EVANGEL UNIVERSITY

YOUR CALLING. OUR PASSION.

https://www.evangel.edu/department/music/

Degree Programs

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MUSIC DEPARTMENT HANDBOOK

2025 2026

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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, Professor (2003)
Department Chair; Director of Choral Studies
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)
Director of Orchestral Activities
B.M.E., University of Wisconsin-Eau Claire
M.M., Wichita State University
D.M.A., University of Missouri-Kansas City

Kevin Hawkins, Professor (2015)
Program Director of Music Education
B.S., Missouri State University
M.M., Southwestern Baptist Theological Seminary
D.M.A., Boston University

Sarah Morris, Assistant Professor (2024)
Piano Area Coordinator
B.M., Evangel University
M.M., Texas Christian University
G.C., Shenandoah University
D.M.A., Shenandoah University

Traci Pritchard, Associate Professor (2021)
Voice Area Coordinator
B.S., Southwest Baptist University
P.C. Southwest Baptist University
M.M., Missouri State University
Th.M., New Orleans Baptist Theological Seminary
D.M.A., New Orleans Baptist Theological Seminary (May 2026)

Jason Salazar, Professor (2007)
Program Director for Worship Leadership & Commercial Music
B.A., Evangel University
M.M., Missouri State University
Ph.D., University of the Cumberlands

Justin Stanton, Assistant Professor (2021)
Director of Bands
B.M.E., Evangel University
M.E., Arkansas State University
Ph.D., Liberty University (ABD)

ADJUNCT FACULTY

Robert Baker (2012)
B.M.E., University of Kansas
M.A.E., University of Nebraska (Kearney)

Mark Bowdidge (2014)
B.S., William Jewell College
M.M., Southwestern Baptist Theological Seminary
D.M.A., Southwestern Baptist Theological Seminary

Kathy Cowens (2026)
B.M. Missouri State University
M.S. Missouri State University

Jane Harris (2013)
(Applied area – piano)
B.A., Washburn University of Topeka
M.M., Missouri State University

Claire Herzog (2022)
(Applied area – voice)
B.M.E., Missouri State University
M.M., Missouri State University
D.M.A., Shenandoah University (In Progress)

Elizabeth Hinton (2025)
Certificate of Vocology, New York University
M.M., New York University
B.F.A., Belmont University

Eric Jackson (2009)
(Applied area – horn)
B.M., Missouri State University
M.M., Indiana University Jacobs School of Music
D.M.A., UMKC Conservatory

Jake Luellen (2025)
G.C., Missouri State University
B.M., Missouri State University

Jane Munson-Berg (2017)
(Applied area – voice)
B.M. Louisiana State University
M.M., Manhattan School of Music

Dodi Petersen (2021)
(Applied area – bassoon/flute)
B.M.E., Evangel University
M.M.E., Evangel University

Susanna Reichling (2022)
(Applied area – percussion)
M.M., UMKC

Sheri Slater (2000)
(Applied area - clarinet)
B.M.E., Evangel College
M.M., Texas Tech University
D.M.A., Texas Tech University

Drew Tate (2024)
(Applied area – guitar)
B.S., Evangel University
M.A., Missouri State University

Joel Wilson (2024)
(Emphasis area – Recording Technology)
B.S., Nelson University
M.A.T.S., AGTS

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

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.

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 the 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 (Music Audition Request Form).

2. An audition in the primary area of study (voice, keyboard, or instrumental). Repertoire suggestions can be found on the Department of Music website.
    - Pianists and instrumentalists will demonstrate proficiency on scales.
    - Sight-reading piece in the area of performance concentration will also be required.
        - Video auditions: for instrumental and piano students, a video recording of the performance of a quick-study piece will be required to be submitted within 24-hours of receipt of music; for vocal students, a video call will be scheduled for a brief sight-reading sample.
    - 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 will be evaluated for faculty approval to continue in the program. A student will be evaluated on the basis of success in music coursework and their applied music area.

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 in mid- to late-February. Fall reviews will be scheduled during mid-October, as needed.

The Review will consist of 2 components.

1) **<u>15-minute Audition:</u>**

Students must prepare three pieces –

- Two contrasting pieces, four minute maximum each (may be from the previous semester jury).
- 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.
- All musical elements will be evaluated: accuracy of pitch and rhythm, tone, intonation, appropriate tempo, style, and expression. Scales will be included for instrumentalists.

Important 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).
- 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.
- Piano standards for sophomore review (see Appendix C for assessment Rubric):
    - BM Performance: average score above 3.5; minimum 956 level
    - BME: average score above 3; minimum 951 level
    - BS/BA: average score at least 3; minimum 931 level
- Voice standards for sophomore review (See Appendix B for assessment Rubric)
    - BM Performance: average score of 2.5 or above
    - BME: average score of 2.0 or above
    - BS/BA: average score of 2.0 or above
- Instrumental standards for sophomore review (See Appendix D for assessment Rubric)

2) **<u>Academic Review:</u>**

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

<u>Results:</u>

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: The student will be advised to pursue another major.

