency exam is included in these classes.

Keyboard majors are expected to attempt at least one proficiency item every semester beginning with the second semester of piano study. One or more items may be presented at the following times:

1. Jury exam. Students may present one or two items.
2. Specially-scheduled exams. These will be arranged by your applied teacher in coordination with the other piano faculty.

Requirements

1. Play the following patriotic songs in a manner suitable for accompanying group singing using any standard 3- or 4 voice setting:
America
America the Beautiful
The Star-Spangled Banner
2. Prepared school song or the equivalent; a single line melody in the right hand is to be harmonized by an appropriate accompaniment in the left hand.
 - a. The harmonization should include the I, IV, V₇ chords. The letter name of the chord should be printed or written on the score.
 - b. The melodic line should range over at least one octave and include skips and steps.
 - c. The left-hand accompaniment should be suited to the style of the melody.
3. Play at sight a song similar to item #2.
 - a. The letter name of the chord will be indicated on the score.
 - b. Keys with signatures up to 4 sharps and 4 flats should be studied in preparation of this sight reading.
 - c. Left-hand accompaniment may be block chords for this requirement.
4. Sight read a piano composition:
 - a. Instrumental primaries complete level 912.
 - b. Vocal primaries read level 922.
 - c. Piano primaries read level 932.

5. Transposition
 - a. Instrumental and Vocal primaries—the prepared transposition of a song similar to Item #2 into keys with signatures up to 4 sharps and 4 flats. Left-hand accompaniment may be block chords for this requirement.
 - b. Keyboard primaries—the transposition of a 4-part chorale or hymn to keys up and down a second and third from the original key. The following chorales and hymns are considered suitable for this requirement. The student may choose one of these or one of similar level. **Hymns:** “Let Us With A Gladsome Mind,” “The King of Love My Shepherd Is” (Dykes), “Come Thou Long Expected Jesus” (Prichard). **Chorales:** #42, “Du Friedefurst, Herr Jesus Christ” (measures 1-4); #67, “Kommt, Lasst Euch den Herren Lehren” (measures 1-4), (measures 1-8).
6. Accompaniment
 - a. **Instrumental primaries**—play an accompaniment to an instrumental solo. The soloist is to appear at the examination with the student. The composition should be chosen from standard instrumental literature and approved by the student's piano teacher or a member of the piano faculty prior to the exam.
Vocal primaries—the playing of an accompaniment to a vocal solo. The soloist is to appear at the examination with the student. The composition should be chosen from standard vocal literature and approved by the student's piano teacher or a member of the piano faculty prior to the exam.
 - b. **Piano primaries**—not required.
7. Open Score
 - a. **Instrumental primaries**—not required.
 - b. **Vocal primaries**—two 4-part vocal scores are to be prepared. The specific pieces will be chosen by the instructor and the keyboard faculty. The student will be required to read any combination of two voices.
 - c. **Piano primaries**—two 4-part open scores are to be prepared. The specific pieces will be chosen by the instructor and the keyboard faculty. At the exam time, the committee will choose any one, or excerpts from both for students to play.
8. Completion of keyboard level:
 - a. Instrumental primaries complete level 922.
 - b. Vocal primaries complete level 932.
 - c. Piano primaries complete level 972.

Scales & Arpeggios

Piano Primaries

First Semester

All major and harmonic minor scales, major and minor arpeggios, two octaves, hands separately.

Second Semester

All major and harmonic minor scales, major and minor arpeggios, two octaves, hands together.

Third Semester

All major and harmonic minor scales, major, minor, and dominant seventh arpeggios, three octaves hands together.

Fourth Semester

All major and harmonic minor scales, major, minor, and dominant seventh arpeggios, diminished seventh arpeggios, three octaves hands together.

Fifth Semester

Major and harmonic scales, major, minor, diminished seventh and dominant seventh arpeggios, four octaves, mm. = 100.

Sixth Semester

Major, harmonic, and melodic minor scales, major, diminished seventh and dominant seventh arpeggios, four octaves, mm. = 100.

The scale and arpeggio requirements will be part of each semester's jury exam. If they are not passed, an "I" will automatically be given and six weeks allowed to make up the deficiency before a permanent "F" is assigned. In order to make up the deficiency, the student must take a scale test.

All piano primaries must pass the sixth semester requirement.

Piano Secondaries

First Semester

All major and harmonic minor scales, one octave, hands separately.*

Second Semester

All major and harmonic minor scales, one octave, hands together.

Third Semester

All major and harmonic minor scales, two octaves, hands together; all major and minor arpeggios, two octaves, hands separately.

Fourth Semester

All major and harmonic minor scales, two octaves, hands together; all major and minor arpeggios, three octaves, hands separately; dominant seventh arpeggios, hands separately.

**At the discretion of the piano instructor, one preliminary semester of the major scales only, one octave, hands separately, may precede the basic four-semester sequence.*

The scales and arpeggio requirements will be part of each semester's jury requirement. If they are not passed, an "I" will automatically be given and six weeks allowed to make up the deficiency before a permanent "F" is assigned. In order to make up the deficiency, the student must take a scale test.

All piano secondaries must pass the fourth semester requirement.

Accompanists

There is a definite musical maturing process that comes about as a result of accompanying. Both the soloist and accompanist profit by the discipline of playing together. Accompanists and soloists are to practice independently until enough mastery has been achieved to warrant ensemble practice. An accompanist is not to teach the soloist notes, rhythms, entrances, etc. There must be enough ensemble practice to effect a developing musical maturity, but the soloist is expected not to make excessive demands upon the accompanist's time and vice versa.

Accompanist is expected to:

1. Approach his/her accompanying responsibilities with a positive attitude and a co-operative spirit.
2. Learn his/her music and play it well.
3. Cooperate with the soloist's teacher in the matter of being present at lessons as determined by the musical and pedagogic needs of the soloist. Teachers will use wisdom and sound judgment in making demands of the accompanist's time for lesson appearance.

Soloist is responsible for:

1. Finding his/her own accompanist in consultation with his applied teacher.
2. Giving the accompanist the music in ample time for thorough preparation.
3. Practice independently from his accompanist—learning his/her own notes, rhythms, entrances, etc.

Keyboard teachers will be responsible for their individual students in several areas:

1. Supply assistance in the art of accompanying as needed by the student.
2. Supervise the amount and intensity of the accompanying activity.
 - a. In general, no more than two soloists per single accompanist.
 - b. Every keyboard student who is capable should accompany at least one person.
 - c. Accompanying skills will be taken into consideration when assigning grades. Final grades for students who are conspicuously slothful, inefficient, and unco-operative will be carefully scrutinized. Teachers of soloists who have accompanists who fall into these categories have the responsibility of conferring with the keyboard teacher.
3. Include a limited number of selected accompaniments on their student's repertoire as appropriate study literature. These must be approved by the teacher.
4. A list of accompanists is posted on the bulletin board across from the Music Office.

Health and Safety

The Department of Music takes an active role in the education of student musicians concerning health issues associated with musical practice and performance. The department also insures that the teaching and practice spaces provide a safe environment for the students and teachers.

Diagnosis and Treatment for Musician Specific Injuries

The Department annually schedules a meeting with all music students, regardless of major, to discuss best practices for safety. Information shared includes the dissemination of resources dealing with the diagnosis and treatment for specific injuries and problems associated with musicians. Studio instructors are directly involved in this process. If you believe that you are developing a performance injury, you are encouraged to contact your studio instructor as soon as possible.

The campus Health Center provides medical treatment for illness and minor injuries, provides health education, and promotes physical and mental health. A referral service is also provided. The nurse practitioner is available for confidential treatment and consultation with an emphasis on personal responsibility and wellness. All registered students are eligible for these services. Information is made available to the students in the [Student Handbook](#).

