

Concordia University, Nebraska

Music Student Handbook 2013-2014



In the same way, let your light shine before others,
so that they may see your good works and give glory
to your Father who is in heaven.

Matthew 5:16 ESV



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About the Department

Mission statement

Concordia's music department exists to prepare students to glorify God through the study, performance and teaching of music in the church and the world.

Goals

Successful graduates will:

- perform music;
- create music;
- analyze music; and
- understand music in its historical, cultural, and religious context

Graduates in music education will additionally be able to:

- teach music.

Graduates in church music will additionally be able to:

- lead music in a church.

Accreditation

Concordia University, Nebraska is accredited by the National Association of Schools of Music.

Faculty and staff

Full-time faculty

Dr. Jeffrey Blersch	MC 118	x7379	jeffrey.blersch@cune.edu
Dr. Elizabeth Grimpo	MC 105	x7265	elizabeth.grimpo@cune.edu
Dr. Joseph Herl	MC 106	x7454	joseph.herl@cune.edu
Peter Prochnow	MC 103	x7385	peter.prochnow@cune.edu
Andrew Schultz	MC 115	x7395	andrew.schultz@cune.edu
Dr. Kurt von Kampen, department chair	MC 116	x7378	kurt.vonkampen@cune.edu

Part-time faculty (contact may be made through the music office)

Kevin Avey	guitar
Kaylene Beal	horn
Carla Blersch	piano
Emmy Bou	voice, piano

Dr. Adrienne Dickson	voice, diction
Sarah Farr	voice
Betty Galen	concert receptions
Lorraine Haupt	flute, Chamber Orchestra
Catherine Herbener	piano
Nicole Jacobs	music therapy
Ryann Johnson	woodwinds
Michael Keelan	strings
Jeffrey Keele	voice
Tom Kelly	trumpet
Jessica Kite	handbell ensembles
Jim Krutz	percussion
Cassandra McMahan	elementary music education
Dr. Charles Ore	organ
Dr. Wendy Schultz	low brass, Brass Ensemble
Stephanie Varilek	voice
David von Kampen	composition

Staff

Lana Eiting, administrative assistant	MC 117	x7282	lana.eiting@cune.edu
Jan Koopman, band tour manager			jan.koopman@cune.edu
Nancy Middendorf, choir tour manager			nancy.middendorf@cune.edu

Academics

Degree programs

Concordia offers the following programs:

Majors in music

Bachelor of Arts (B.A.) — music major, with emphasis in

- church music
- conducting
- general studies
- performance
- theory and composition

Bachelor of Music (B.Mus.) in church music

Bachelor of Music (B.Mus.) in music education

Bachelor of Science (B.S.) in education with an endorsement in:

- K–8 instrumental music (*earned in conjunction with endorsement for elementary classroom teaching*)
- K–8 vocal music (*earned in conjunction with endorsement for elementary classroom teaching*)
- 7–12 instrumental music (*earned in conjunction with a second subject endorsement outside music*)
- 7–12 vocal music (*earned in conjunction with a second subject endorsement outside music*)

Minors in music

Bachelor of Arts (B.A.) — music minor

B.S. in elementary education with a concentration in music

Contemporary Church Music minor*

Worship Arts minor*

Director of Christian Education with an emphasis in parish music

*Music majors in the B.Mus. in Music Education, BS with a Music Endorsement, or BA programs may also pursue the contemporary church music minor and/or the worship arts minor and do not need to make substitutions for courses required in both the major and the minor. Students in the B.Mus. in Church Music program may also pursue the worship arts minor, but not the contemporary church music minor.

Admission and retention

Students who wish to receive a degree in one of the four music degree programs (Bachelor of Arts in Music, Bachelor of Music in Church Music, Bachelor of Music in Music Education, or Bachelor of Science in Education with an endorsement in music) must apply for admission as a music major toward the end of the second semester of their freshman year (typically when they are enrolled in Mu 104 and Mu 105). Transfer students must make application no later than one year after arriving at Concordia.

Process for admission

During the semester in which students must apply, music majors will be sent an e-mail with the "Intention to Apply" form which must be submitted to the music office before spring break of the semester in which they are enrolled in Mu 104 & Mu 105. The music office will also send you three evaluation forms which you must distribute your instructors in music theory, aural skills, and your principal instrument. These evaluations will ask for an assessment of each applicant's current musicianship and potential for musical growth.

Students will complete the Musicianship Skill Exam toward the end of the semester. The exam consists of two parts:

1. a performance on the student's principal instrument. The student will perform on one of the last few second semester Student Recitals in consultation with their instructor.
2. a sightsinging exam (a month before the end of the second semester). Two musical excerpts will be given: one in treble and one in bass clef, one in major and one in minor. They will be about the difficulty of those encountered during Mu 104. Students will have 60 seconds to look over each excerpt before singing it. They may play the tonic pitch on the piano or may choose their own, which may be different from the notated pitch so the excerpt fits more comfortably into the student's vocal range.

If, for some reason, a music major is unable to complete Mu 104 and Mu 105 during their first year at Concordia, they must still submit the "Intention to Apply" form, the three instruction evaluations, and complete the performance portion of the musicianship skills exam. In this case, the student will not be eligible for full admission into the program until Mu 104, Mu 105, and the sightsinging portion of the exam are completed.

The music faculty will consider the three recommendations along with the results of the Musicianship Skills Exam. Students will be admitted as music majors, provisionally admitted into the program, or denied admittance.

Notification of admission

The chair of the department will notify the student, his or her advisor, and the registrar in writing on the results of their application.

Provisional admission is granted to students whom the department judges capable of succeeding as music majors, but who have one or more areas in which they are deficient. These deficiencies must be remedied and full admission granted within a year. Failure to accomplish this results in automatic denial of admission.

Students who are denied admission may, after consulting with the department chair, reapply once for admission. The department will determine what steps must be completed before it considers the application. Students who are not satisfied with the outcome of this final review may appeal to the Dean of the College of Arts and Sciences.

Retention criteria

Once students have been admitted as music majors, they will be permitted to continue in the program as long as:

1. A cumulative grade point average of 2.50 is maintained in prescribed music courses and electives. This includes all courses with prefixes of Mu, MuAp, ChMu, ScMu and Educ 375.
2. Students regularly demonstrate their musical skills are developing at a rate that will enable them to complete the performance requirements and play a senior recital (if required) within the time allotted for their program. This will be accomplished by the performance jury at the end of each semester.

Students who do not meet the above criteria will be granted a one-semester probationary period to improve their academic and/or musical progress. A conference with the department chair will be scheduled to address current deficiencies and to define

what areas of improvement need to be made. In order to continue as music majors, students must demonstrate the stated areas of improvement to the music faculty before the end of the following semester.

Students who have been dismissed from a major in the Department of Music may reapply in future semesters through special appeal to the chair of the department. Any student who is not satisfied with the decision of the chair may appeal to the Dean of the College of Arts and Sciences.

Other academic requirements

Keyboard proficiency exam

All music majors (except BM – Church Music) must demonstrate functional keyboard skills by passing the keyboard proficiency exam. It is strongly recommended you work to complete it by the end of your sophomore year.

During the first week of classes of your first year at Concordia, Dr. Grimpo or Dr. Blersch can meet with you to assess your current keyboard ability and advise you on what courses you should take (if any) to help you develop the skills necessary to pass the keyboard proficiency exam. Options are MuAp 171, Beginning Class Piano (for those with little or no keyboard experience), MuAp 272, Keyboard Skills, (for those with some basic keyboard ability), or MuAp 271, private piano lessons.

The keyboard proficiency exam will be given at the end of each semester during final exam week. Students may sign up for a time to take the exam on the bulletin board in the lobby.

The exam consists of four sections:

1. perform an assigned hymn at a singable tempo;
2. perform a 2-part accompaniment from an elementary school music text;
3. improvise a simple chordal accompaniment to a folk melody;
4. sightread a hymn at the examination time.

Students may pick up the music for each semester's exam (items 1–3 above) in the music office two weeks prior to the exam date so that they may practice and prepare. The exam may be taken as many times as necessary to pass all four sections. If a student passes some parts of the exam but not all parts, they only need to retake the parts that were not passed.

Voice proficiency

The B.Mus. and B.S. programs require that students achieve a certain level of proficiency in singing and vocal production. This requirement may be satisfied in either of two ways, depending on the level of proficiency required in your program.

MuAp 151: Satisfied by either (1) taking and passing MuAp 151; or (2) being placed in MuAp 251 after your singing is evaluated by the director of a large choral ensemble. If you audition for the A Cappella Choir, you are evaluated during your ensemble audition, and no further action is required on your part. Others may ask Dr. von Kampen to evaluate their singing at any time.

MuAp 251 : Satisfied by taking and passing MuAp 251.