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.

DEGREE PLANS

The music curriculum at Evangel includes the professional Bachelor of Music degree, the Bachelor of Science in Music 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 two degree emphases: Music Education or Performance.

Bachelor of Music in Music Education: consists of 63.5 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. Most students should expect to take complete this degree in 4.5 years or 9 semesters. This curriculum meets the approval of the National Council for Accreditation of Teacher Education.

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

The **Bachelor of Science in Music** consists of 41 credits of music and 30 credits of an emphasis area: Commercial Music or Worship Leadership.

The **Commercial Music emphasis** consists of 125 total credits, including 18 credits of commercial music and recording technology courses, and 16 credits of music and non-music electives. 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.

The **Worship Leadership emphasis** consists of 37 credits of major area, and 30-33 credits in worship leadership and church ministries courses. This degree prepares students to facilitate, administrate 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 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. This degree requires an 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 (https://www.evangel.edu/programs/music-education/.)

1. Most students should plan to complete the degree in 4.5 years or nine semesters, the final semester being student teaching.

2. 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.

3. It is strongly recommended that the senior recital NOT be scheduled during the student teaching semester.

4. 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 PERFORMANCE

GENERAL EDUCATION

See the Music Performance advising sheet for specific requirements. (https://www.evangel.edu/programs/music-performance/.)

OTHER CONSIDERATIONS

1. Applied secondary credits may be used as music elective credit after piano proficiency is passed.
2. Students must choose between MUED 443 Instrumental Materials and MUED 444 Choral Materials.
3. MUED 231 Diction I 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 a 50-minute 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 ARTS IN MUSIC

GENERAL EDUCATION

See the Bachelor of Arts in Music program plan for specific requirements. (https://www.evangel.edu/programs/music/)

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 online: https://www.evangel.edu/programs/music/

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 applied levels and descriptions for requirements.

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 and area coordinator 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 for advance notice (24 hours) 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 2 weeks 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. <u>Students enrolled in 1 credit should sign up for a 5-minute time slot; students enrolled in 2+ credits should sign up for a 10-minute time slot.</u>
- **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.

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 Berstein'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, Pavanes; 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 Brasilienne; emphasis on phrasing and musicality; etudes by Sor and Carcssi; 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 a daily warm-up and technical development routine. Emphasis on articulation, alternate fingering, and 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 studying 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-Säens, 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 like 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 Fantasie and Fugue in C minor, Prelude and Fugue in A Major; Franck, Cantabile, Piece Heroique; Mendelssohn, Sonata 6; Vaughan-Williams, Three Preludes;
Sowerby, Carrilon.

971-976 (1-4 credits each semester)
More difficult works by J.S. Bach, preludes and fugues, trios, large choral preludes; Mozart, Fantasie 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 (CONT.)

Level # (credits per semester) Representative examples of appropriate repertoire.

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) 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 and easier Two-part Inventions; Bartok: Mikrokosmos, Book IV; scales and arpeggios.

941-946 (1-3 credits each semester) Bach: Two-part inventions or movements of various suites; Beethoven: Sonata, Op. 2, No. 1, or another of similar difficulty; selections from classic, romantic, and contemporary composers; scales and arpeggios; selected technical studies and exercises.

951-956 (1-3 credits each semester) Bach: Preludes and Fugues from the Well-Tempered Clavier, inventions, suites, or partitas; Beethoven: Sonatas from Op. 10 or comparable sonatas by Mozart

and Haydn; selections from classic, romantic and contemporary composers; scales and arpeggios; selected technical studies and exercises.

961-966 (1-4 credits each semester) Bach: Fugues from the Well-Tempered Clavier or other Baroque works; Beethoven: Sonatas such as Op. 27, No. 1 and Op. 28, or comparable sonatas of other composers; scales and 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; all scales and arpeggios; 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 Casterede, Creston, George, Hindemith, Jacobs, Milhaud, and White. Colley, Tuneup CD based intonation training system.

APPLIED TRUMPET-TRPT
<u>TRPT 100</u>
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.

<u>TRPT 100</u>
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 like violin.

APPLIED VOICE-VOIC

VOIC 100 (1-4 Credits), VOIC 300 (1-4 Credits)

Repertoire Requirements (See Appendix A)

Applied Levels: Voice Applied levels are tied to jury assessment. The descriptions of elements on which students are assessed can also be found in the jury assessment rubric for the appropriate degree plan found in the Music Department Handbook as well as the Voice Area Handbook. The following are the minimum applied level requirements for graduation: BM: 970-990, BME: 970-990, BS/BA: 950-969. Below are Jury Assessment averages and their corresponding applied levels:

900-929: Jury Assessment Average (1-1.9)

930-949: Jury Assessment Average (2.0-2.9)

950-969: Jury Assessment Average (3.0-3.5)

970-990: Jury Assessment Average (3.6-4.0)

MUSIC ENSEMBLES

All students working toward the Bachelor of Arts in Music, Bachelor of Music in Music Education, Performance, or Bachelor of Science in Music, and all music minors are **required** to participate in the University 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 on their primary instrument 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.