There is a special emphasis given to music students regarding the protection of their hearing. Additionally, special precautions are taken with ensembles and classes that are inherently loud and can lead to hearing damage, i.e., Marching Band, Drumline, etc. These include the distribution of ear-plugs before each rehearsal and performance and when possible, the use of rehearsal venues that allow the sound to “escape.”

Student Employee Procedures

The policies and procedures for students working on campus are made available on the Evangel University website and Employee Portal. All procedures, including those dealing with health and safety, are reviewed each year with every student that is employed through the Federal or State Work-Study Program by their supervisor.

In addition, the University observes and implements the best practices seen at other member NASM institutions. This includes suitable choices of equipment and technology, safe operation of the equipment and technology, and the evaluation of acoustic condition associated with safe practice in rehearsals, performances, facilities, etc.

Online Resources

Castonguay, David Otis. [Maintaining Vocal Health](#). 2005

For Pianists: Wristen, Brenda, et al. [Wellness Curriculum Outline](#). Extensive resources from the Frances Clark Center for Keyboard Pedagogy.

Jones-Bey, Ali. [Hands On: How to Avoid and Treat Guitar-Related Hand Injuries](#). An in-depth exploration on risks, prevention, problems, and treatments of guitar injuries. Includes resources for further reading.

Lieberman, Julie Lyonn. [The Importance of Setup](#). Strings Magazine. May/June 2000. This article, specific to violinists and violists, discusses the importance of a well-fitted chin and shoulder rest for comfortable playing.

McComb, Ron. [Colorado Brass and Woodwinds: Musician Health Exercises](#). A compilation of links for brass, woodwind, and guitar players; includes both musician health topics and exercises.

Performing Arts Medical Association (PAMA) [Medical problems in Performing Artists](#). Official journal of the Performing Arts Medical Association (PAMA). Current issues and archives available online and in the Collins Memorial Library.

Safety and Health in Arts Production and Entertainment (SHAPE). [Musicians and MSI: Symptoms and Types of Injuries](#). A brief outline of injuries common to different instrumentalists; includes tables to evaluate the severity of your pain. Available outline in pdf format.

Voice Care Team. [The Voice Problem Website](#). 2004. An in-depth, medical resource on voice problems, (not specific to singers); overviews of voice disorders and anatomy and physiology of voice production.

MISCELLANEOUS

University-Owned Instruments

Selected university-owned instruments are available for rent to students. There is a \$25.00 fee payable to the Music Office. Care should be taken in the use of school instruments. Any extraordinary repairs are the student's responsibility. Further information may be obtained from the Instrument Check-out Office in the Instrumental Rehearsal Room.

Honors at Graduation

The music faculty each year selects from the senior class the "Outstanding Musician of the Year." This award is recorded in the student's file as well as on a plaque outside the Music Office. A personalized plaque is also presented to the recipient. Awards for Academic Excellence and certificates for "Certificate Recital" performances are also presented at Baccalaureate/Awards Day.

Springfield Symphony

Music majors are encouraged to attend concerts presented by the Springfield Symphony. Attendance at these concerts should be reported to the Music Office for recital credit.

Outside Engagements

On occasion, students have been involved in public performances under circumstances not considered to be in the best interests of either the university or the student. For this reason, it is requested that those planning performances outside the Department of Music discuss the matter first with his/her applied major instructor.

Student Organizations

NAfME is an affiliate of the Music Educators National Conference (MENC) which is the organization that serves as leader and spokesman for music education in the United States. Its 60,000 members are men and women engaged in music teaching or other music education work at all institutional levels from pre-school through college/university students. There are 600 campus chapters of **NAfME**.

NAfME is a collegiate membership classification providing for student participation in the activities of a student chapter, of the state division, and of the national association. All music majors and minors are encouraged to join.

Pi Kappa Lambda

The Epsilon Psi chapter of **Pi Kappa Lambda** was installed at Evangel College in 1985. **PKL** is a National Music Honor Society. The society offers recognition to students who attain high levels of scholarship and achievement in the field of music.

Qualified junior and senior music majors are nominated for membership by a faculty committee of the chapter. Students selected for membership are publicly presented during an Honors Recital. Provision is made for honoring faculty members and alumni by membership in the local chapter.

Financial Assistance

Student Financial Assistance is a supplement to help meet university costs. It is divided into four categories: Scholarships, Grants, Loans, and Employment. To qualify for Financial Assistance, students must apply each year.

For federal assistance, eligibility must be established by completing either the Financial Aid Form (FAF), the Family Financial Statement (FFS), or the Federal Student Aid Applications and mailed as instructed on the form (allow approximately 8 weeks for processing). Federal Assistance programs include: Student Employment, National Direct Student Loan, Supplemental Educational Opportunity Grant, Pell Grant, and Guaranteed Student Loan.

All Scholarships, Grants, Loans, and Employment are administered by the Office of Enrollment. However, the Department of Music does make recommendations for awarding all the music scholarship monies.

These music scholarship monies are awarded on the basis of: demonstrated musicianship (by audition), academic credentials (by college GPA, high school grades, ACT scores), Christian commitment (by pastoral, alumni, instructor recommendation), and leadership capability (by supportive letters from counselors, youth pastors, and music teachers). The Department of Music also considers its needs in the various components within the department - instrumentalists, vocalists, pianists, and the specific needs within each category, e.g., the balance of vocal parts, attention to sections of instruments, and the continued quest for quality string and keyboard players.

Scholarship monies awarded by the Department of Music are divided into three main categories.

1. **Music Performance Scholarships** This is the major category of scholarships awarded by the Department of Music. These awards are based on performance ability (demonstrated by audition) and the specific needs within the department, particularly within the bands, choirs, and orchestra.
2. **Academic Department Scholarships**
These scholarships are based on academic ranking and cumulative GPA while at Evangel University.
3. **Music Endowment Scholarships**
This is an ever-growing category of music awards. Most of the named scholarships are based on performance criteria in specifically-named performance areas.

These endowed scholarships are normally awarded to upper-class students, and public recognition is given on **Awards Day/Baccalaureate**:

- Delta & Donald Aldrich (Music Education)
- Constance Lee Altman Memorial (Voice)
- Edna Baker (Voice)

- Pauline Chism Memorial (Open)
- Christian Fidelity Foundation (Open)
- Arlene C. Culbertson Memorial (Open)
- Peter DiTomassi Memorial (Open)
- Bill & Gloria Gaither SongwritingScholarship
- Lance & Frances Grantham (Brass)
- Bill & Georgia Gunn (Brass)
- Kay Daniel Harrison (Piano)
- Calvin & Ella Mae Hawkins (Violin)
- Adena Seguire Holsinger (Piano)
- Calvin Johansson (Church Music)
- Gwen Jones Memorial (Organ)
- June Kean Memorial (Piano/Organ)
- Ralph Lanning Memorial (String)
- Beverly Lewis (Open)
- Kenneth & Valna Ligate Memorial (Piano)
- Grady & Janice Manley (Voice)
- Music Alumni (Open)
- M.B. Netzel Memorial (Violin)
- Rita Shepherd Nicholson Memorial (Low Brass)
- Betty Palma (Piano)
- Arthur & Josephine M. Pence
- James & Naomi Ramsey Memorial
- Myrtle Schmidgall Memorial (Open)
- Yvonne Kay (Kahn) Schmitt Endowed Scholarship (Music Education)
- John S. Shows Trumpet Scholarship
- Wanda Shows Memorial (Voice)
- Robert Snell (Open)
- Mary Jane Sparks Memorial (Woodwind)
- Jennifer Lynn Spence Memorial (Piano)
- H.R. & Alice M. Swingle Memorial (Open)
- Angela Dawn Sydnor Memorial (Open)
- Mark Thallander (Organ)
- Roger Thomassen and L.B. & Wilma Larsen Scholarship Fund (Worship Leadership)
- Jewell Hubbard Trump (Open)
- Neil Wallace Memorial (Open)
- J.P. Wannenmacher Memorial (Violin)
- Walter Lee Weaver Memorial (Band)
- Mr. & Mrs. Wm. Robert Willis (Open)
- Worship Heritage Endowed Scholarship