Small ensemble requirement for B.Mus. and B.S. students

Music majors pursuing a B.Mus. or B.S. must participate in one or more small ensembles depending upon your program:

- **B.Mus. in Church Music:** at least one experience required while at Concordia;
- **B.S. in Education with Elementary or Vocal Endorsements:** at least one experience in your area of endorsement is required while at Concordia;
- **B.Mus. in Music Education:** at least one vocal and one instrumental experience is required while at Concordia.

The small ensemble requirement is met by participation in one of the following:

- Jazz Ensemble
- Brass Ensemble
- one of the Handbell choirs
- Praise Band
- Chamber Orchestra
- An octet performance in Mu 332, Choral Conducting
- A student chamber ensemble (duet, trio, etc., or soloist accompanied by another instrument) during a recital, studio class, or masterclass sponsored by the department or a music faculty member. **Note:** the chamber ensemble must have received instruction and coaching from one of the music faculty members or the department's paid accompanist in order for the performance to count.

When you participate in a small ensemble to fulfill this requirement, complete the following form (you may photocopy it or get one from the music office), have the instructor of your small ensemble sign it, and turn it in to the music office. You need do this only once during your time at Concordia (twice if you need both instrumental and vocal ensembles).

SMALL ENSEMBLE PERFORMANCE REQUIREMENT

Name _____

Date of performance _____

Type of performance _____

Music performed

Student signature _____

Instructor signature _____

Recitals

The Music Department provides frequent performing opportunities for students throughout each semester, including student recitals, honor recitals, and solo recitals. We hope that all students view these recitals as settings in which their gifts are cultivated, shared, and appreciated, all to the glory of God.

Student recitals

Student recitals are held on selected Wednesdays throughout the semester at 4:10 p.m. in the Recital Hall. All music majors are required to perform on their principal instrument/voice during at least one student recital each semester. New students, including new transfer students, are exempt from this requirement during their first semester at Concordia.

Each student will be assigned a date to perform by a lottery conducted by the music office at the beginning of each semester. Students and their private instructors will be informed of these assignments during the first week of class. Those students who are scheduled to perform early in the semester may, with their instructor's permission, choose to perform a piece studied in a previous semester.

Students will be permitted to change their performance date if they are able to trade dates with another student. In this case, the students must inform their private instructor and the music office of the change. In cases of serious illness on an assigned performance date, the student will be moved to the next scheduled recital that has an open space. Failure to meet this requirement will result in the lowering of a student's semester grade by one letter. Failure to perform for two semesters will result in a review of the student's progress by the faculty.

Music majors who wish to perform more than once during a semester (on either the principal or a secondary instrument) and non-majors may do so if there is room on a program. They or their instructors should consult with the music office regarding available dates.

Performers must submit a recital form detailing performance information (including their private instructor's signature) to the music office no later than the Friday preceding the recital.

Honor recitals

A departmental honor recital is held each semester. Students wishing to audition must be approved by their applied instructor and must complete an audition form. Only those students who are currently studying on their instrument at Concordia are eligible to audition for the recital. The form, available from the instructor or the music office, must be signed by the applied instructor and turned in to the music office one week prior to the recital auditions. Check the activities calendar for audition and recital dates. The music faculty serves as the jury for the auditions and selects the performers for the recital.

Senior recitals

The senior project, which includes a recital, serves as the capstone experience for programs in music. See page 9 for details about preparing a senior recital.

Other recitals

If you are interested in preparing a solo recital (for example, a junior recital or a senior recital that is not required by your program), you should consult with your applied instructor and the music office for further information.

Recital performance etiquette

Attire: Choice of clothing should never distract from the performance.

Notes for women:

1. If skirts or dresses are worn, they must be knee length or longer when seated.
2. Blouses, tops, or sweaters must be “non-revealing”.
3. Hair should be partially or fully pulled back from the face.
4. Brass players, wind players, and singers should wear flat shoes or very low heels, allowing for proper breath support.
5. Organists should wear pants or long pant skirts. No skirts or dresses should be worn.

Notes for men:

1. Shirt and tie, dress pants and dress shoes.
2. Jacket, optional, except required for Honor Recital.

Before performance:

Walk quickly and confidently to the spot where you will perform and graciously accept the audience’s applause by taking a bow. Then, arrange your music (if applicable), check your instrument’s tuning (if applicable), and gather your thoughts. If performing with an accompanist, he/she will sense when you are ready and will begin.

After performance:

Graciously accept the audience’s applause by taking a deep bow, regardless of how the performance went. If you performed with an accompanist, wait for him/her to stand so that you may bow together. Then, gather your music (if applicable) and walk quickly off the stage. If you performed with an accompanist, he/she will follow you.

*All performances by pianists and vocalists should be memorized.

Recital attendance

Hearing music performed live is vital to one’s musical education. To that end, all music majors are required to complete a total of seven semesters of recital attendance.

One semester of recital attendance is defined as follows: attendance at ten (10) concerts, at least three of which must be off-campus (see below).

Any recitals attended above the ten minimum per semester will be “banked” for future semesters. You may check your current attendance with the department administrative assistant at any time, and we will send you a summary once per semester.

On-campus concerts --

On-campus concerts are those which are performed by Concordia students and ensembles either on campus or in other locations such as St. John or St. Gregory. To receive credit for attending an on-campus concert, you present student ID card to the door monitor upon both entering and leaving. The time you enter and leave are recorded electronically. If you arrive significantly late or leave significantly early, you will not receive credit for the event. Extenuating circumstances that caused you to arrive late or leave early may be presented via email to the department administrative assistant for approval.

Students are permitted to include ensemble concerts in which they perform, but only once per a given repertoire. Ensemble members must still remember to swipe their cards to receive credit.

If the card reader is not available, to receive credit for attendance, bring the program with your name on it, to the music office within one week of the event.

Off-campus concerts –

Off-campus concerts are those which are not a concert offering of Concordia University or, on occasion, guest artists who perform on-campus and are sponsored by the music department. For concerts to be counted toward the

off-campus requirement, they must be of quality literature and reflect a high level of musicianship (collegiate level or higher). Exception: up to 1/3 of off-campus recitals may be performances by elementary, middle school, or high school ensembles. If you have any questions about whether a particular event will count, contact the music office. Watch the Music Department bulletin board for information about performances and discount tickets (see Lied Center discount tickets, page 42).

To receive credit for attending an off-campus event, student must write program annotations (see below) and submit the program and the annotations to the music office within one week of the event. Exception: events attended during the summer will be accepted when you return to campus.

Writing program annotations for off-campus concerts

Annotations are short, concise statements about what you hear happening in a particular piece. They are not statements that provide a review of the performer; rather, they speak toward the musical characteristics of the composition itself. Here are some things to think about when listening:

- What is the instrumentation? How do the various instruments interact with each other? Is one in a solo role? Are others in an accompanimental role?
- Describe the melodic line. Is it conjunct? Disjunct? Ornamented? Plain?
- Describe the texture. Contrapuntal? Homophonic?
- Describe the harmonic language. What is the mode? Does the piece use traditional, common-practice style harmonic progressions? Or are the progressions non-traditional? Or is there no sense of tonality at all?
- Describe the form. Is there an easily recognizable pattern to the piece?
- Describe the rhythms. Are they active? Energetic? Relaxed?
- Describe the meter. Is it regular? Irregular? Compound? Duple? Triple?

Certainly you should not try to answer all of the above questions for each piece. Instead, select one or two elements that seem important in the piece to which you are listening. Remember that short, concise bullet points are the key. If you're looking for a good book to help you guide and focus your listening, refer to Aaron Copland's *What To Listen For In Music*.

Here are some examples of good annotations made on previous programs:

- Highly ornamented melody on the solo.
- Dissonance was used to create uneasiness and terror.
- Good breath control must be reason the long lines of this first section were so legato.
- Full, rich – awesome – repetitive countermelody in the hands with melody in the pedals.
- Ascending sections of runs created anticipation for resolution.

Here are some examples of poor annotations. These comments either are vague or discuss the performers rather than the music itself.

- I liked the chords. (*What does this mean? What about the chords did you like?*)
- I don't like the performer's voice. (*This is speaking toward the performer, not the composition.*)
- Sounds strange. (*Subjective and vague*)

In some cases, it is acceptable for you to write a short paragraph immediately following the performance rather than writing annotations during the performance. You might do this, for example, for musical theater and opera where there are many musical selections all in a similar style or where the house lights are turned down that you can't see your program during the performance.

If you have any questions on program annotations, please speak to any faculty member for help.

Senior project

During the final year of study, music major students must register for Mu 493 (Senior Project), which allows students to synthesize information learned throughout their college career. It consists of a written project and a recital that demonstrates a grasp of musical concepts and performance. The topic of the written project and the repertoire for the recital are chosen in consultation with the student's applied instructor, who serves as the senior project advisor.

Students in the B.Mus. in Church Music program and the B.A. – music major register for Mu 493 for 2 credits and present a full recital (45 minutes of music). Students in the B.Mus. in Music Education and the B.S. in Education with a music endorsement register for Mu 493 for 1 credit and present a half recital (25 minutes of music). Students performing half recitals are encouraged to find a partner and present both recitals on a single program.