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).

021 **Jazz Band**
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 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).

025 **Opera Workshop**
Open to all interested students with permission of instructor. Meets 4 hours per week, for 0.5 credit (section 1) or 0 credit (section 2).

111 **University Band**
Open to all qualified students. One concert is presented each semester, as well as pep band participation at athletic events. 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**
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, for .5 credit (section 1), or 0 credit (section 2).

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, 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 or the Office Manager will typically collect prox 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 the Music Office.

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. Forum repertoire requirements are according to area division:
    a. Voice: All music majors and minors are required to participate in at least one forum if enrolled for applied voice. Non-majors or non-minors participation in a forum is at the discretion of the applied instructor. Students must perform at least one memorized selection, except for oratorio.
    b. Piano: Repertoire must be memorized, amount of repertoire is at the discretion of the instructor according to Piano Area applied levels
    c. Instrumental: At the discretion of the applied instructor and Instrumental Area Coordinator

3. The following requirements for recitals and senior projects are outlined by degree program:
    a. B.M.: Junior and Senior Recitals
    b. B.M.E.: Senior Recital
    c. B.S. Worship Leadership Track: Senior Worship Project
    d. B.S. Commercial Track: Senior Recording Project

4. The deadline for program submission for area forums/honors is the end of the day on the Thursday prior.

5. Senior recital program information must be submitted 2 weeks in advance. Meeting these deadlines are the responsibility of both the teacher and the student.

6. Performers need to attend the entire recital/forum to receive recital credit.

STAGE PRESENCE

1. Entrances and exits to and from the stage are made from stage right. 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

Non-degree recitals by BA & BS majors are allowed at the discretion of the applied teacher and permission from the Department Chair.

DEGREE RECITALS

1. 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. All degree recitals are archived online and available upon request. 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.

3. Students giving recitals should not feel obligated to provide flowers or gifts for instructors, accompanists, ushers, or others assisting with the program.

4. 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.

5. Flash pictures should be taken before or following the program rather than while the student is performing.

6. Receptions following degree recitals are considered appropriate.

7. 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 to the Music Office for formatting and printing.

8. Students must be enrolled for credit in their major applied area during the semester in which a recital is given.

9. 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.

10. For voice recitals, the student must pass a pre-recital hearing approximately two weeks prior to the recital. The recital should be prepared memorized in its entirety at the hearing. Failure to pass the hearing will result in the rescheduling of the recital. A passed hearing may also serve as the student's semester jury. Three faculty members should be present at voice recital hearings.

11. Students will choose a recital date from available dates predetermined by the Department of Music each semester. Prior to selecting a recital date, the student should seek the availability of the applied instructor and accompanist. **Student recitals will not fall outside of the pre-selected dates without special permission from the Music Department Chair.**

12. 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

Area Forums defined by major emphases – Instrumental, Keyboard, Voice – will convene throughout the semester (schedule to be posted on digital signage, Evangel Connect, and Music Department bulletin board each semester).

1. Students will perform pieces before applied area faculty and peers.

2. Performance on Area Forums will be monitored by major applied faculty.

3. Students from each Area will be chosen by faculty at the discretion of the Music Department Chair to perform on the Honors Recital held once per semester.

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, V_7 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 from 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 cooperative 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.
4. Payment for services rendered. **If a student has not paid an accompanist prior to a jury, the student will not be allowed to complete the jury.**

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 uncooperative 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 plays an active role in the education of student musicians concerning health issues associated with musical practice and performance. The department also ensures that the teaching and practice spaces provide a safe environment for the students and teachers. See **Appendices F & G** for information regarding vocal and aural health.

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. drumline. These include the distribution of earplugs 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 NASM member institutions. This includes suitable choices of equipment and technology, safe operation of the equipment and technology, and the evaluation of acoustic conditions associated with safe practice in rehearsals, performances, facilities, etc.

ONLINE RESOURCES

For Pianists: Wristen, Brenda, et al. *Wellness Curriculum Outline*. Extensive resources from the Frances Clark Center for Keyboard Pedagogy.

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

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 Senior Musician." 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.

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 Fine Arts Scholarship awards.

The Music Department Fine Arts Scholarships 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).

STUDY ABROAD PROGRAMS

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/.

For a complete list of general study abroad programs, visit https://www.evangel.edu/current-students/records-registration/course-catalog/.