STUDY ABROAD PROGRAMS

Bestsemester.com

BestSemester.com offers twelve off-campus and study abroad programs around the world through the Council for Christian Colleges & Universities (CCCCU). Two are specifically designed for music study that include:

Contemporary Music Center (Nashville, TN)

This interdisciplinary off-campus study program provides a community for young musicians, engineers and aspiring music executives to plumb the depths of their creative souls and test the waters of a career in popular music. Designed as an artists' community, the program seeks to develop artists, technicians and music executives with a Christ-centered vision for music content, production and delivery. The mission of the CMC is to prepare students academically and creatively for potential careers in the music industry. For more information, visit <https://www.bestsemester.com/cmc/>.

Australia Studies Centre (Sydney, Australia)

The Australia Studies Centre is a cultural studies program with an arts focus, based in Sydney, Australia. Designed to provide undergraduates of all majors and career interests with the opportunity to study the arts and theology in Sydney, the program also emphasizes Indigenous studies and faithful, global involvement. Cultural Interaction is a large factor of the ASC semester. Students participate in service projects and live in homestays with local families to help them encounter the Australia that tourists never see. From art and ministry to drama and dance, students attending ASC have every opportunity to pursue their passions and interests with other Christians from around North America and the world even as they compare and contrast the Australia of myths and movies with the realities of everyday life. Throughout the semester, ASC students engage the history of Australia's Indigenous peoples and discover their modern identities and present realities. For more information, visit <https://www.bestsemester.com/asc>.

APPENDICES

Vocal Repertoire

Repertoire for applied voice students consists of styles from all historical periods of vocal music. Voice primaries are expected to complete the following sequence. Voice secondaries will follow a similar, less extensive course of study.

1. Memorize the material listed below as a minimum.
2. Keep an accurate record of the material covered.

<u>Freshman</u>	<u>1 credit</u>	<u>2 credits</u>
Fall	3-5 songs	6-8 songs
English		
Italian		
Other languages		
(optional)		
Sing on forum/recital		
Spring	3-5 songs	6-8 songs
English		
Italian		
Other languages		
(optional)		
Sing on forum/recital		
<u>Sophomore</u>		
Fall	3-5 songs	6-8 songs
English		
Italian		
German		
Other languages		
(optional)		
Sing on forum/recital		
Spring	3-5 songs	6-8 songs
English		
Italian		
German		
Other languages		
(optional)		
Sing on forum/recital		

<u>Junior</u>	<u>1 credit</u>	<u>2 credits</u>
Fall	3-5 songs	6-8 songs
English		
Italian		
German		
French		
Aria(s) (opera/oratorio)		
2 forum/recital performances		
Begin to anticipate Senior recital		
Spring	3-5 songs	6-8 songs
English		
Italian		
German		
French		
Aria(s)		
2 forum/recital performances		
<u>Senior</u>		
Fall	3-5 songs	6-8 songs
Senior recital material		
Spring		
Present senior recital		



Admission to the
BACHELOR MUSIC IN PERFORMANCE
DEGREE

TO: Mr. Tom Matrone, Chair
Department of Music

I, _____, hereby petition the Music Faculty to hear my
audition for admission into the Bachelor of Music in Performance on _____.
(date)

Audition pieces: _____

Quick-study piece: _____

Student Signature

Applied Primary

Approval by Music Faculty:

_____	_____
_____	_____
_____	_____
_____	_____

COURSE SEQUENCE

FALL

MUSC

SPRING

MUSC 100 MUSC 141 MUSC 143	University Seminar Music Theory I (2 sections) - Morris SSET I (2 sections) - Jenkins	MUSC 131 MUSC 142 MUSC 144	Introduction to Music Theory - Griffin (Online) Music Theory II (2 sections) - Morris SSET II (2 sections) - Jenkins
MUSC 241 MUSC 243 MUSC 250 MUSC 252 MUSC 263 MUSC 296	Music Theory III (2 sections) - Griffin SSET III Worship Heritage of the Modern Pentecostal Church Music in World Cultures - Bowdidge Modern Recording Techniques - Moore Worship Leadership (Fall only)	MUSC 242 MUSC 244 MUSC 252	Music Theory IV - Griffin SSET IV Music in World Cultures - Bowdidge
MUSC 345 MUSC 348	Music History Survey I - Hawkins Analysis of Musical Form - Salazar	MUSC 336 MUSC 340 MUSC 346 MUSC 363	Electronic Music – Moore (Spring only) Songwriting/Commercial Arranging - Salazar Music History Survey II Advanced Recording & Production - Moore
MUSC 424 MUSC 439 MUSC 442	Church Music History/Hymnology Composition & Choral Arranging - Salazar Solo Literature [A-piano, B-voice, C-instrumental]	MUSC 423 MUSC 435 MUSC 488	Administration in Creative Arts Worship - Salazar Orchestration - Salazar Piano Tuning – Baker (offered in the Spring of even years)
MUSC 473 MUSC 498-1 MUSC 498-2	Music in Media - Moore Worship Leadership Practicum – Salazar Worship Leadership Internship (as needed) - Salazar	MUSC 498-3	Music Internship - Salazar

MUSB

MUSB 300	Survey of Music Business - Moore	MUSB 335	Commercial Music - Salazar
----------	----------------------------------	----------	----------------------------

MUED

MUED 235	Intro to Music Technology - Moore	MUED 232 MUED 235 MUED 236	Diction Intro to Music Technology - Moore Woodwind Techniques - Slater
MUED 333 MUED 338 MUED 342	Basic Conducting - Hawkins String Techniques - Dissmore Secondary Music Methods - Hawkins	MUED 331 MUED 333 MUED 340	Elementary Music Methods - Hawkins Basic Conducting Percussion/Brass Techniques
MUED 438 MUED 440 MUED 443	Choral Conducting & Techniques Major Pedagogy (as needed) [Section A - Piano, B - Vocal, C - Instrumental] Instrumental Materials - Dissmore	MUED 437 MUED 444	Instrumental Conducting - Dissmore Choral Materials - Bowdidge

MUSIC ORGANIZATIONS

MORG 016	HeartSong	MORG 016	HeartSong
MORG 017	Sinfonia	MORG 017	Sinfonia
MORG 021	Jazz Orchestra	MORG 021	Jazz Orchestra
MORG 024-1&2	Piano Chamber Ensemble	MORG 024-1&2	Piano Chamber Ensemble
MORG 024-3&4	Jazz Chamber Combo	MORG 024-3&4	Jazz Chamber Combo
MORG 024-5&6	Women's Chamber Ensemble (WCE)	MORG 024-5&6	Women's Chamber Ensemble
MORG 024-7&8	Men's Vocal Ensemble	MORG 024-7&8	(WCE)
MORG 027	Flute Ensemble	MORG 025	Men's Vocal Ensemble
MORG 030	Guitar Ensemble	MORG 028	Flute Ensemble
MORG 113	University Chorus	MORG 111	Guitar Ensemble
MORG 121	Chorale	MORG 113	Symphonic Band
MORG 123	University Orchestra	MORG 121	University Chorus
MORG 151	Marching Band	MORG 123	Chorale
		MORG 151-3	University Orchestra

APPLIED CLASSES

GUIT 017	Contemporary Worship/Improvisation	GUIT 017	Contemporary Worship/Improvisation
PIAN 111	Class Piano (5 sections)	PIAN 112	Class Piano (5 sections)
PIAN 211	Class Piano (4 sections)	PIAN 212	Class Piano (4 sections)
PIAN 017	Piano Improv for Worship [Matrone]	PIAN 017	Piano Improv for Worship [Matrone]
VOIC 417	Contemporary Church Voice [Jenkins]	VOIC 417	Contemporary Church Voice [Jenkins]

COURSE DESCRIPTIONS

Music Courses (MUSC)

100 University Seminar (1)

This introductory course helps new Evangel students acclimatize themselves to the University. As such, it serves as an intellectual and practical orientation to the challenges and opportunities of University life and learning. Students are introduced to Evangel's Christ-centered, integrational, exploratory, and global ethos. They learn to use and participate in campus-wide and department-specific offerings. They build relationships within departmental contexts as well as across campus. They are encouraged to understand that they are being prepared not only for a career but for life.