Education students may optionally and with their instructor's permission perform a full recital if desired. Those obtaining more than one degree perform the longer recital required by either degree.

The Senior recital must be scheduled to take place no later than one month prior to graduation. Students should consult with their applied instructor to find a date and time of the recital. Once you have agreed to date(s) that works, contact the music office so the event is added to the Music Calendar and the Recital Hall is reserved.

The department has established the following guidelines for degree recitals:

- The program will comprise music chosen from a broad spectrum of the standard repertoire for each instrument or voice. Pieces that are not part of the accepted standard repertoire will not be permitted. Exception: original, serious compositions may be accepted with the instructor's approval.
- The music office will make all recital programs. Information must be submitted electronically at least one week in advance of the recital date.
- Students may write brief program notes in consultation with their instructor. The notes should be forwarded to the music office for printing. No other verbiage will be permitted on the program (for example, thank-you statements).
- Students may advertise their recital in an appropriate manner (i.e. posters and campus publications), but at their own expense.

Recital approval jury

Before a degree recital is allowed, students must perform a jury before the assembled music faculty. This takes place *at least two weeks prior to the recital date*. If a jury is not performed by this time (unless due to circumstances beyond the student's control), then the recital will be postponed. To schedule a jury, the student should contact the music office well in advance of the proposed jury, with several suggested dates and times. The administrative assistant will contact the music faculty and let the student know the decided date and time. A minimum of three (3) full-time faculty members must be present at the recital jury. Applied instructors often attend the juries, but juries may be held without them if necessary.

Students should be prepared to perform the entire recital as it is to be presented, with accompanist and other performers if they are used. At the jury, the performer will select one piece or movement and perform it first. The faculty members will then select as many additional pieces to be performed as they desire.

At the jury's conclusion, the faculty will decide whether the recital may proceed as planned.

Students planning recitals that are not required by a degree program must have the approval of their applied instructor, but a recital jury is not necessary.

Senior recital sample repertoire

The following list is representative of literature for the senior recital.

VOICE

- An aria from an oratorio or opera
- Non-English songs from the traditional song repertoire, such as those in Italian, German, French, Russian, or Scandinavian literature. At least two of these must be sung in the original language.
- Sacred or secular songs from the modern American or English song literature

PIANO

- Baroque: Bach, Two-Part Inventions, Preludes from the *Well-Tempered Clavier*; Scarlatti, Sonatas
- Classical: Movements from Mozart, Haydn, or Beethoven Sonatas
- Romantic: Mendelssohn, *Songs Without Words*; Schubert, Impromptus; Chopin, Preludes; Waltzes; Schumann, *Scenes from Childhood*; *Forest Scenes*
- 20th Century: Ginastera, *12 American Preludes*; shorter pieces by Debussy, Kabalevsky or Khachaturian

ORGAN

Senior recital repertoire must contain pieces from the baroque era, romantic era, and the 20th century. Both hymn-based and free compositions should be represented in the program. Representative literature includes:

- **Baroque:** A major prelude (or toccata or fantasia) and fugue of J. S. Bach (not including the eight "little" preludes and fugues); Bach, chorale preludes from the *Orgelbüchlein* or Schübler collection; Dietrich Buxtehude, Prelude, Fugue and Chaconne; Johann Pachelbel, chorale preludes; François Couperin, selected movements from the *Mass for the Parishes*
- **Romantic:** Felix Mendelssohn, Prelude and Fugue in G Major; Sonata II or VI; Johannes Brahms, chorale preludes; Max Reger, shorter chorale preludes (such as Op. 67); Leon Boëllmann, *Suite Gotique*
- **Twentieth century:** Charles Ore, hymn tune preludes; Jean Langlais, selections from *Organ Book*; Hugo Distler, shorter chorale preludes; Olivier Messiaen, *The Celestial Banquet*

VIOLIN

- Selected studies of Mazas, Sevic, Kayser, Vohlfahrt, and easier Kreutzer
- Solos selected from sonatas of Corelli, Handel; duets of Bartok; easier concerti of Seitz, Vivaldi, and Nardini

VIOLA

- Selected studies of Mazas, Sevic, Kayser, Vohlfahrt, and easier Kreutzer
- Selected solos from the sonatas of Marcello, Locatelli, Fasch; the concerti of Hoffmeister, Telemann; and easier contemporary works

CELLO

- Selected studies from Sebastian Lee or comparable collection
- Selected solos from the sonatas of Marcello, Telemann, Handel, Vivaldi; easier concerto movements; selected contemporary works

DOUBLE BASS

- Selected studies from Zimmerman, Sgmandl
- Selected sonata literature; orchestral studies

GUITAR

Senior recitals must consist of music representative of the Renaissance, Baroque, Classical, Romantic and 20th Century eras.

- Selected solos from John Dowland, J. S. Bach, Fernando Sor, Mauro Giuliani, Francisco Tarrega, Heitor Villa-Lobos
- Jazz standards and blues

FLUTE

- Selected works from the following: Handel, Bach, and Mozart sonatas for flute; Mozart, Concerto in G Major; Poulenc, Flute Sonata; Caplet, *Reverie and Petite Waltz*; Debussy, *Syrinx*; Hindemith, *Acht Stücke*; Sonata for Flute and Piano; Muczynski, *3 Preludes*; Barber, *Canzone*.
- Selections from the collection *Flute Music by French Composers*

CLARINET

- Selected works from the following: Voxman, *Selected Studies*; Klose, *Method, Part II*; Jeanjean, *Arabesques*; Cavallini, *Thirty Caprices*; Weber, *Concertino*; Mozart, *Concerto*; Rose, *40 Studie*.

SAXOPHONE

- Selected works from the following: Ferling-Mule, *48 Etudes*; Voxman, *Selected Studies*; Karg-Elert, *25 Capricen und Sonaten*; Belmont, *20 Etudies Melodiques*; Telemann, Sonata in C Minor

OBOE

- Selected solo repertoire: Marcello, Concerto; Handel, Sonatas; Schumann, Romances; various sonatas or concerti by Vivaldi, Handel, Telemann, Haydn, Mozart, or Bach; works by Kalliwoda, von Weber, Lebrun, etc.

BASSOON

- Selected works from the following: Galliard, *Six Sonatas for Bassoon*; Telemann, *Sonata in F Minor*; Vivaldi, *Concerto*; Phillips, *Concert Piece*; Julius Weissenborn, *Practical Method for Bassoon*

TRUMPET

- Etudes selected from *Arban's Complete Conservatory Method for Cornet or Trumpet*; Clarke, *Technical Studies*; Goldman, *Practical Studies*
- Solos from the following list or similar works: Barat: *Andante et Scherzo*; *Fantasie in B minor*; Haydn: *Concerto for Trumpet*; Latham: *Suite*; Peeters: *Sonata for Trumpet and Piano*; Ropartz: *Andante and Allegro*

HORN

- Etudes selected from the following books: *Arban's Complete Conservatory Method for Cornet or Trumpet*; Clarke: *Technical Studies*; Farkas: *The Art of Horn Playing*; Kopprasch: *60 Selected Studies*; Pottag/Andraud: *335 Selected Progressive and Technical Studies for Horn*; Pottag: *Preparatory Melodies to Solo Work*
- Solos from the following list or similar works: Haydn: *Sonata for Horn and Piano*; Jones: *Solos for the Horn Player*; Mozart: *Concert Rondo*; *Concerto No. 3*; Saint-Saens: *Romance*

TROMBONE AND EUPHONIUM

- Bellstedt, *Napoli Variations*; Capuzzi, *Andante and Rondo*; Davis, *Mission Red*; Englund, *Panorama*; Hindemith, *Sonata*; Horowitz, *Sonata*; Serocki, *Sonatina*; Wagenseil, *Concerto*; Wilder, *Sonata*

TUBA

- Childs, *Seaview*; Frackenpohl, *Concertino and Variations*; Galliard, *Sonatas*; Hartley, *Aria and Sonatina*; Hindemith, *Sonata*; Koetsier, *Sonata*; Spillman, *Two Songs*; Vaughn Williams, *Concerto*; Wilder, *Sonata*; White, *Sonata*