APPENDICES

APPENDIX A: VOCAL REPERTOIRE

Repertoire will be selected at the discretion of the studio teacher for each student. Teachers may assign more repertoire according to the needs of the student. Minimum repertoire amount assignments are as follows according to degree program:

DEGREE PLAN	SEMESTER OF STUDY	NUMBER OF SONGS
B.A./B.S.	1	4
	2	4
	3	5
	4	5
	5 and beyond	5-6
B.M.E.	1	4
	2	5
	3	5
	4	5
	5 and beyond	6
B.M.	1	4
	2	5
	3	6
	4	6
	5	6
	6 and beyond	7-8
B.A. MT Concentration	1	4
	2	4
	3	5
	4	5
	5	5
	6 and beyond	6
Minors/Endorsements/ Non-Majors/Voice Secondaries	All	Minimum of 4

The general outline of genre requirements is included below:

CLASSICAL VOICE DEGREE PROGRAMS					
	B.A. (28)	B.M.E (30)	B.M. (40)	Minors (20)	Endorsements, Non-Majors, Secondaries
Italian Art Song	4	4	4	4	Adjust numerical requirements to reflect overarching requirements for duration of study.
German Lieder	4	4	8	2	
French Melodie	4	4	6	2	
American & British Art Song	6	6	6	6	
Oratorio Or Sacred Music (Art Song)	2	2	4	2	
Miscellaneous Art Songs or Arias	4	6	8	2	
Bach, Handel, Haydn, Mozart (Arias or Art Song)	4	4	4	2	

MUSIC THEATRE CONCENTRATION	
	B.A. (34)
Contemporary English & American Standards	6
American & British Art Song	2
Golden Age	4
Contemporary Music Theatre	14
Pop/Rock	4
Operetta/Opera	2
Early Italian	2

LEADERSHIP & COMMERCIAL		
	B.S. (30)	Minors (20)
American & British Art Song	2	2
Early Italian or Latin	2	2
Sacred Art Song or Oratorio	6	3
Pop/Rock	2	2
CCM	8	4
Jazz	2	1
Spanish CCM or Spanish Art Song	2	1
Gospel	2	2
Miscellaneous	4	3

APPENDIX B: JURY ASSESSMENT RUBRICS FOR VOICE AREA

CLASSICAL RUBRIC

0-Did not attempt	1-Unsatisfactory (900-929)		2-Developing (930-949)		3-Mastery (950-969)		4-Beyond Mastery (970-990)
	1.0	1.5	2.0	2.5	3.0	3.5	4.0
Tone	The singer demonstrates **little mastery** of the vocal technique required for their chosen selections (belt, mix, and/or legit, classical) and makes **few appropriate choices** in keeping with the style and character. Changes in registration are abrupt or **uneven much of the time**.		The singer shows **some mastery** of the vocal technique required for some of their chosen selections (belt, mix, and/or legit, classical) and makes **some appropriate choices** in keeping with the style and character. Changes in registration are smooth and even **some of the time.**		The singer shows mastery of the vocal technique required for **most of their chosen selections** (belt, mix, and/or legit, classical) and makes appropriate choices in keeping with the style and character **most of the time.** Changes in registration are **mostly smooth and even**.		The singer shows mastery of the vocal technique required for **all of their chosen selections** (belt, mix, and/or legit, classical) and makes appropriate choices in keeping with the style and character **the entire performance.** Changes in registration are **smooth and even.**
Intonation	Tuning is **often problematic**		Tuning is **somewhat accurate**, with **notable exceptions.**		Tuning is **mostly accurate**, with **few exceptions**		Tuning is **always accurate**
Breathing & Alignment	Inhalation is **often insufficient**. Exhalation **does not provide stability**, and the singer tenses or collapses in the body. The singer requires **extra breaths** to complete phrases. Buoyancy is **rare** or inappropriate for the style.		Inhalation is **somewhat** easy and sufficient. Exhalation provides stability, support, and vocal energy **some of the time**, with some collapsing in the body at the ends of phrases. Buoyancy is **developing** or somewhat appropriate for the style.		Inhalation is easy and sufficient **most of the time**. Exhalation provides stability, support, and vocal energy **most of the time**. Alignment is buoyant and appropriate for the style **most of the time.**		Inhalation is **always** easy and sufficient most of the time. Exhalation **always** provides stability, support, and vocal energy. Alignment is **always** buoyant and appropriate for the style.
Diction	The text is pronounced **inaccurately** or with articulation **inappropriate** to the style.		The text is **sometimes** pronounced well and **sometimes** articulated easily as appropriate to the style **some** of the time.		The text is pronounced well and articulated easily as appropriate to the style **most** of the time.		The text is **always** pronounced well and articulated easily as appropriate to the style **all** of the time.