131 Introduction to Music Theory (2)

A course designed to acquaint the student with the rudimentary elements of music. The study provides an understanding of scales and keys, intervals and chords, and rhythmic and pitch aspects of music notation, as well as introductory experiences at the keyboard and in sight singing. Online course.

141 Music Theory I (3)

A course in fundamentals, melodic writing, modes, counterpoint, four-part harmonization, and analysis. Students not proficient in piano must take piano concurrently with Theory I. Meets 3 hours per week.

142 Music Theory II (3)

A continuation of Music Theory I.

143 Sight Singing and Ear Training I (1)

Singing at sight, melodic and harmonic dictation, and keyboard harmony. Normally taken with MUSC 141. Meets 2 hours per week.

144 Sight Singing and Ear Training II (1)

A continuation of SSET I.

241 Music Theory III (3)

Continuation of Theory I and II leading to chromatic harmony, advanced modulation, three-part counterpoint, and idioms of 20th century music. Meets 3 hours per week.

242 Music Theory IV (3)

A continuation of Music Theory III.

243 Sight Singing and Ear Training III (1)

Continuation of Sight Singing and Ear Training I and II. Normally taken with Music 241. Meets 2 hours per week.

244 Sight Singing and Ear Training IV (1)

A continuation of Sight Singing and Ear Training III. Normally taken with Music 242. Meets 2 hours per week.

250 Worship Heritage of the Modern Pentecostal Church (3)

An elective humanities course familiarizing the student with an appreciation of cultural traditions/heritage of the Pentecostal church with an emphasis on gospel songs and hymns, an examination of musical and poetic forms as well as the composers and lyricists of music used during musical worship, and the value of congregational participation in worship. Meets 3 hours per week.

252 Music in World Cultures (3)

An introductory study and analysis of music of ethnic/people groups. Emphasis placed on understanding and appreciating the music of various cultural traditions and belief systems to prepare students for teaching and ministry in the global society.

263 Modern Recording Techniques (3)

An introduction to the techniques of working in a recording studio. Topics include microphone design, application and placement; recording, editing and signal processing in Cubase; and studio etiquette. Meets 3 hours per week.

296 Worship Leadership (3)

The essence of this class is to discover what the Bible says about worship. While trends, styles and opinions come and go, there are timeless principles to be understood. This study will provide the student with a solid foundation on which to build a worship ministry as a layperson or as a vocational worship leader. The class is open to all students with an interest in worship leadership. Offered each fall semester. Meets 3 hours per week.

336 Electronic Music (3)

A course that examines the production of music through MIDI and computer-based sequencing programs, peripheral devices, MIDI orchestration, sampling, virtual instruments, digital audio in multiple file formats, multi-track recording, post-processing of multi-track recordings, and composition of original music. Meets 3 hours per week.

340 Songwriting & Commercial Arranging (2)

Principles and techniques for composing and arranging music for the commercial music industry. Emphasis on songwriting, especially on writing lyrics, melody and harmony. Includes a study of current commercial music practices (notation, form, requirements, etc.).

345 Music History Survey I (3)

A survey of significant musical developments, stylistic elements, representative repertoire, and prominent composers from Antiquity, The Medieval Era, The Renaissance Era, The Baroque Era, and The Vocal Music of The Early Classical Era. Meets 3 hours per week.

346 Music History Survey II (3)

A survey of the significant composers, literature, and stylistic development of Western Music History Survey from the Classical Era through the present (approximately 1750-2012). Meets 3 hours per week.

348 Analysis of Musical Form (2)

The analytical study of the main architectural forms of music, beginning with the simple and leading to the more complex. Meets 2 hours per week.

363 Advanced Recording & Production (3)

Emphasizes more advanced techniques of working in a recording studio. Topics include advanced signal processing, mixing and mastering. Also includes information about operating a recording studio as a business. Meets 3 hours per week.

423 Administration in Creative Arts Worship (2)

Intensive study in the ministerial purposes, principles, and methodology of each musical unit commonly found in the local church program. Special attention is given to procedures for the successful management of the musical ministries of children, youth, and adults from the standpoint of the small, medium, and large congregation. Guidance is also offered in the matter of staff relationships, responsibilities, and privileges. Meets 2 hours per week.

424 Church Music History Survey/Hymnology (2)

A comprehensive study of the musical traditions of the temple, the early church, Eastern and Western rites, the Genevan, German and English Reformations, the evangelical awakenings in England and America, the Pentecostal revival, and the charismatic renewal. Also included, a study of the philosophical and theological rationale behind the whole tradition of hymn singing in the church. Included is a study of the syntactical structure of hymnody, a study of hymnody from the historical, musical, and theological point of view, as well as practical approaches to the use of the hymnal topical, metrical, melodic, composer/author, Scriptural, and theological. Meets 2 hours per week.

435 Orchestration (2)

A study of instrumentation, with practical experience in scoring for strings, winds, and percussion, singly and in combination, including use of the full orchestra. Principles of band arranging included. Meets 2 hours per week.

439 Composition and Choral Arranging (2)

A course providing opportunity for the student to apply his musical knowledge in creative writing and arranging; particular focus is given to choral settings. Approval of instructor required for students not meeting specific degree requirements. (Additional credits in composition can be taken as MUSC 493). Meets 2 hours per week.

442 Solo Literature (1)

A survey of solo literature, history, and composers with emphasis on the applied major field. (A-Keyboard, B-Voice, C-Instrumental). Meets 1 hour per week.

473 Music in Media (3)

A course designed to teach students how to make use of music in a variety of media applications. From composing original music to using preexisting recordings, students will be challenged to prepare music for film, television, websites, video games and other media. Meets 3 hours per week.

488 Piano Tuning and Repair (2)

An introduction to the theoretical, physical, and practical aspects of tuning; to the mechanical and acoustical functions of the piano's action and other parts; and to minor repairs, regulation, and the general maintenance of the piano. The course includes practical experience in setting the temperament, tuning of unisons and octaves, and action regulating. Upon successful completion, the student should be able to become a knowledgeable apprentice to an established piano technician. Offered spring semester of even years. Meets 2 hours per week.

290/490 Directed Readings (1-2)

293/493 **Special Problems in Music** (1-2)

294/494 **Travel** (1-3)

496 **Music Seminar** (1-3)

498 **Internship** (3)

The internship program is designed to provide students with opportunities to gain field experience. This includes learning about specific operational/business functions as well as the interpersonal relationships within the work place. Students will obtain insights into specific functional areas of vocational concern and into the challenges present in the actual work situation. These supplement, and in some cases replace the classroom, since these experiences go beyond what is possible in the classroom setting.