PERCUSSION

- **Snare drum**: Jason Baker, *Lonely City Suite*; Michael Colgrass, *Six Solos for Unaccompanied Snare Drum*; Guy G. Gauthreaux, *American Suite for Unaccompanied Snare Drum*; Warren Benson, *Three Dances for Solo Snare Drum*; Edward Freytag, advanced rudimental solos from *The Rudimental Cookbook*; Eugene Novotney, *A Minute of News*
- **Timpani**: Elliott Carter, *Eight Pieces for Four Timpani*; William Cahn, *Six Concert Pieces for Solo Timpani*; *Raga*; Murray Houllif, *Suite for Timpani*; John Bergamo, *Four Pieces for Timpani*
- **Four-mallet marimba**: Kevin Bobo, *Echoes*; Tracy Thomas, *Dream Sequence Nos. 1–3*; J. S. Bach, *Cello Suites*; *Violin Partitas*; *Lute Suites*; Gordon Stout, *Four Episodes*; Eric Sammut, *Four Rotations*; Paul Smadbeck, *Virginia Tate*; *Rhythm Song*; Richard Gibson, *Monograph IV*; Christopher Dean, *Etude for a Quiet Hall*
- **Four-mallet vibraphone**: Tim Huesgen, *Trilogy*; David Freedman, *Mirror from Another*; Mark Glentworth, *Blues for Gilbert*
- **Two mallets**: Earl Hatch, *Furioso and Valse*; Fritz Kreisler (arr. G. H. Green), *Tambourin Chinois*; George Hamilton Green, *Eight Rags*; Clair Omar Musser, *Etude in A-flat Major*, Op. 6, no. 2; *Prelude*, Op. 11, no. 3
- **Multiple percussion**: Dave Hollinden, *Cold Pressed*; Lynn Glasscock, *Different Voices*; Wayne Siegel, *42nd Street Rondo* (duet); Nebojsa Zivkovic, *Trio per Uno*, Op. 27 (trio)

Program Planning

Planning your program

It is important that you become familiar with what courses you need to take and what other requirements you need to fulfill in order to create your four-year or five-year plan with your advisor. The requirements fall into the following categories:

General education courses and supplemental requirements (see page 14)

- Teacher education courses, if applicable (see pages 16—17)
- Music major course plan (see pages 22—40)
- Music major supplemental requirements:
 - Application for admission and musicianship skills exam (see page 3)
 - Keyboard proficiency exam (see page 5)
 - Voice proficiency, if required in your program (see page 5)
 - Small ensemble requirement (see page 6)
 - Recital attendance (see page 8)
- Requirements for dual major or secondary education endorsement, if applicable
- Electives, if needed to reach the minimum 120 hours required for graduation

Advising

Toward the end of the freshman year, students select an advisor in their major area. Students who major in two areas may select an advisor in either subject, but we generally recommend that you choose a music advisor because of the fairly complex music program requirements. Your first-year advisor will guide you through the process of selecting an advisor.

When you first meet with your music advisor, you should bring a sketch of your 4-year or 5-year plan with you, showing which required courses you intend to take each semester until you graduate. Be sure to consult the schedule of music course offerings on page 21, taking note that some classes are only offered in the fall, others offered only in the spring, and some are offered on an every-other-year basis. Of course your sketch is subject to change, but having one tells you quickly how much room you have for electives and how many credits you need to take each semester in order to graduate as planned.

You will meet with your advisor at least once each semester before you register for classes. It is up to you to schedule this meeting.

If you are in a teacher education program, when you have completed the planning process with your music advisor, you should also have the Director of Elementary or Secondary Education evaluate your plan.

Disclaimer

The university catalog is the official repository of academic requirements. We have created this handbook to assist you, and we make every effort to be accurate, but we are not infallible. Therefore, we are not responsible for errors in this book. Similarly, your advisor will make every effort to assist you in planning your program, but you alone are responsible for making sure you have fulfilled all graduation requirements.

General education (see 2013-14 undergraduate catalog, pg. 23-24)

The general education curriculum consists of courses and experiences required of every student in the university. Concordia's general education has two components: (1) a set of required courses and (2) a set of supplemental requirements.

The actual number of credit hours that a student needs to take to fulfill the general education requirements varies from program to program. In some programs, some required courses are waived because their content is included in one or more courses in the major. In addition, the content of the supplemental requirements is usually covered in courses in your major, but in some cases it is not, meaning that you need to take an additional course to fulfill that requirement.

This section attempts to explain how the general education program affects music majors. Note that the net number of hours required varies depending upon your program.

Notes on Required courses for Music Majors:

Fine Arts requirements. Part of the general education curriculum requires 6 credit hours of fine arts courses from two of the following areas: music, art, or drama. However...

- Music courses that all music majors will take as part of your major automatically fulfill 3 hours of this 6 hour requirement.
- Students in the B.Mus. programs (music education or church music) and the B.S. in Education with a subject endorsement in music may, if they choose, use music courses to fulfill the entire 6-hour fine arts requirement. If you choose this option, you must complete a substitution/waiver form available on the registrar's website in order to receive proper credit.
- Students in the B.A. – Music Major program must take the other 3 hours in art or drama.

Oral Communication. Music students in the education program (B.Mus. in Music Education or B.S. in Education with an endorsement in music) are exempt from the 3-credit required course in oral communication.

Notes on Supplemental requirements for Music Majors:

The following table shows the supplemental requirements for general education and those which are fulfilled by music courses:

<u>Requirement</u>	<u>How fulfilled by music courses</u>
2 Global/multicultural studies courses	Mu 213, World Music fulfills one of the two
1 Service-learning course	<i>not fulfilled by music courses</i>
Writing-intensive course	Mu 211, Music History to 1750
Financial literacy	<i>not fulfilled by music courses</i>
Information literacy	Mu 211, Music History to 1750
Capstone	Mu 493, Senior Project

- All music students complete the global/multicultural studies requirement by taking Mu213 (World Music) **and** one additional GMC course: Geog 202, PS 211, Soc 201, or CTA 333
- All music students complete the financial literacy requirement by taking the online modules FINL 100 and 400 for either 0 or 0.5 credits. FINL 100 must be completed prior to registration for second semester of the sophomore year.
- Music students in the education program (B.Mus. in Music Education or B.S. in Education with an endorsement in music) complete the service learning requirement as part of their education coursework
- Students in the B.A.-Music major or B.Mus. in Church Music must take SL 370, 380, or 390, or another designated SL course.

Summary: Taking all of this into account, the **net** total hours of general education courses for each program is:

B.A. – Music Major: 47

48 (general education requirement)
- 3 (fine arts credits from music courses)
+ 2 (service learning course)
47 Total

B. Mus. in Church Music: 44

48 (general education requirement)
- 6 (fine arts credits from music)
+ 2 (service learning course)
44 Total

B.Mus. in Music Education: 39

48 (general education requirement)
- 6 (fine arts credits from music courses)
- 3 (oral communication exemption)
39 Total

B.S. in Education with Endorsement: 39

48 (general education requirement)
- 6 (fine arts credits from music)
- 3 (oral communication exemption)
39 Total

Teacher education requirements

ELEMENTARY EDUCATION PROGRAM

[from 2013-2014 University Catalog, page 28]

1. General Education

All degrees require the completion of the general education curriculum, supplemental requirements and if necessary additional electives or coursework to total 120 or more hours.

2. Professional Education Core

Required of all Teacher Education students

Course Number/Title	Credit Hrs
Educ 101 Teaching as a Profession	1
Educ 201 Introduction to Education	3
Educ 346 Instructional Technology	3
EDPS 210 Educational Psych. & General Methods	2
Psy 324 Teaching Exceptional Students	3
Educ 424 Differentiated Instruction+	2
Theo 381 Christian Teacher's Ministry+	2

Total Hours: 16

+Students must be admitted to the teacher education program prior to enrolling in these courses.

See sections 5 and 6 for information on the Lutheran Teacher Diploma and Christian Teacher Diploma requirements.

3. Elementary Education Endorsement

Required of all Elementary students

Course Number/Title	Credit Hrs
Psy 211 Child Development and Psychology	2
Art 301 Methods in Art Education	2
Math 301 Concepts of Mathematics II	3
Educ 461 Literacy Instruction, Asmnt. & Instruct.+	6
Educ 425A Foreign Lang. Instr., Curr., Asmnt.+	3
HHP 363 Health Methods in Elementary School+	1
HHP 364 PE Methods in Elementary School+	1
Professional Semester:	
Educ 363 Teacher Laboratory-Element. Meth.+	6
Educ 381-384 Elementary Student Teaching+	10

Total Hours: 34

+Students must be admitted to the teacher education program prior to enrolling in these courses.

4. Elementary School Subject Concentration

A maximum of six hours of required general education courses may be included in some subject concentrations. The Early Childhood Endorsement and the Special Education Endorsement fulfill the

subject concentration requirement for students in that program.

Note: Students desiring certification endorsement at the elementary level must earn a minimum of 15 hours in the professional sequence and must complete student teaching on Concordia's campus.

5. Lutheran Teacher Diploma

Required of all students in Lutheran Education. Must be an active member of a Lutheran Church—Missouri Synod congregation.

Course Number/Title	Credit Hrs	Theo
241/242/251/252 Interpretation Course	3	
Theo 361 Christian Doctrine I	3	
Theo 362 Christian Doctrine II	3	
Educ 362 Teaching the Christian Faith	2	

Total Hours: 11

All students receiving the Lutheran Teacher Diploma must complete a minimum of six hours of upper-level theology (300 or 400 level) courses on Concordia's campus.

6. Christian Teacher Diploma

Available to any non-LTD candidates interested in teaching in a Christian school setting.