Musicianship	Many pitches and rhythms are **inaccurate**. Attention to the score is **unclear or lacks understanding**. The style requires further study. Memorization is **incomplete**.	Pitches and rhythms are accurate **some** of the time. **Some** of the markings in the music are observed, and **some** of the style presented is idiomatic. Memorization is **somewhat** natural and complete with **some** errors.	**Most** pitches and rhythms are accurate. **Most** of the markings of the music are observed, and the style presented is idiomatic. Memorization is **mostly** natural and complete.	**All** pitches and rhythms are accurate. **All** markings of the music are observed, and the style presented is idiomatic. Memorization is natural and **complete**.
Artistry & Expression	The physical life, musical and vocal choices made by the singer **rarely communicate** the intentions of the character/style, and do not engage the listeners in the entire performance; gestures are missing or resemble mannerisms and are not integral to the character and situation. The singer **rarely** communicates the meaning of the lyrics.	The physical life, musical and vocal choices made by the singer communicate the intentions of the character/style **some of the time** and engage the listeners in part of the performance; gestures are sometimes genuine and integral to the character and situation. The singer communicates the meaning of the lyric **some of the time**.	The physical life, musical and vocal choices made by the singer communicates the intentions of the character/style **most of the time** and engages the listeners in much of the performance; most gestures are genuine and integral to the character and situation. The singer communicates the meaning of the lyric **most of the time**.	The physical life, musical and vocal choices made by the singer **clearly communicate** the intentions of the character/style and engage the listeners in the entire performance; gestures are genuine and integral to the character and situation. The singer fully **communicates the meaning of the lyric**.

COMMERCIAL RUBRIC

Tone Terminology: Singer shows mastery of the vocal technique required for their chosen selections (belt*, mix*, and/or legit* or Classical) and has the ability to make subtle changes appropriate to the style changes in registration are relatively smooth and even.

Belt: This high-energy sound is often described as "called," or "brassy," an outgrowth of mix. While it must be possible to be vibrant in a belt, vibrato is a stylistic choice.

Mix: This sound is often described as "speech-like," and may be light or heavy based on the needs of the character. This sound is clearly distinguishable from typical classical timbre.

Legit: This sound is often described as "lyrical," "sweet," and "round," employing similarities to classical singing, but able to move easily to "mix" as needed.

Classical: Resonance and timbre are appropriate to the style, with balanced chiaroscuro throughout range. Onset and offset are clean, clear and balanced allowing for vibrancy. Tuning is accurate throughout range. Dynamic flexibility is present; the singer has the ability to make subtle changes appropriate to style and character.

0-Did not attempt	1-Unsatisfactory (900-929)		2-Developing (930-949)		3-Mastery (950-969)		4-Beyond Mastery (970-990)
	1.0	1.5	2.0	2.5	3.0	3.5	4.0
Tone	The singer demonstrates little mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit, classical) and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven much of the time.		The singer shows some mastery of the vocal technique required for some of their chosen selections (belt, mix, and/or legit, classical) and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even some of the time.		The singer shows mastery of the vocal technique required for most of their chosen selections (belt, mix, and/or legit, classical) and makes appropriate choices in keeping with the style and character most of the time. Changes in registration are mostly smooth and even.		The singer shows mastery of the vocal technique required for all of their chosen selections (belt, mix, and/or legit, classical) and makes appropriate choices in keeping with the style and character the entire performance. Changes in registration are smooth and even.
Intonation	Tuning is **often problematic**		Tuning is **somewhat accurate**, with **notable exceptions.**		Tuning is **mostly accurate**, with **few exceptions**		Tuning is **always accurate**
Breathing & Alignment	Inhalation is **often insufficient**. Exhalation **does not provide stability**, and the singer tenses or collapses in the body. The singer requires **extra breaths** to complete phrases. Buoyancy is **rare** or inappropriate for the style.		Inhalation is **somewhat** easy and sufficient. Exhalation provides stability, support, and vocal energy **some of the time**, with some collapsing in the body at the ends of phrases. Buoyancy is **developing** or somewhat appropriate for the style.		Inhalation is easy and sufficient **most of the time**. Exhalation provides stability, support, and vocal energy **most of the time**. Alignment is buoyant and appropriate for the style **most of the time.**		Inhalation is **always** easy and sufficient most of the time. Exhalation **always** provides stability, support, and vocal energy. Alignment is **always** buoyant and appropriate for the style.
Diction	The text is pronounced **inaccurately** or with articulation **inappropriate** to the style.		The text is **sometimes** pronounced well and **sometimes** articulated easily as appropriate to the style **some** of the time.		The text is pronounced well and articulated easily as appropriate to the style **most** of the time.		The text is **always** pronounced well and articulated easily as appropriate to the style **all** of the time.
Musicianship	Many pitches and rhythms are **inaccurate**. Attention to the score is **unclear or lacks understanding**. The		Pitches and rhythms are accurate **some** of the time. **Some** of the markings in the music are observed, and **some** of the style		**Most** pitches and rhythms are accurate. **Most** of the markings of the music are observed, and the style presented is		**All** pitches and rhythms are accurate. **All** markings of the music are

	style requires further study. Memorization is **incomplete**.	presented is idiomatic. Memorization is **somewhat** natural and complete with **some** errors.	idiomatic. Memorization is **mostly** natural and complete.	observed, and the style presented is idiomatic. Memorization is natural and **complete**.
Artistry & Expression	The physical life, musical and vocal choices made by the singer **rarely communicate** the intentions of the character/style, and do not engage the listeners in the entire performance; gestures are missing or resemble mannerisms and are not integral to the character and situation. The singer **rarely** communicates the meaning of the lyrics.	The physical life, musical and vocal choices made by the singer communicate the intentions of the character/style **some of the time** and engage the listeners in part of the performance; gestures are sometimes genuine and integral to the character and situation. The singer communicates the meaning of the lyric **some of the time**.	The physical life, musical and vocal choices made by the singer communicates the intentions of the character/style **most of the time** and engages the listeners in much of the performance; most gestures are genuine and integral to the character and situation. The singer communicates the meaning of the lyric **most of the time**.	The physical life, musical and vocal choices made by the singer **clearly communicate** the intentions of the character/style and engage the listeners in the entire performance; gestures are genuine and integral to the character and situation. The singer fully **communicates the meaning of the lyric**.