299/499 **Research Projects** (1-3)

Music Education Courses (MUED)

232 **Diction** (1)

Fundamentals of diction in singing. The course focuses on the pronunciation of singing English, Italian, German, and French. The use of the International Phonetic Alphabet will be the unifying factor throughout the course of study. Meets 2 hours per week--one lecture and one laboratory

235 **Introduction to Music Technology** (3)

A course designed to aid music students to become better acquainted with the broad range and interrelated use of instructional technology and media materials as well as techniques associated with these items. Emphasis is on the practical problems of choosing, using, and inventing instructional materials. Proficiency in equipment operation is required. Meets 3 hours per week.

236 **Woodwind Techniques** (2)

A practical introduction to the technical problems involved in the playing and teaching of woodwind instruments. Meets 3 hours per week.

331 **Music Methods in Elementary School Teaching** (2)

A course designed for music education majors to prepare the student for specialized music teaching in the elementary school through the study of music teaching methods and materials. Meets 2 hours per week plus occasional elementary classroom observation.

333 **Basic Conducting** (2)

Fundamental techniques of the baton; basic choral and instrumental technique; and practical work in rehearsal situations. Meets 2 hours per week.

338 **String Techniques** (2)

A practical introduction to the technical problems involved in the playing and teaching of the violin, viola, cello, and string bass. Meets 3 hours per week.

340 **Percussion/Brass Techniques** (1)

A practical introduction to the technical problems involved in the playing and teaching of percussion and brass instruments. Meets 3 hours per week.

342 Music Methods in Secondary School Teaching (2)

A course designed for music education majors to help the prospective student teacher understand his task and equip him with a knowledge of present music methods and materials. Meets 2 hours per week.

437 Instrumental Conducting and Techniques (2)

Study of specific band and orchestral problems and conducting routine. Detailed work in score reading from all periods. Meets 2 hours per week.

438 Choral Conducting and Techniques (2)

Study of the particular problems of choral conducting; interpretation of choral literature, choir development, score reading. Meets 2 hours per week.

440A Keyboard Pedagogy (2), 440C Instrumental Pedagogy (2)

A study of the methods of teaching applied music with emphasis on the materials suitable for beginning students in the applied major field. Meets 2 hours per week.

440B Vocal Pedagogy and Choral Techniques (2)

A study of the traditional methods of teaching applied voice and an introduction to choral techniques applicable to elementary, secondary, and church choirs. Meets 2 hours per week.

443 Instrumental Materials (2)

A study of music and materials appropriate for use in elementary and secondary music teaching. Attention is also given to practical application of skills in developing a strong music program, public relations, concert planning, festivals, etc. Meets 2 hours per week.

444 Choral Materials (2)

Designed to immerse the student with good choral literature especially suitable for high school or junior high school performance, as well as to acquaint the student with the great choral masterworks. Style, programming techniques, selection of music, and listening are emphasized. Meets 2 hours per week.

Music Business Courses (MUSB)

300 Survey of Music Business (3)

A course designed to aid music students in becoming better acquainted with the broad range of business aspects in the music industry. It is especially recommended for those interested in pursuing a career in the music business industry. The course will include a survey of the industry covering several broad topics including record deals, publishing, copyright and licensing issues, promotion, etc. Meets 3 hours per week.

Degree Completion/A.A. Courses (MUSA)

103 **History of Jazz** (3)

A general education course (designed for the humanities credit of the Evangel University degree completion program) familiarizing the student with the cultural traditions, masterpieces of jazz, performers of jazz, and the contribution of jazz to everyday living. Emphasis is placed on the enjoyment of jazz rather than building up a body of facts about the genre. Meets 4 hours per week.

110 **20th & 21st Century American Music** (3)

A general education course familiarizing the student with various American music genres of the 20th and 21st centuries including *Blues*, *Jazz*, *Broadway Musicals*, *Rock and Roll*, and *Classical*. The study will include an exam as related to American music of cultural traditions, masterpieces, performers, and the contribution of American Music to everyday living. Meets 4 hours per week.

Applied Music Level Requirements

Entering level for music majors in their applied primary area is usually 941 for BM degrees and 921 for BA and BS. Please note that in the applied primary BM students must finish the 972 level as a pre-requisite to graduation. BA and BS students must complete level 952.

Applied Bassoon-BSON

Course descriptions are similar to clarinet.

Applied Clarinet-CLAR

Level #

911-914 (1-2 credits each semester)

Lazarus, Method for Clarinet, Part II; Kroepsch, 416 Progressive Daily Studies; Artistic Studies Book IV (includes Rose, 40 Studies, 32 Etudes and 6 Caprices) from the French School. Various solo works.

921-924 (1-2 credits each semester)

Lazarus, Method for Clarinet, Part II; Kroepsch, Daily Studies, Artistic Studies, Book I. Various solo works.

931-934 (1-2 credits each semester)

Lazarus, Method for Clarinet, Part II; Kroepsch, Daily Studies, Artistic Studies, Book III from the Italian School. Various solo works.

941-946 (1-3 credits each semester)

Foundation Studies from Baermann Book III; Artistic Studies Book III. Solos selected from Brahms, Sonatas and Weber, Concerti.

951-956 (1-3 credits each semester)

Foundation Studies from Baermann Book III; Artistic Studies Book III. Solos comparable to Bernstein's, Sonata and Milhaud's Duo Concertante.

961-966 (1-4 credits each semester)

Jeanjean, 20 Grandes Etudes; Bonade, Orchestral studies Book III. Spohr, Concerto No. 1; Finzi, Five Bagatelles; unaccompanied works such as Stravinski's, Three Pieces.

971-976 (1-4 credits each semester)

Uhl, 48 Etudes Book I; all scales and arpeggios from memory; advanced solo and symphonic literature. Various ensemble literature Senior Recital.

Applied Euphonium-EUPH

Course descriptions are similar to trombone.

Applied Flute-FLUT

Level

911-914 (1-2 credits each semester)

Kujala, The Flutist's Progress; other appropriate beginning materials.

921-924 (1-2 credits each semester)

Pares, Daily Exercises; other appropriate intermediate materials.

931-934 (1-2 credits each semester)

Bona, Rhythmical Articulation; works comparable to Händel, Sonata in D Major; Gluck, Scene from Orpheus; Rohlig, A Little Shepherd Music.

941-946 (1-3 credits each semester)

Bona, Rhythmical Articulation; Berbiguier, Etudes; basics of transposition; Händel and Marcello sonatas; works comparable to Hindemith, Echo; Honegger, Romance.

951-956 (1-3 credits each semester)

Andersen, 24 Exercises for the Flute; Platti and Telemann sonatas; works comparable to Fauré; Fantasie, Haydn, Concerto in D; Hosmer, Rhapsody, Literature for 2, 3, and 4 flutes.

961-966 (1-4 credits each semester)

Altes, 26 Selected Studies; works comparable to Chaminade, Concertino; Griffes, Poem; Hue, Fantasie, chamber literature.

971-976 (1-4 credits each semester)

Orchestral studies; review of tone production, vibrato usage, articulation forms; unaccompanied flute works

such as Debussy, Syrinx; Thomson, Sonata; Hindemith, Acht Stucke; recital.

Applied Guitar-GUIT

Level

911-914 (1-2 credits each semester)

Introduction to basic right- and left-hand technique including rest stroke and free stroke; Aaron Shearer, Classic Guitar Technique, Vol. 1; Sight reading: first position.

921-924 (1-2 credits each semester)

Further study of basic right- and left-hand technique; Aaron Shearer, Classic Guitar Technique, Vol. 1; selected etudes in first position; sight reading; positions one through five.