Course Number/Title	Credit Hrs
Choose 9 hours from:	9
Biblical Interp.: Theo 241, 242, 251 or 252 (3)	
Phil 301 Concepts in Philosophy (3)	
Theo 375 Christian Denom., Movemnts., & Cults (3)	
Theo 390 World Religions: Gospel Plural. Wrld. (3)	
Theo 450 Understanding & Teaching the Bible (3)*	
Theo 465 Christian Ethics (3)	
Theo 482 Nurturing Faith Family, Schl., Cong. (3)	
Theo 489 Ministry in a Changing World (3)	

Total Hours: 9

*Biblical Interpretation is a prerequisite for Theo 450.

7. Public Education Requirements

Required of all students not choosing the Lutheran Teacher Diploma or the Christian Teacher Diploma.

Course Number/Title	Credit Hrs
Educ 295 History of Public Education	3
Educ 296 Topics in Public Education	3
Theo 465 Christian Ethics	3

Total Hours: 9

SECONDARY EDUCATION PROGRAM PROGRAM

[from 2013-2014 University Catalog, page 41]

1. General Education

All degrees require the completion of the general education curriculum, supplemental requirements and if necessary additional electives or coursework to total 120 or more hours.

2. Professional Education Core

Required of all Teacher Education students

<u>Course Number/Title</u>	<u>Credit Hrs</u>
Educ 101 Teaching as a Profession	1
Educ 201 Introduction to Education	3
Educ 346 Instructional Technology	3
EDPS 210 Educational Psych. & General Methods	2
Psy 324 Teaching Exceptional Students	3
Educ 424 Differentiated Instruction+	2
Theo 381 Christian Teacher's Ministry+	2

Total Hours: 16

+Students must be admitted to the teacher education program prior to enrolling in these courses.

See sections 5 and 6 for information on the Lutheran Teacher Diploma and Christian Teacher Diploma requirements.

3. Secondary Education Endorsement

Secondary and K-12 Students

<u>Course Number/Title</u>	<u>Credit Hrs</u>
Psy 421 Psychology of Adolescence+	2
Educ 470 Content Area Literacy+	3
Professional Semester:	
Educ 301 Principles of Secondary Education+	2
Educ 367-379 Secondary Methods Courses+*	2-4 ++
Educ 385 Secondary Student Teaching+	10

Total Hours: 19-21

+Students must be admitted to the teacher education program prior to enrolling in these courses.

*Methods courses: a two-hour course for each field, comprehensive, or subject endorsement; some methods courses are only offered one semester per academic year—check the course offering schedule.

NOTE: Students desiring certification endorsement at any level must earn a minimum of 15 hours in the professional sequence and must also complete student teaching through Concordia's campus.

++*Bachelor of Music (K-12) requires only one method course.*

4. Field Endorsement

**OR Comprehensive Subject Major
OR Two Subject Endorsements**

Field Endorsement (45-64 hours)

OR Comprehensive Subject Major (48-57 hours)

OR Two Subject Endorsements (29-39 hours each)

5. Lutheran Teacher Diploma

Required of all students in Lutheran Education. Must be an active member of a Lutheran Church—Missouri Synod congregation.

<u>Course Number/Title</u>	<u>Credit Hrs</u>	<u>Theo</u>
241/242/251/252 Interpretation Course	3	
Theo 361 Christian Doctrine I	3	
Theo 362 Christian Doctrine II	3	
Educ 362 Teaching the Christian Faith	2	

Total Hours: 11

All students receiving the Lutheran Teacher Diploma must complete a minimum of six hours of upper-level theology (300 or 400 level) courses on Concordia's campus.

6. Christian Teacher Diploma

Available to any non-LTD candidates interested in teaching in a Christian school setting.

<u>Course Number/Title</u>	<u>Credit Hrs</u>
Choose 9 hours from:	9
Biblical Interp.: Theo 241, 242, 251 or 252 (3)	
Phil 301 Concepts in Philosophy (3)	
Theo 375 Christian Denom., Movemnts., & Cults (3)	
Theo 390 World Religions: Gospel Plural. Wrld. (3)	
Theo 450 Understanding & Teaching the Bible (3)*	
Theo 465 Christian Ethics (3)	
Theo 482 Nurturing Faith Family, Schl., Cong. (3)	
Theo 489 Ministry in a Changing World (3)	

Total Hours: 9

*Biblical Interpretation is a prerequisite for Theo 450.

7. Public Education Requirements

Required of all students not choosing the Lutheran Teacher Diploma or the Christian Teacher Diploma.

<u>Course Number/Title</u>	<u>Credit Hrs</u>
Educ 295 History of Public Education	3
Educ 296 Topics in Public Education	3
Theo 465 Christian Ethics	3

Total Hours: 9

Ensembles

Choirs

University A Cappella Choir (Mu 236-01) is the premier choir and one of the most active performance ensembles in the music program. Repertoire performed by the choir is of the highest level and includes both accompanied and unaccompanied contemporary sacred and secular works for the collegiate chorus as well as standards of the repertoire from all historical periods. The choir is well traveled having toured nationally and internationally. The choir rehearses Monday through Friday from 3:10 to 4:00 p.m. and members are encouraged to take applied (private) vocal lessons. Auditions take place in the spring for returning students and during new student orientation for new students. Conductor: Kurt von Kampen.

University Chamber Choir/Vocal Jazz Choir (Mu 237-01) is a 16-voice select choir that sings both a diverse repertoire of classical vocal music and vocal jazz. The group is chosen from the membership of the University A Cappella Choir and rehearses twice weekly. Each year during the second semester, the Chamber Choir takes an extended weekend tour. The Vocal Jazz Choir performs at the annual winter and spring JazzFest. Conductor: Kurt von Kampen.

Male Chorus (Mu 232-01) is a non-auditioned TTBB chorus that performs easy to medium-difficult choral literature for male voices. Repertoire of the ensemble is chosen from the full spectrum of sacred and secular choral music from early historical periods to the present. Male Chorus sings for regular campus chapel services, Christmas at Concordia, and the spring Festival of Anthems and Lessons concert. Male Chorus combines occasionally with the Women's Chorale to sing mixed choir (SATB) music. The ensemble rehearses Monday, Wednesday and Friday from 12:10 to 1:00 p.m. Conductor: Kurt von Kampen.

Women's Chorale (MU 233-01) is a non-auditioned SSAA choir that performs easy to medium-difficult choral literature for women's voices. Repertoire of the ensemble is chosen from the full spectrum of sacred and secular choral music from early historical periods to the present. Women's Chorale sings for regular campus chapel services, Christmas at Concordia, and the spring Festival of Anthems and Lessons concert. Women's Chorale combines occasionally with the Male Chorus to sing mixed choir (SATB) music. The ensemble rehearses Monday, Wednesday and Friday from 12:10 to 1:00 p.m. Conductor: Jeffrey Bliersch.

Instrumental Ensembles

University Symphonic Band (Mu 241-01) consists of outstanding wind/percussion students, selected by audition, performing the finest sacred and traditional concert band literature from the Renaissance to the present day. The ensemble maintains an active performance schedule in schools, churches and performance halls, touring nationally. The Symphonic Band rehearses Monday, Tuesday and Thursday from 4:10 to 5:30 p.m. Auditions are required and take place in the spring for returning students and during new student orientation for new students. Conductor: Andrew Schultz. Audition required.

University Concert Band (Mu 242-01) membership includes Concordia students and faculty, as well as residents from the Seward community performing concert band literature drawn from the finest sacred and traditional band repertoire. The band performs 1 – 2 concerts per semester. The band rehearses Monday evenings from 7:00 to 9:00 p.m. Auditions for part placement take place at the beginning of the semester. Conductor: Andrew Schultz.

Bulldog Band (Mu 243-01) performs regularly for home football and basketball games to provide spirit and entertainment for the athletic games. Auditions for part placement take place at the beginning of the semester. Rehearsals are Wednesday from 5:30 to 6:30 p.m. Conductor: Andrew Schultz.

Brass Ensemble (Mu 244-01) performs at chapel, festival services of the university, local churches, and other on- and off-campus events. A broad range of literature is performed from the Renaissance to the 20th century with special emphasis on music suitable for worship services. The Brass Ensemble rehearses 2 hours per week. Membership is by audition in the fall. Conductor: Wendy Schultz.

Jazz Ensemble (Mu 246-01) is dedicated to the study and performance of the uniquely American art form of jazz. The ensemble's repertoire includes early jazz, swing, blues, fusion, funk and Latin styles. The study of jazz provides the ensemble members with a unique window into a rich and diverse segment of the musical and cultural heritage of American life. Membership is by audition in the fall. Conductor: Andrew Schultz. Audition required.

Concordia Handbell Choirs. (Mu 247) participate in chapel, worship services and concerts each semester. There are two sections of handbell choir, beginning and an advanced group. The beginning choir rehearses Wednesdays from 6:10 to 7:00 p.m. The rehearsals for the advanced group are Mondays from 5:40 to 6:30 p.m. and Wednesday from 5:10 to 6:10 p.m. Each handbell choir is composed of 14 members. Prior ringing experience not required for beginning ensemble, however you must have the ability to read music. Conductor: Jessica Kite.