MUSICAL THEATRE RUBRIC

Tone Terminology: Singer shows mastery of the vocal technique required for their chosen selections (belt*, mix*, and/or legit* or Classical) and has the ability to make subtle changes appropriate to the style changes in registration are relatively smooth and even.

Belt: This high-energy sound is often described as "called," or "brassy," an outgrowth of mix. While it must be possible to be vibrant in a belt, vibrato is a stylistic choice.

Mix: This sound is often described as "speech-like," and may be light or heavy based on the needs of the character. This sound is clearly distinguishable from typical classical timbre.

Legit: This sound is often described as "lyrical," "sweet," and "round," employing similarities to classical singing, but able to move easily to "mix" as needed.

Classical: Resonance and timbre are appropriate to the style, with balanced chiaroscuro throughout range. Onset and offset are clean, clear and balanced allowing for vibrancy. Tuning is accurate throughout range. Dynamic flexibility is present; the singer has the ability to make subtle changes appropriate to style and character.

0-Did not attempt	1-Unsatisfactory (900-929)		2-Developing (930-949)		3-Mastery (950-969)		4-Beyond Mastery (970-990)
	1.0	1.5	2.0	2.5	3.0	3.5	4.0
Tone	The singer demonstrates little mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit, classical) and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven much of the time.		The singer shows some mastery of the vocal technique required for some of their chosen selections (belt, mix, and/or legit, classical) and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even some of the time.		The singer shows mastery of the vocal technique required for most of their chosen selections (belt, mix, and/or legit, classical) and makes appropriate choices in keeping with the style and character most of the time. Changes in registration are mostly smooth and even.		The singer shows mastery of the vocal technique required for all of their chosen selections (belt, mix, and/or legit, classical) and makes appropriate choices in keeping with the style and character the entire performance. Changes in registration are smooth and even.
Intonation	Tuning is **often problematic**		Tuning is **somewhat accurate**, with **notable exceptions.**		Tuning is **mostly accurate**, with **few exceptions**		Tuning is **always accurate**
Breathing & Alignment	Inhalation is **often insufficient**. Exhalation **does not provide stability**, and the singer tenses or collapses in the body. The singer requires **extra breaths** to complete phrases. Buoyancy is **rare** or inappropriate for the style.		Inhalation is **somewhat** easy and sufficient. Exhalation provides stability, support, and vocal energy **some of the time**, with some collapsing in the body at the ends of phrases. Buoyancy is **developing** or somewhat appropriate for the style.		Inhalation is easy and sufficient **most of the time**. Exhalation provides stability, support, and vocal energy **most of the time**. Alignment is buoyant and appropriate for the style **most of the time.**		Inhalation is **always** easy and sufficient most of the time. Exhalation **always** provides stability, support, and vocal energy. Alignment is **always** buoyant and appropriate for the style.
Diction	The text is pronounced **inaccurately** or with articulation **inappropriate** to the style.		The text is **sometimes** pronounced well and **sometimes** articulated easily as appropriate to the style **some** of the time.		The text is pronounced well and articulated easily as appropriate to the style **most** of the time.		The text is **always** pronounced well and articulated easily as appropriate to the style **all** of the time.
Musicianship	Many pitches and rhythms are **inaccurate**. Attention to the score is **unclear or lacks understanding**. The style requires further study. Memorization is **incomplete**.		Pitches and rhythms are accurate **some** of the time. **Some** of the markings in the music are observed, and **some** of the style presented is idiomatic. Memorization is **somewhat** natural and complete with **some** errors.		**Most** pitches and rhythms are accurate. **Most** of the markings of the music are observed, and the style presented is idiomatic. Memorization is **mostly** natural and complete.		**All** pitches and rhythms are accurate. **All** markings of the music are observed, and the style presented is idiomatic. Memorization is natural and **complete**.

Artistry & Expression	The physical life, musical and vocal choices made by the singer **rarely communicate** the intentions of the character/style, and do not engage the listeners in the entire performance; gestures are missing or resemble mannerisms and are not integral to the character and situation. The singer **rarely** communicates the meaning of the lyrics.	The physical life, musical and vocal choices made by the singer communicate the intentions of the character/style **some of the time** and engage the listeners in part of the performance; gestures are sometimes genuine and integral to the character and situation. The singer communicates the meaning of the lyric **some of the time**.	The physical life, musical and vocal choices made by the singer communicates the intentions of the character/style **most of the time** and engages the listeners in much of the performance; most gestures are genuine and integral to the character and situation. The singer communicates the meaning of the lyric **most of the time**.	The physical life, musical and vocal choices made by the singer **clearly communicate** the intentions of the character/style and engage the listeners in the entire performance; gestures are genuine and integral to the character and situation. The singer fully **communicates the meaning of the lyric**.