931-934 (1-2 credits each semester)

Beginning to intermediate level pieces including Minuet in E minor. DeVissee and Lesson in a minor, Sor; other etudes utilizing left-hand techniques of bar and slur; chromatic scale in first position; sight reading: positions one through seven.

941-946 (1-3 credits each semester)

Six Lute Pieces of the Renaissance, ed. Chilesotti; Tarrega, Lagrima and Adelita; Ponce, Preludes I and VI; Sor, Etude V (ed. Segovia) and Carcassi, Etude III for development of melody over accompaniment; Segovia scales and technical studies; sight reading: all positions.

951-956 (1-3 credits each semester)

Milvan, Pavaues; Bach, Prelude from Cello Suite I; Narvaez, Variations on Guardame las Vacas; Brouwer, Ten Etudes; Villa Lobos, Prelude IV; Llobet, Catalonian Songs; Poulenc, Sarabande; etudes by Sor and Carcassi; Segovia scales and technical studies; sight reading: all positions.

961-966 (1-4 credits each semester)

Mudarra, Fantasia #10; Händel, Sarabande with Variations; Bach, Gavottes I & II from Cello Suite VI; Tarrega, Capricho Arabe; Villa-Lobos, Suite Populaire Brasileira; emphasis on phrasing and musicality; etudes by Sor and Carcassi; Segovia scales and technical studies; sight reading: all positions.

971-976 (1-4 credits each semester)

Torroba, Pieces Caracteristiques, Sonatina; tarrega, Recuerdos de la Alhambra; Sor, Grand Solo; Ponce, Sonata III; Bach, Lute Suite I; Albeniz, Granada or Levenda; etudes by Sor and Carcassi; Segovia scales and technical studies; sight reading: all positions; emphasis on musicality and subtleties of tone production.

Applied Horn-HORN

Level #

911-914 (1-2 credits each semester)

Fundamentals of posture, hand position, breathing, rhythm, intonation, tone production, and articulation. Getchell, Practical Studies (Book 1); Pottag, Method for French Horn (Book 1); Singer, Embouchure Building. Solos by Getchell, Krol, Mozart, and others. Major scales and arpeggios up to 3 flats and 3 sharps.

921-924 (1-2 credits each semester)

Continuation of fundamentals. Getchell, Practical Studies (Book 2); Pottag, Daily Exercises, Method for French Horn (Book 2). Solos by Gliere, Hartley, Lawton, Mozart, Porret, and others. All major scales and arpeggios.

931-934 (1-2 credits each semester)

Establish a daily warm-up and technical development routine. Emphasis on tonal production/intonation studies. Pottag, Preparatory Melodies; King, 25 Studies and Preludes; Maxime Alphonse, 200 Etudes (Vol. 1-2). Solos by Bakaleinikoff, Corelli, Fauré, Glazounov, Haddad, and others. Review major scales/arpeggios; minor scales and arpeggios up to 3 flats and 3 sharps.

941-946 (1-3 credits each semester)

Continue on a daily warm-up and technical development routine. Emphasis on articulation, alternate fingering, interval studies. Brophy, Technical Studies; Kling, 40 Characteristic Studies; Kopprasch, 60 Selected Studies. Solos by Beethoven, Chabrier, Gliere, Heiden, Haydn, F. Strauss, and others. Begin study of orchestral excerpts. Review major scales/arpeggios; all minor scales and arpeggios. Sight reading.

951-956 (1-3 credits each semester)

Continued development of fundamentals, technique, orchestral excerpts, and begin transposition studies. Labar, Horn Player's Audition Handbook; Maxime-Alphonse, 200 Etudes (Vol. 3-4); Schantl, Grand Theoretical and Practical Method. Solos by Arnold, Bozza, Mozart, Saint-Saëns, R. Strauss, Vinter and others. Review previous scales/arpeggios; all major scales in thirds. Sight reading.

961-966 (1-3 credits each semester)

Continued development of fundamentals, technique, orchestral studies and transposition. Fearn, Exercises for Flexible Horn Playing; Gallay, 40 Preludes; Mel Bay, Anthology of French Horn Music. Solos by Dukas, Ewazen, Hindemith, Rosetti, Wilder, and others. Review previous scales/arpeggios; all harmonic minor scales in thirds. Sight reading.

971-976 (1-3 credits each semester)

Continued development of fundamentals, advanced technique, orchestral excerpts, and transposition. Gallay, 12 Etudes Brillantes, op. 43; Reynolds, 48 Etudes; Schuller, Studies for Unaccompanied Horn. Solos by Hindemith, Jacob, Poulenc, Reynolds, Schumann, R. Strauss, and others. Review previous scales/arpeggios; work for faster tempos.

Applied Improvisation-IMPR

A course designed to teach students how to improvise in the various jazz genres. This one-on-one course will expose students to improvisation techniques, a deeper understanding of chord progressions, rhythms, instrumentation, and arranging.

Applied Oboe-OBOE

Course descriptions are similar to clarinet.

Applied Organ-ORGN (Group)

018 Hymn Playing/Improvisation (1)

Practical instruction in adapting hymns for evangelistic service playing and for creative solo arrangement. Styles from basic chorales to gospel are studied. Intermediate organ skills are pre-requisite. Meets 2 hours per week. Applied lesson fee.

Applied Organ-ORGN

No previous organ study is necessary. However, students must have piano background equivalent to that of entering piano majors.

Level #

941-946 (1-3 credits each semester)

Instruction books such as Dupre or Gleason; fundamental study of organ touch; pedal scales and studies such as Nilson, Phillips, etc.; easier trios by Rheinberger, etc.; J.S. Bach, simpler choral preludes, little preludes and fugues; elementary registration and hymn playing; simpler pieces from various periods; methods of practices and study.

951-956 (1-3 credits each semester)

More advanced pedal and manual studies, trios, hymns, chorale preludes of various styles, preludes and fugues; easier sonatas or suites, pieces by American and European composers such as Clokey, Titcomb, Edmundson, Bingham, Howells, Jongen, Brahms;

Buxtehude and other pre-Bach composers; advanced registration, phrasing, styles, and hymn playing.

961-966 (1-4 credits each semester)

More difficult works by J.S. Bach, such as Fantasia and Fugue in C minor, Prelude and Fugue in A Major; Franck, Cantabile, Piece Heroique; Mendelssohn, Sonata 6; Vaughan-Williams, Three Preludes; Sowerby, Carrillon.

971-976 (1-4 credits each semester)

More difficult works by J.S. Bach, preludes and fugues, trios, large choral preludes; Mozart, Fantasia in F minor; extended works such as sonatas or symphonies of Widor, Vierne, Reger, Karg-Elert, Hindemith, Mulet.

Applied Percussion – PERC

Level #

911-914 (1-4 credits each semester)

Snare drum. Review of basic snare drum playing technique; stick grips, sound production, drum tuning. Great Hands for a Lifetime (Basic routine with track); Tommy Igoe, Modern Rudimental Swing Solos (3 Camps with variations, Rolling in Rhythm, Paradiddle Johnny); Charles Wilcoxon, Portraits in Rhythm (#1), Anthony Cirone

Keyboard Mallets. Perform all major and minor (3 forms) scales. Primary Handbook for Mallets; Whaley. Anasazi; Gomez, Technique through Music; Ford.

Timpani. Modern Method for Timpani; Goodman. Beginning of book through start of 2 drum Etudes.

921-924 (1-4 credits each semester)

Snare drum. Great Hands for a Lifetime (Intermediate routine with track); Tommy Igoe, The Drummers Heritage (selections), Fennell, Portraits in Rhythm (selections), Anthony Cirone.