Chamber Orchestra (Mu 248-01) is open to all students who play a wind, brass, string, or percussion instrument and desire to play music from the classical repertoire. Auditions for part placement take place at the beginning of the semester. Rehearsals are Tuesday and Thursday from 12:10 to 1:00 p.m.

University Praise Bands (Mu 252-01) are open to all students who sing and or play an instrument and desire to play at chapel and other various special events, student let events, and road trips. Auditions for part placement take place at the beginning of the semester. Conductor: Peter Prochnow.

List of music courses

- Mu 101 – Elements of Music in the Digital Age (3)
Mu 102 – Aural Skills I (2)
Mu 103 – Music Theory I (2)
Mu 104 – Aural Skills II (2)
Mu 105 – Music Theory II (3)
Mu 111 – Music Appreciation (3)
Mu 115 – History of Rock (3)
Mu 161 – Introduction to Music Therapy (3)
Mu 202 – Aural Skills III (2)
Mu 203 – Music Theory III (3)
Mu 204 – Aural Skills IV (2)
Mu 205 – Music Theory IV (3)
Mu 211 – Music History to 1750 (3)
Mu 212 – Music History since 1750 (3)
Mu 213 – World Music (3)
Mu 214 – Jazz: An American Experience (3)
Mu 303 – Arranging (2)
Mu 320 – Seminar in Music (3)
Mu 331 – Basic Conducting (2)
Mu 332 – Instrumental Conducting (2)
Mu 333 – Choral Conducting (2)
Mu 334 – Choral Literature and Development (2)
Mu 354 – Diction (2)
Mu 399 – Independent Study in Music (1-3)
Mu 493 – Senior Project (1-2)
- Mu 232 – Male Chorus (1)
Mu 233 – Women’s Chorale (1)
Mu 236 – A Cappella Choir (1)
Mu 237 – Chamber Choir (1)
Mu 241 – Symphonic Band (1)
Mu 242 – Concert Band (1)
Mu 243 – Bulldog Band (1)
Mu 244 – Brass Ensemble (1)
Mu 245 – Small ensembles (1)
(offered as needed)
Mu 246 – Jazz Ensemble (1)
Mu 247 – Handbell Choir (1)
Mu 248 – Chamber Orchestra (1)
Mu 252 – Praise Band (1)
- ChMu 174 – Songwriting for Contemporary Worship (2)
ChMu 213 – Literature of the Organ (1)
ChMu 231 – Contemporary Church Music Admin (1)
ChMu 275 – Hymn Adaptations (2)
ChMu 282 – Media in Contemporary Worship (2)
ChMu 313 – Christian Hymnody (2)
ChMu 315 – Organ Registration (1)
ChMu 411 – Christian Liturgy (2)
ChMu 431 – Liturgical Church Music Admin (2)
- ScMu 262 – Techniques in Woodwinds (2)
ScMu 263 – Techniques in Brass (2)
ScMu 264 – Techniques in Percussion (2)
ScMu 265 – Techniques in Strings (2)
ScMu 317 – Instrumental Literature & Development (2)
ScMu 328 – Methods of Elementary Music (3)
ScMu 361 – Marching Band Techniques (1)
ScMu 431 – Organization and Administration of
Elementary and Secondary Music (2)
Educ 375 – Methods in Secondary Music (2)
- Applied lesson levels
100 level – beginning
200 level – advanced beginning
300 level – intermediate
400 level – advanced
- MuAp x11 – Trumpet (1-2)
MuAp x12 – Horn (1-2)
MuAp x13 – Trombone (1-2)
MuAp x14 – Euphonium (1-2)
MuAp x15 – Tuba (1-2)
MuAp x21 – Flute (1-2)
MuAp x22 – Oboe (1-2)
MuAp x23 – Bassoon (1-2)
MuAp x24 – Clarinet (1-2)
MuAp x25 – Saxophone (1-2)
MuAp x31 – Violin (1-2)
MuAp x32 – Viola (1-2)
MuAp x33 – Cello (1-2)
MuAp x34 – Double Bass (1-2)
MuAp x41 – Percussion (1-2)
MuAp x51 – Voice (1-2)
MuAp x61 – Guitar (1-2)
MuAp x62 – Bass Guitar (1-2)
MuAp x71 – Piano (1-2)
MuAp x73 – Harpsichord (1-2)
MuAp x81 – Organ (1-2)
MuAp 291, 391, 491 – Composition (1-2)
- MuAp 182 – Service Playing (1)
MuAp 272 – Keyboard Skills (1)
MuAp 375, 475 – Jazz/Rock Piano (1-2)
MuAp 383 – Organ Improvisation (1)
MuAp 384 – Organ Accompanying (1)

Schedule of music course offerings

These courses are offered every semester:

Mu 493 Senior Project

All ensembles

All applied lessons

These courses are offered every fall:

ChMu 282 Media in Contemporary Worship

Mu 101 Elements of Music in the Digital Age

Mu 102 Aural Skills I

Mu 103 Music Theory I

Mu 161 Introduction to Music Therapy

Mu 202 Aural Skills III

Mu 203 Music Theory III

Mu 211 Music History to 1750

Mu 214 Jazz: An American Experience

Mu 333 Choral Conducting

Educ 375 Methods in Secondary Music

These courses are offered every spring:

Mu 104 Aural Skills II

Mu 105 Music Theory II

Mu 111 Music Appreciation

Mu 115 History of Rock

Mu 204 Aural Skills IV

Mu 205 Music Theory IV

Mu 212 Music History since 1750

Mu 213 World Music

Mu 303 Arranging

Mu 331 Basic Conducting

Mu 332 Instrumental Conducting

ScMu 328 Methods of Elementary Music

These courses are offered 2013–14, and then every other year (2015–16, 2017–18...):

FALL

Mu 354 Diction

ScMu 262 Techniques in Woodwinds

ScMu 431 Org. & Adm. Elem/Sec Music

SPRING

ChMu 275 Hymn Adaptations

ChMu 411 Christian Liturgy

ScMu 264 Techniques in Percussion

These courses are offered 2014–15, and then every other year (2016–17, 2018–19...):

FALL

ChMu 313 Christian Hymnody

Mu 320 Seminar in Music

ScMu 265 Techniques in Strings

ScMu 317 Instrumental Lit & Development

ScMu 361 Marching Band Techniques

SPRING

ChMu 174 Songwriting f/Contemporary Worship

ChMu 213 Literature of the Organ

ChMu 231 Contemporary Church Music Admin

ChMu 315 Organ Registration

ChMu 431 Liturgical Church Music Admin.

Mu 334 Choral Lit & Development

ScMu 263 Techniques in Brass

Other courses are offered as student interest and scheduling permit.

Program Requirements

Bachelor of Arts — Music Major

[4-year program]

This program is designed for undergraduates who wish to major in music as a part of a liberal arts program irrespective of specific career goals. This degree serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years and may be appropriate for students whose professional aspirations require a B.A. degree before continuing further studies. The Bachelor of Arts – Music Major assumes adequate performance skills to play in student recitals and the ability to synthesize basic aspects of music theory, history and performance practice in the presentation and writing of a senior project.

Prescribed Music Courses and Music Electives	58	
	[number of hours may be reduced by 4 if ensembles are audited]	
Minor and/or General Electives	17	
General Education	47+	[+Refer to page 14 for details]
Total Hours	120	[minimum hours needed to receive degree]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	
*Mu 320	Seminar in Music	3	

Performance

	Principal Instrument	8	
	Ensembles	4	[may audit; allowing more room for electives]
Mu 493	Senior Project	2	[see page 10]

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 5]
Recital Attendance	[see page 8 for requirement]

Music electives

Area of emphasis	6	[see next page]
Electives	6	

*Course offered alternate years

Bachelor of Arts — Areas of Emphasis

Select 6 hours for one of the following areas:

Church Music (select 6 hours)

*ChMu 275	Hymn Adaptations	2
*ChMu 313	Christian Hymnody	2
*ChMu 411	Christian Liturgy	2
*ChMu 431	Liturgical Church Music Administration	2
Mu 331	Basic Conducting	2
MuAp 182	Service Playing	1

Conducting

Mu 331	Basic Conducting	2
Mu 332	Instrumental Conducting	2
Mu 333	Choral Conducting	2

General Studies

Select 6 hours of additional music courses numbered 200 or above	6
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Performance

Principal instrument (6 additional hours, for a total of 14)	6
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Theory and Composition

*ChMu 275	Hymn Adaptations	2
Mu 303	Arranging	2
MuAp 291	Composition	1–2
MuAp 391	Composition	1–2
MuAp 491	Composition	1–2

*Course offered alternate years

Bachelor of Arts – Music Major

(Students entering in odd-numbered years)

(Students entering in even-number years)

Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) <p>[Pass Musicianship Skills Exam to be admitted into the program]</p>		Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) <p>[Pass Musicianship Skills Exam to be admitted into the program]</p>
Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) <p>[Complete Keyboard Proficiency]</p>		Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) <p>[Complete Keyboard Proficiency]</p>
Year 3, Fall Semester <ul style="list-style-type: none"> • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required] 	Year 3, Spring Semester <ul style="list-style-type: none"> • Principal Instrument (1 or 2) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required] 		Year 3, Fall Semester <ul style="list-style-type: none"> • Mu 320–Seminar in Music (3)* • Principal Instrument (1) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required] 	Year 3, Spring Semester <ul style="list-style-type: none"> • Principal Instrument (1 or 2) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required]
Year 4, Fall Semester <ul style="list-style-type: none"> • Mu 320–Seminar in Music (3)* • Principal Instrument (1 or 2) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required] 	Year 4, Spring Semester <ul style="list-style-type: none"> • Mu 493–Senior Project (2) • Principal Instrument (2) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required] 		Year 4, Fall Semester <ul style="list-style-type: none"> • Principal Instrument (1 or 2) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required] 	Year 4, Spring Semester <ul style="list-style-type: none"> • Mu 493–Senior Project (2) • Principal Instrument (2) • Ensemble (1; may audit; 4 total required) • Music electives***(3) [12 credits total required]

* Course offered in alternate years.

** Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

*** Ensembles taken for credit in addition to the 4 hours required may be counted toward the elective credits. Applied music credits taken beyond the 14 required on the principal instrument may likewise be counted toward elective credit.

Bachelor of Music in Church Music

[4-year program]

The Church Music program prepares students to lead and direct music in both traditional and contemporary worship settings. This degree leads to rostered status in the Missouri Synod as a Director of Parish Music for individuals who are members of an LCMS congregation.

Prescribed Music Courses	75-80	
Theology	9	
General Education	44+	[+Refer to page 14 for details]

Total Hours **128-133**
[Number of hours may be reduced by 8 if ensembles are audited]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	
Mu 303	Arranging	2	

Performance

	Principal Instrument	14	
	Ensembles	8	[may audit; required in each of 8 semesters; must have at least one (1) each of a choral ensemble, praise band and handbells]
Mu 493	Senior Project	2	[see page 10]

Church Music Core

Mu 331	Basic Conducting	2	
Mu 333	Choral Conducting	2	
Mu 334	Choral Literature	2	
*ChMu 231	Contemporary Church Music Admin	-1	
*ChMu 275	Hymn Adaptations	2	
ChMu 282	Media in Contemporary Worship	2	
*ChMu 313	Christian Hymnody	2	
*ChMu 411	Christian Liturgy	2	
*ChMu 431	Liturgical Church Music Admin	2	
SchMu 328	Methods of Elementary Music	3	

Organ Principal only:

*ChMu 213	Literature of the Organ	1	[organ students only]
*ChMu 315	Organ Registration	1	[organ students only]
MuAp 182	Service Playing	1	[organ students only]
MuAp 383	Organ Improvisation	1	[organ students only]
MuAp 384	Organ Accompanying	1	[organ students only]

Theology

Theo 241, 242, 251 or 252	Biblical Interpretation	3	
Theo 361	Christian Doctrine I	3	
Theo 362	Christian Doctrine II	3	

Additional music requirements

Piano or Organ Proficiency	[satisfy level of MuAp 271 or MuAp 281]
Voice Proficiency	[satisfy level of MuAp 151]
Small Ensemble	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Courses offered alternate years

Bachelor of Music in Church Music

(Students entering in odd-numbered years)

(Students entering in even-number years)

<p>Year 1, Fall Semester</p> <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 1, Spring Semester</p> <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) <p>[Pass Musicianship Skills Exam to be admitted into the program]</p>	<p>Year 1, Fall Semester</p> <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, p. 25 for requirement) 	<p>Year 1, Spring Semester</p> <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) <p>[Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester</p> <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 2, Spring Semester</p> <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) <p>[Complete Keyboard Proficiency exam]</p>	<p>Year 2, Fall Semester</p> <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 2, Spring Semester</p> <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) <p>[Complete Keyboard Proficiency exam]</p>
<p>Year 3, Fall Semester</p> <ul style="list-style-type: none"> • Mu 333–Choral Conducting (2) • +MuAp 182–Service Playing (1) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) • Theo 241,242,251 or 252 (3) (could also be taken spring semester or May term) 	<p>Year 3, Spring Semester</p> <ul style="list-style-type: none"> • ChMu 275–Hymn Adaptations (2) * • ChMu 411–Christian Liturgy (2)* • Mu 303–Arranging (2) • ScMu 328–Methods of Elementary Music (3) • +MuAp 183–Organ Improvisation (1) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 3, Fall Semester</p> <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2) * • Mu 333–Choral Conducting (2) • +MuAp 182–Service Playing (1) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) • Theo 241,242,251 or 252 (3) (could also be taken spring semester or May term) 	<p>Year 3, Spring Semester</p> <ul style="list-style-type: none"> • +ChMu 213–Organ Literature (1) * • ChMu 231–Contemporary Church Music Admin (1) • +ChMu 315–Organ Registration (1) * • ChMu 431–Liturgical Church Music Admin (2) * • Mu 303–Arranging (2) • Mu 334–Choral Literature (2)* • ScMu 328–Methods of Elementary Music (3) • +MuAp 183–Organ Improvisation (1) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements)
<p>Year 4, Fall Semester</p> <ul style="list-style-type: none"> • Theo 361–Christian Doctrine I (3) • ChMu 282–Media in Contemporary Worship (2) • ChMu 313–Christian Hymnody (2)* • +MuAp 184–Organ Accompanying (1) • MuAp 291–Composition (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 4, Spring Semester</p> <ul style="list-style-type: none"> • Theo 362–Christian Doctrine II (3) • +ChMu 213–Organ Literature (1)* • ChMu 231–Contemporary Church Music Admin (1) • +ChMu 315–Organ Registration (1)* • ChMu 431–Liturgical Church Music Admin (2)* • Mu 334–Choral Literature (2)* • Mu 493–Senior Project (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 4, Fall Semester</p> <ul style="list-style-type: none"> • Theo 361–Christian Doctrine (3) • ChMu 282–Media in Contemporary Worship (2) • +MuAp 184–Organ Accompanying (1) • MuAp 291–Composition (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements) 	<p>Year 4, Spring Semester</p> <ul style="list-style-type: none"> • Theo 362–Christian Doctrine II (3) • ChMu 275–Hymn Adaptations (2) * • ChMu 411–Christian Liturgy (2) * • Mu 493–Senior Project (2) • Principal Instrument (2) • Ensemble (1 or audit; 8 total required, see p. 25 for requirements)

* Course offered in alternate years.

+ Organ Students Only

**Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

Bachelor of Music in Music Education

[5-year program]

This program is for the student preparing to teach music and leads to certification in both vocal and instrumental music, K-12. The Music Education program assumes adequate performance skills to play in recitals and the ability to synthesize appropriate aspects of music theory, history and performance practice in the development of a written senior project.

Prescribed Music Courses	85	
Secondary Education Requirements (see page 17)	44-46	
General Education	39+	[+Refer to page 14 for details]

Total Hours **168–170**
[Number of hours is reduced by up to 13 if ensembles are audited]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	10	
	Ensembles [select either a or b]	13	
	a. Symphonic Band or Concert Band	(7)	[may audit; required in each of 7 semesters]
	Vocal ensembles	(6)	[may audit; required in each of 6 semesters]
	b. Vocal ensembles	(7)	[may audit; required in each of 7 semesters]
	Symphonic Band or Concert Band	(6)	[may audit; required in each of 6 semesters]
Mu 493	Senior Project	1	[see page 10]

Other music courses

*ChMu 313	Christian Hymnody	2	
	or *ChMu 411 Christian Liturgy		
Educ 375	Methods in Secondary Music	2	[professional ed., counted as music credit]
Mu 303	Arranging	2	
Mu 331	Basic Conducting	2	
Mu 332	Instrumental Conducting	2	
Mu 333	Choral Conducting	2	
*Mu 334	Choral Literature	2	
*Mu 354	Diction	2	
*ScMu 262,263,264,265	Instrumental Techniques	8	
*ScMu 317	Instrumental Literature	2	
*ScMu 328	Methods of Elementary Music	3	
*ScMu 361	Marching Band Techniques	1	
*ScMu 431	Org. and Administration	2	

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 5]
Voice Proficiency	[satisfy level of MuAp 151]
Small Ensemble	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Course offered alternate years

Bachelor of Music in Music Education

(Students entering in odd-numbered years)

(Students entering in even-number years)