APPENDIX C: PIANO AREA JURY RUBRIC

	1	2	3	4	5
Technique: includes all aspects of technique, degree of control and command of the instrument	Does not meet minimum expectations	Meets minimal competency	Accuracy/competency achieved most of the time	Proficient and well-established	Shows potential for graduate studies and/or performance career
Score accuracy: accuracy of notes, rhythm, articulation, and other indications in the score	Does not meet minimum expectations	Meets minimal competency	Accuracy/competency achieved most of the time	Proficient and well-established	Shows potential for graduate studies and/or performance career
Presentation: expressiveness in phrasing, inflection, and style	Does not meet minimum expectations	Meets minimal competency	Accuracy/competency achieved most of the time	Proficient and well-established	Shows potential for graduate studies and/or performance career
Difficulty: (See Leveling for details)	Repertoire is significantly below expected level.	Repertoire is below expected level.	Repertoire is at expected level.	Repertoire is above expected level.	Repertoire is significantly above expected level.

*Rating Scale: 3 = average

APPENDIX D: INSTRUMENTAL JURY RUBRIC

WINDS RUBRIC

0-Did not attempt	1 - Unsatisfactory		2 - Developing		3 - Mastery		4 - Beyond Mastery
0	1	1.5	2	2.5	3	3.5	4
Tone	Tone is unfocused, airy, and undersupported. Limited range.	Middle range is somewhat focused; extreme registers are unsupported, thin and/or airy. Unaware of pitch tendencies.	Tone is consistent in middle register.		Full and resonant sound except for extreme registers.	Full and resonant sound except for minor flaws in extreme registers.	Sound is consistently full in all registers. Range issues are not present.
Intonation	Poor intonation overall.	Unaware of pitch tendencies.	Intonation errors sometimes present.		Minor intonation errors.	Rare intonation errors.	Pitch is very accurate.
Technique & Mechanics	Many incorrect notes and partials. Problems with coordination of valves.	Errors in technique are present. Frequently misses notes and partials.	Technique is acceptable but will still miss notes and partials.		Good technique. Occasionally misses notes.	Technique is solid. Rarely misses notes although still has problems with difficult literature.	Excellent technique. Has little or no problem with difficult literature.
Articulation & Style	Articulation errors throughout. Attacks unclear. Little to no awareness of style. Stylistically limited.	Demonstrates basic articulations and style, but does not apply it consistently and/or correctly.	Demonstrates some stylistic differences. Articulations are clear and consistent, multiple tonguing is not.		Clearly demonstrates stylistic differences. Able to use multiple tonguing, but not always cleanly.	Demonstrates many stylistic differences. Articulations effectively used.	Performs authentically in all styles.
Phrasing & Dynamics	Little to no phrasing or dynamics present.	No phrasing. Dynamics limited and not controlled.	Phrasing sometimes present. Focus on technical demands impedes phrasing. Dynamic levels present but narrow.		Phrasing usually present. Has a firm control of dynamics but extremes may be uncontrolled.	Phrasing present throughout performance. Infers appropriate dynamics even when not written.	Effortless and creative phrasing.

Time & Rhythm	Little to no sense of time or rhythm. Often cannot keep a steady pulse.	Time not steady or appropriate for the music. Poor display of subdivision. Unable to perform basic rhythms easily.	Time mostly steady except where technique is lacking. Tempi are appropriate for the music selections. Decent display of subdivision.	Tempo and subdivisions are steady. Can perform mixed and complex meters, although tempo may not be steady.	Tempo and subdivisions are solid. Has no trouble with mixed and complex meters except at faster tempos.	Easily moves through tempi, meters, and subdivisions.

STRINGS RUBRIC

0-Did not attempt	**1 - Unsatisfactory**		**2 - Developing**		**3 - Mastery**		**4 - Beyond Mastery**
0	1	1.5	2	2.5	3	3.5	4
Tone	Tone is undersupported and underdeveloped. Limited range.	Middle range is somewhat focused; extreme registers are underdeveloped. Unaware of pitch tendencies.	Tone is consistent in middle register.		Full and resonant sound except for extreme registers.	Full and resonant sound except for minor flaws in extreme registers.	Sound is consistently full in all registers. Range issues are not present.
Intonation	Poor intonation overall.	Unaware of pitch tendencies.	Intonation errors sometimes present.		Minor intonation errors.	Rare intonation errors.	Pitch is very accurate.
Technique & Bowing	Many incorrect notes and pitch slides. Problems with coordination of bow. Bowing lacks organization. Little to no awareness of style.	Errors in technique and bowing are present. Frequently misses notes and partials.	Technique is acceptable, but will still miss notes. Some inconsistencies in bowing choices. Demonstrates limited use of double stops.		Good technique and full use of bow. Occasionally misses notes. Able to use double stops and advanced bowing, but not always cleanly.	Technique is solid. Rarely misses notes although still has challenges with difficult literature. Accurate bowings, harmonics, and double stops are effectively used.	Excellent technique. Has little or no problem with difficult literature.