Keyboard Mallets. Scenes from Mexico, Gomez, Prayer for Marimba. Gibson, Method of Movement for Marimba, Stevens, Technique through Music; Ford.

Timpani. Modern Method for Timpani; Goodman. 2, 3, and 4 drum etudes.

931-934 (1-4 credits each semester)

Snare drum. Great Hands for a Lifetime (Advanced routine); Tommy Igoe, Modern School for Snare Drum and Artists Guide to Percussion (Symphonic Repertoire); Goldenberg

Accessories. Introduction to playing techniques for Bass Drum, Cymbals, Triangle and Tambourine. Modern School for Snare Drum and Artists Guide to Percussion; Goldenberg

Keyboard Mallets. Method of Movement for Marimba, Stevens, Technique through Music; Ford. Modern School for Xylophone, Marimba and Vibraphone (Symphonic Repertoire),

Goldenberg. Solo Pieces; selected from Sonatas and Partitas for Violin; Bach, Suites for Cello; Bach, 2 Mexican Dances; Stout, Etudes; Musser

Timpani. Modern Method for Timpani (Symphonic Repertoire) Goodman. Solos selected from Ballad for the Dance. Goodman, The Solo Timpanist, Firth

Drum Set. Groove Essentials, Igoe. Sampling from the Rock, Funk, Jazz and Latin sections, with track

941-946 (1-4 credits each semester)

Snare Drum: Modern School for Snare Drum and Artists Guide to Percussion (Symphonic Repertoire); Goldenberg

Accessories. Introduction to playing techniques for Bass Drum, Cymbals, Triangle and Tambourine. Modern School for Snare Drum and Artists Guide to Percussion; Goldenberg. Studies in Multiple Percussion; Goldenberg

Keyboard Mallets. Method of Movement for Marimba, Stevens, Technique through Music; Ford. Modern School for Keyboard (Symphonic Repertoire) Goldenberg. Solo Pieces; selected from Sonatas and Partitas for Violin; Bach, Suites for Cello; Bach, 2 Mexican Dances; Stout, Etudes; Musser

Timpani. Modern Method for Timpani (Symphonic Repertoire) Goodman. Solos selected from Ballad for the Dance. Goodman, The Solo Timpanist, Firth, Eight Pieces for Timpani; Carter

Drum Set. Groove Essentials, Igoe. Sampling from the Rock, Funk, Jazz, Latin sections and Global Tour (select 1) with track

Applied Piano-PIAN

017 Piano Improvisation for Worship (1)

Practical instruction in adapting hymns for evangelistic service playing and for creative solo arrangement. Styles from basic chorales to gospel are studied. Intermediate piano skills are pre-requisite. Meets 2 hours per week. Applied lesson fee assessed.

111 Class Piano I (1)

This course is designed for music majors taking piano as a secondary instrument and will focus on developing the fundamental skills needed to both pass the piano proficiency exam and function successfully in a music career. Emphasis will be placed on basic keyboard technique and theory, sight-reading, improvisation and harmonization of melodies, transposition, and repertoire of an appropriate level. The student can expect the assigned music to increase in difficulty as the semester progresses. Class meets 2 hours per week. Applied lesson fee. Offered fall semester.

112 Class Piano II (1)

Continuation of Class Piano 111. Pre-requisites: PIAN 111 or permission of instructor. Meets 2 hours per week. Applied lesson fee. Offered spring semester.

211 Class Piano III (1)

This course is a continuation of (PIAN 112). Course includes portions of the piano proficiency exam. Pre-requisites: (PIAN 112) or by placement. Meets 2 hours per week. Applied lesson fee. Offered fall semester.

212 Class Piano IV (1)

This course is a continuation of PIAN 211. Course includes completion of the piano proficiency exam which the student must pass to receive credit. Pre-requisites: PIAN 211. Meets 2 hours per week. Applied lesson fee. Offered spring semester.

Applied Piano-PIAN

Level #

911-914 (1-2 credits each semester)

Appropriate beginning piano materials.

921-924 (1-2 credits each semester)

Appropriate intermediate piano materials such as the Op. 20 Kuhlau Sonatinas.

931-934 (1-2 credits each semester)

Materials such as Beethoven, Sonatas, Op. 49 No's 1 and 2; Clementi, Sonatinas Op. 36; Mendelssohn, Songs Without Words; Kabalevsky, Variations Op. 40; Bach, Short Preludes and Fugues; Bartok, Mikrokosmos, Book IV; Bach, Short Preludes and Fugues and easier Two-part Inventions.

941-946 (1-3 credits each semester)

Two-part inventions or movements of various suites by J.S. Bach; Beethoven, Sonata Op. 2, No. 1, or another of similar difficulty; selections from classic, romantic and contemporary composers; scales; selected technical studies and exercises.

951-956 (1-3 credits each semester)

Preludes and Fugues from the Well-Tempered Clavier, inventions, suites, or partitas by J.S. Bach; Op. 10 of the Beethoven Sonatas or comparable sonatas by Mozart and Haydn; selections from classic, romantic and contemporary composers; selected technical studies and exercises.

961-966 (1-4 credits each semester)

Suites, Partitas, Preludes and Fugues from the Well-Tempered Clavier by J.S. Bach, or other Baroque works; Beethoven sonatas such as Op. 27, No. 1 and Op. 28, or comparable sonatas of other composers; arpeggios; selected technical studies and exercises.

971-976 (1-4 credits each semester)

A continuation and expansion of repertoire explored in levels 961-966; representative selections from Baroque, Classical, Romantic, and Contemporary composers; selected technical studies and exercises.

Applied Saxophone-SAXO (Private)

Level #

911-914 (1-2 credits each semester)

Rubank, Advanced Methods Vol. I and II or Selected Studies. Solo works from Rubank's Concert and Contest Collection and Teal's Solos for the Alto Saxophone Player. Review of embouchure, tone production, articulation and vibrato.

921-924 (1-2 credits each semester)

Rubank, Selected Studies. Solo works from Teal Solos for the Alto Saxophone Player; Eccles Sonata.

931-934 (1-2 credits each semester)

Rubank, Selected Studies; Bach, Sonata in G minor; Bozza, Aria; Schumann, Three Romances.

941-946 (1-3 credits each semester)

Tone production, breathing, articulation, vibrato, major scales through all twelve keys and chromatic scale full range of the instrument. Voxman Selected Studies, Klose 25 Daily Exercises or Ferling 48 Famous Studies. Literature from selected list for freshman level or above. Continued development of tone, air stream, vibrato, major scales arpeggios and thirds in all twelve keys full range of the instrument. Literature from selected list for freshman or above.

951-956 (1-3 credits each semester)

Continued development of tone, air stream, vibrato, major scales arpeggios and thirds in all twelve keys full range of the instrument. Etude studies from Ferling and/or Klose. Literature from selected list for freshman or above. Melodic and Harmonic minor scales and arpeggios in all twelve keys. Major scales in fourths full range of the instrument. Literature from selected list for sophomore or above.

961-966 (1-4 credits each semester)

Melodic and Harmonic minor scales in thirds through 4 sharps and flats full range of the instrument. Etude studies Ferling, Berbiguier-Mule 18 Exercises. Literature from selected list for junior or above. Melodic and Harmonic minor scales, arpeggios and thirds in all twelve keys full range of the instrument. Literature from selected list for junior or above to include one major concerto

971-976 (1-4 credits each semester)

Harmonic and melodic minor scales in fourths in all twelve keys full range of the instrument. Etudes selected from Ferling, Berbiguier-Mule, Karg-Elert 25 Capricien and Sonaten or Etude Variees. Literature from selected list for junior or above. Begin overtone studies and altissimo.

Applied Trombone-TRBN

Level #

911-914 (1-2 credits each semester)

Fundamentals of tone production; Beeler, Play Away Method; Cimera-Hovey, Method for Trombone; solos by A. Meyers, L. Smith, P. Tanner, and Vandercook.

921-924 (1-2 credits each semester)

Continuation of fundamentals; Cimera-Hovey, Method for Trombone; Colin, Melodious Fundamentals; Tanner & Weber, Studies and Melodious Etudes. Solos by A. Pinard, P. Tanner, and Douay-Gouinguine. Major and minor scales and arpeggios through 4 flats and 4 sharps.

931-934 (1-2 credits each semester)

L. Little, Embouchure Builder; F. Buchtel, Trombone Method, Bk. I; Williams Method of Scales; solos by B. Boy, Cimera, Clerissa, Händel, Pinard, and Mendelssohn.

941-946 (1-3 credits each semester)

Establish a daily warm-up/technical development routine. V. Cornettos Method: Arban, Complete Method; Scale and Arpeggio Studies; emphasis on development of tone, technique, and sight reading. Hering, 40 Progressive Etudes; scale and arpeggio studies; solos by Daneels, Dubois, Händel, Mozart, Ostrander, H. Smith, Tanner, and others. Listening assignments of trombone recordings.

951-956 (1-3 credits each semester)

The Remington Warm-up Studies; Arban, Complete Method; Bordogni-Rochut, Melodious Etudes, Bk I; Blazhevich, Clef Studies; scale & arpeggio studies including I, IV, V, I; solos by Barat, Berlioz, and Guilmant. Colley, Tuneup CD based intonation training system.

961-966 (1-4 credits each semester)

Arban, Complete Method; Tyrrell, 40

Progressive Studies; Blazevich, Clef Studies; Bordogni-Rochut, Melodious Etudes, Books 1 & 2; orchestral studies; solos by Bernstein, David, Grofe, Davison, Galliard, McKay, and Sanders. Colley, Tuneup CD based intonation training system.

971-976 (1-4 credits each semester)

Continued development of advanced technique; Remington Warm-up Studies; Bordogni-Rochut Melodious Etudes, Books 1-2; Tyrrell, 40 Progressive Studies; Blazevich, Clef Studies; orchestral studies; emphasis on solo literature including solos such as Castrede, Creston, George, Hindemith, Jacobs, Milhaud, and White. Colley, Tuneup CD based intonation training system.

Applied Trumpet-TRPT

TRPT 100

Level 1 (1-2 credits per semester)

All major scales to 3-flats/3-sharps

Cichowicz – *Flow Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; Irons – *27 Groups of Exercises*; solos by Anderson, Balay, Fitzgerald, Young, Clarke, Ropartz, etc.

TRPT 100

Level 2 (1-2 credits per semester)

All major scales

Cichowicz – *Flow Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; Irons – *27 Groups of Exercises*; solos by Anderson, Balay, Fitzgerald, Young, Clarke, Ropartz, etc.

TRPT 100

Level 3 (1-2 credits per semester)

All major scales; natural minor scales to 3-flats/3-sharps

Cichowicz – *Flow Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; Colin – *Advanced Lip Flexibilities*; solos by Arban, Barat, Arutunian, Balay, Hummel, Hindemith, etc.

TRPT 100

Level 4 (1-2 credits per semester)

All major and natural minor scales

Cichowicz – *Flow Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; Colin – *Advanced Lip Flexibilities*; solos by Arban, Barat, Arutunian, Balay, Hummel, Hindemith, etc.

TRPT 300

Level 5 (1-2 credits per semester)

All major and natural minor scales; harmonic minor scales to 3-flats/3-sharps

Stamp – *Warm-Ups and Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; solos by Haydn, Neruda, Kennan, Ewazen, Gaubert, Pilss, Purcell, Torelli, etc.

TRPT 300

Level 6 (1-2 credits per semester)

All major, natural and harmonic minor scales

Stamp – *Warm-Ups and Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; solos by Haydn, Neruda, Kennan, Ewazen, Gaubert, Pilss, Purcell, Torelli, etc.

TRPT 300

Level 7 (1-2 credits per semester)

All major, natural and harmonic minor scales; melodic minor scales to 3-flats/3-sharps

Schlossberg – *Daily Drills and Technical Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; solos by Handel, Stevens, Telemann, Brandt, Enesco, Honegger, etc.

TRPT 300

Level 8 (1-2 credits per semester)

All major, natural, harmonic and melodic minor scales

Schlossberg – *Daily Drills and Technical Studies*; Clarke – *Technical Studies*; Arban – *Complete Conservatory Method*; Concone/Sawyer – *Lyrical Studies*; solos by Handel, Stevens, Telemann, Brandt, Enesco, Honegger, etc.

Applied Tuba-TUBA

Course descriptions are similar to trombone.

Applied Viola-VILA

Course descriptions are similar to violin.

Applied Violin--VILN

Level #

911-914 (1-2 credits each semester) Materials such as Anderson-Frost, All for Strings, books I & II; Suzuki, Violin School, books I & II; Applebaum, First Position Etudes; Wolfahrt, Foundation Studies, book I.

921-924 (1-2 credits each semester). Two octave scales. Beginning work in 3rd position. Wohlfahrt, Foundation Studies, books I & II; Grissen, C. Learn with Tunes, book III; Hrimaly, Scale Studies; Suzuki, Violin School, book III.

931-934 (1-2 credits each semester). Two octave scales. Extend development of third position. Whistler, Introducing the Positions, book I; Wolfahrt, Foundation Studies, book II; Suzuki, Violin School, books III & IV.

941-946 (1-3 credits each semester). Completion of two-octave scales. Begin study of three-octave scales. Whistler, Introducing the Positions, book II; Begin Kreutzer, Forty-Two Studies; Corelli and Handel sonatas; Concertos by Viotti, Vivaldi or equivalent.

951-956 (1-3 credits each semester) Scales and arpeggios in three octaves. Begin study of scales in thirds, sixths, and octaves. Continued study of Kreutzer etudes. Handel and Mozart sonatas. Concertos by Haydn or equivalent.

961-966 (1-4 credits each semester) Three octave scales and arpeggios continued. Scales in thirds, sixths, and octaves. Advanced Kreutzer Etudes. Begin Rode Caprices or equivalent. Beethoven sonatas. Concertos by Mozart or equivalent.

971-976 (1-4 credits each semester) Scales in all forms. Rode etudes. Sonatas by Brahms or equivalent. Concertos by Bruch, Wieniawski, Saint-Säens, Mendelssohn or equivalent.

Applied Violincello--CELO

Course descriptions are similar to violin.

Applied Voice--VOIC

417 Contemporary Voice (2)

A study of methods associated with vocal techniques used in contemporary singing in worship settings. Includes correct vocal technique applied to contemporary singing, stylistic applications, peer observation and review, and individual performance presentations. Course substitution for Contemporary Church Voice. Senior music majors only. Meets 2 hours per week. Applied lesson fee.

VOIC 100

Level #

911-914 minor and 941-944 major
(1-3 credits each semester)

A study of the fundamental principles of tone production, including breath control and resonance, through the medium of such exercises and songs in English and Italian as may fit the student's particular need.

Level #

921-924 minor and 951-954 major

(1-3 credits each semester)

More advanced work in fundamental principles of tone production, breath control, pronunciation and enunciation; songs in English and Italian; selected vocalises and technical studies.

VOIC 300

931-934 minor and 961-964 major

(1-3 credits each semester)

English, Italian, German, and British/American songs; selected vocalises and technical studies.

971-974 (1-4 credits each semester) Italian, French, German, and opera and oratorio literature; British/American songs; continued study of advanced vocal technique; selected vocalises and technical studies.