Phrasing/Dynamics	Little to no phrasing or dynamics present.	No phrasing. Dynamics limited and not controlled.	Phrasing sometimes present. Focus on technical demands impedes phrasing. Dynamic levels present but narrow.	Phrasing usually present. Has a firm control of dynamics but extremes may be uncontrolled.	Phrasing present throughout performance. Infers appropriate dynamics even when not written.	Effortless and creative phrasing.
Time & Rhythm	Little to no sense of time or rhythm. Often cannot keep a steady pulse.	Time not steady or appropriate for the music. Poor display of subdivision. Unable to perform basic rhythms easily.	Time mostly steady except where technique is lacking. Tempi are appropriate for the music selections. Decent display of subdivision.	Tempo and subdivisions are steady. Can perform mixed and complex meters, although tempo may not be steady.	Tempo and subdivisions are solid. Has no trouble with mixed and complex meters except at faster tempos.	Easily moves through tempi, meters, and subdivisions.

PERCUSSION RUBRIC

0-Did not attempt	**1 - Unsatisfactory**		**2 - Developing**		**3 - Mastery**		**4 - Beyond Mastery**
0	1	1.5	2	2.5	3	3.5	4
Technique/Mechanics (Rudiments and Mallet Sticking)	Extremely rigid hands. No control. Poor coordination.	Somewhat rigid hands. Limited control and coordination.	Good basic coordination. Some pulsing and unevenness of hands.		Isolated errors that do not significantly affect performance.	Minimal coordination issues. Solid control of hands over most tempos.	Demonstrates advanced independence. Sounds fluid and comfortable.
Accuracy	Many incorrect rhythms and song form interpretations.	Fewer incorrect rhythms and song form interpretations.	Usually performs correct rhythms, passages, and grooves within basic song forms.		Performs correct rhythms, passages, and grooves majority of the time.	An occassional isolated error, but mostly a solid and fluid performance.	Virtually error-free. Demonstrates transparent execution between accuracy and musicality.

Time & Rhythm	Tempo is inconsistent. Little demonstrated understanding of time signatures. Demonstrated no contrasting styles.	Tempo is more consistent, but with errors. Basic understanding of time signatures.	Tempo is steady within common time signatures, but may have some variance with mixed meters.	Isolated errors that do not significantly affect performance.	Minimal tempo issues with all patterns and time signatures.	Effortlessly demonstrates a wide variety of time and rhythm patterns with no errors.
Musicality	Little dynamics or other expressions. Minimal aural awareness.	Inconsistent ability to perform with basic nuance or expression.	Some difficulty in applying all aspects of music concurrently. Sometimes performs with expression.	Isolated errors that do not significantly affect performance.	Typically performs with nuance and expression and deomnstrates different sound qualities in contrasting styles.	Always effortlessly performs with creative nuance and expression.
Phrasing & Dynamics	Little to no phrasing or dynamics present.	No phrasing. Dynamics limited and not controlled.	Phrasing sometimes present. Focus on technical demands impedes phrasing. Dynamic levels present but narrow.	Phrasing usually present. Has a firm control of dynamics but extremes may be uncontrolled.	Phrasing present throughout performance. Infers appropriate dynamics even when not written.	Effortless and creative phrasing.

APPENDIX E: 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 relation-ships, 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 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)

231 **Diction 1** (1)
Fundamentals of diction in singing. The course focuses on the pronunciation of singing Latin, English, Italian. The use of the International Phonetic Alphabet will be the unifying factor throughout the course of study.

233 **Diction 2** (1)
Fundamentals of diction in singing. The course focuses on the pronunciation of singing German and French. The use of the International Phonetic Alphabet will be the unifying factor throughout the course of study.

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.

APPENDIX F: PROTECTING YOUR VOCAL HEALTH

An NASM – PAMA Student Information Sheet

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

- See also the NASM/PAMA Student Information Sheet on "Protecting Your Neuromusculoskeletal Health." Vocal health is an aspect of neuromusculoskeletal health

APPENDIX G: PROTECTING YOUR HEARING HEALTH

An NASM – PAMA

Student Information Sheet on Noise-Induced Hearing Loss

- Hearing health is essential to your lifelong success as a musician.
- Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
    a. 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
    b. 90 dB (blender, hair dryer) – 2 hours
    c. 94 dB (MP3 player at 1/2 volume) – 1 hour
    d. 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
    e. 110 dB (rock concert, power tools) – 2 minutes
    f. 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASMPAMA hearing health documents, located on the NASM Web site at the URL linked below:
- https://nasm.artsaccredit.org/publications/brochures-advisories/nasm-pama-hearing-health