<p>Year 1, Fall Semester</p> <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit, 6 total required) • MuAp 171–Beginning Piano (2)** 	<p>Year 1, Spring Semester</p> <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit, 6 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program] 	<p>Year 1, Fall Semester</p> <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit, 6 total required) • MuAp 171–Beginning Piano (2)** 	<p>Year 1, Spring Semester</p> <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit, 6 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
<p>Year 2, Fall Semester</p> <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit, 6 total required) 	<p>Year 2, Spring Semester</p> <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) [Complete Keyboard Proficiency] 	<p>Year 2, Fall Semester</p> <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit, 6 total required) 	<p>Year 2, Spring Semester</p> <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) [Complete Keyboard Proficiency]
<p>Year 3, Fall Semester</p> <ul style="list-style-type: none"> • Mu 333–Choral Conducting (2) • Mu 354–Diction (2)* • ScMu 262–Techniques in Woodwind (2)* • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 3, Spring Semester</p> <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • Mu 303–Arranging (2) • Mu 332–Instrumental Conducting (2) • ScMu 264–Techniques in Percussion (2)* • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 3, Fall Semester</p> <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)* + • Mu 333–Choral Conducting (2) • ScMu 265–Techniques in Strings (2)* • ScMu 317–Instrumental Literature (2)* • ScMu 361–Marching Band Techniques (1)* • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 3, Spring Semester</p> <ul style="list-style-type: none"> • Mu 303–Arranging (2) • Mu 332–Instrumental Conducting (2) • Mu 334–Choral Literature (2)* • ScMu 263–Techniques in Brass (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required)
<p>Year 4, Fall Semester</p> <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)* + • ScMu 265–Techniques in Strings (2)* • ScMu 317–Instrumental Literature (2)* • ScMu 361–Marching Band Techniques (1)* • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 4, Spring Semester</p> <ul style="list-style-type: none"> • Mu 334–Choral Literature (2) * • ScMu 263–Techniques in Brass (2)* • ScMu 328–Methods in Elementary Music (3) • Principal Instrument (1 or 2) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 4, Fall Semester</p> <ul style="list-style-type: none"> • Mu 354–Diction (2)* • ScMu 262–Techniques in Woodwinds (2)* • ScMu 431–Organization and Administration (2)* • Principal Instrument (1) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 4, Spring Semester</p> <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • ScMu 264–Techniques in Percussion (2)* • ScMu 328–Methods in Elementary Music (3) • Principal Instrument (1 or 2) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required)
<p>Year 5, Fall Semester</p> <ul style="list-style-type: none"> • Educ 375–Methods in Secondary Music (2) • ScMu 431–Organization and Administration (2)* • Mu 493–Senior Project (1) • Principal Instrument (2) • Primary Area Ensemble (1; may audit; 7 total required] 	<p>Year 5, Spring Semester – Professional Semester [If you plan for your Professional Semester in the Fall; you will need to take ScMu 431 Year 3, Fall semester]</p>	<p>Year 5, Fall Semester</p> <ul style="list-style-type: none"> • Educ 375–Methods in Secondary Music (2) • Mu 493–Senior Project (1) • Principal Instrument (2) • Primary Area Ensemble (1; may audit; 7 total required) • Secondary Area Ensemble (1; may audit; 6 total required) 	<p>Year 5, Spring Semester – Professional Semester</p>

* Course offered in alternate years.

** Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

*** Students must either complete MuAp 151 or place out of the course.

+ Students select either ChMu 411 or ChMu 313.

Bachelor of Science in Education

Elementary (K–8) Instrumental Music Endorsement

[5-year program]

This program is designed for the student whose career goals include teaching all basic subjects in a traditional elementary school situation in addition to being certified to teach and instrumental music, K-8.

Music Endorsement	68	
Elementary Education Requirements (see page 16)	59-61	
General Education	39+	[+Refer to page 14 for details]

Total Hours	166-168	
		[Number of hours is reduced by up to 7 if ensembles are audited]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	10	[principal instrument must be a string, wind, or percussion instrument]
	Instrumental Ensembles <i>[Symphonic Band or Concert Band]</i>	7	[may audit; required in each of 7 semesters]
Mu 493	Senior Project	1	[see page 10]

Other music courses

*ChMu 313	Christian Hymnody	2	
	or *ChMu 411 Christian Liturgy		
Mu 303	Arranging	2	
Mu 331	Basic Conducting	2	
Mu 332	Instrumental Conducting	2	
*ScMu 262,263,264,265	Instrumental Techniques	8	
	[Techniques in Woodwinds, Brass, Percussion & Strings]		
*ScMu 317	Instrumental Literature	2	
ScMu 328	Methods of Elementary Music	3	

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 5]
Voice Proficiency	[satisfy level of MuAp 151]
Small Ensemble	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Course offered alternate years

Elementary Instrumental Music Endorsement

(Students entering in odd-numbered years)

(Students entering in even-number years)

Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program] 	Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam] 	Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam]
Year 3, Fall Semester <ul style="list-style-type: none"> • ScMu262–Techniques in Woodwinds (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • Mu 303–Arranging (2) • Mu 332–Instrumental Conducting (2) • ScMu 264–Techniques in Percussion (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 3, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • ScMu 265–Techniques in Strings (2)* • ScMu 317–Instrumental Literature (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • Mu 303–Arranging (2) • Mu 332–Instrumental Conducting (2) • ScMu 263–Techniques in Brass (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)* + • ScMu 265–Techniques in Strings (2)* • ScMu 317–Instrumental Literature (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • ScMu 263–Techniques in Brass (2)* • ScMu 328–Methods of Elementary Music (3) • Principal Instrument (1 or 2) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 4, Fall Semester <ul style="list-style-type: none"> • ScMu 262–Techniques in Woodwinds (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • ScMu 264–Techniques in Percussion (2)* • ScMu 328–Methods of Elementary Music (3) • Principal Instrument (1 or 2) • Instrumental Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam]
Year 5, Fall Semester <ul style="list-style-type: none"> • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Instrumental Ensemble recommended] 	Year 5, Spring Semester – Professional Semester	Year 5, Fall Semester <ul style="list-style-type: none"> • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Instrumental Ensemble recommended] 	Year 5, Spring Semester – Professional Semester

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

*** Students must either complete MuAp 151 or place out of the course.

+ Students select either ChMu 411 or ChMu 313.

Bachelor of Science in Education Elementary (K–8) Vocal Music Endorsement

[5-year program]

This program is designed for the student whose career goals include teaching all basic subjects in a traditional elementary school situation in addition to being certified to teach and vocal music, K-8.

Music Endorsement	60	
Elementary Education Requirements (see page 16)	59-61+	
General Education	39+	[+Refer to page 14 for details]

Total Hours **158-160**
[Number of hours is reduced by up to 7 if ensembles are audited]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	10	
	Choral Ensembles	7	[may audit; required each of 7 semesters]
Mu 493	Senior Project	1	[see page 10]

Other music courses

*ChMu 313	Christian Hymnody	2	
	or *ChMu 411 Christian Liturgy		
Mu 303	Arranging	2	
Mu 331	Basic Conducting	2	
Mu 333	Choral Conducting	2	
*Mu 334	Choral Literature	2	
ScMu 328	Methods of Elementary Music	3	

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 5]
Voice Proficiency	[satisfy level of MuAp 251]
Small Ensemble	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Course offered alternate years

Elementary Vocal Music Endorsement

(Students entering in odd-numbered years)

(Students entering in even-number years)

Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program] 		Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 251–voice*** 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213 – World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam] 		Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 251–voice*** 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213 – World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam]
Year 3, Fall Semester <ul style="list-style-type: none"> • Mu 333–Choral Conducting(2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • Mu 303–Arranging (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 		Year 3, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • Mu 333–Choral Conducting (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • Mu 303–Arranging (2) • Mu 334–Choral Literature (2)* • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • Mu 334–Choral Literature (2) • ScMu 328–Methods of Elementary Music (3) • Principal Instrument (1 or 2) • Choral Ensemble (1; may audit; 7 total required) 		Year 4, Fall Semester <ul style="list-style-type: none"> • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • ScMu 328–Methods of Elementary Music (3) • Principal Instrument (1 or 2) • Choral Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester <ul style="list-style-type: none"> • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • Choral Ensemble recommended] 	Year 5, Spring Semester – Professional Semester		Year 5, Fall Semester <ul style="list-style-type: none"> • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Choral Ensemble recommended] 	Year 5, Spring Semester – Professional Semester

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

*** Students who do not have voice as a principal instrument must either complete MuAp 151 and 251 or place out of the courses to satisfy the vocal proficiency requirement.

+ Students select either ChMu 411 or ChMu 313.

Bachelor of Science in Education Secondary (7–12) Instrumental Music Endorsement

[5-year program]

This program is designed for the student whose career goals include combining teaching instrumental music with one additional subject in a secondary school. This certification leads to certification in instrumental music, 7-12.

Instrumental Music Endorsement	68	
Secondary Education Requirements (see page 17)	46-48	
Additional Subject Endorsement	29–39	
General Education	39+	[+Refer to page 14 for details]

Total Hours **180-194**
[Number of hours is reduced by up to 7 if ensembles are audited]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	10	[principal instrument must be a string, wind, or percussion instrument]
	Instrumental Ensembles <i>[Symphonic Band or Concert Band]</i>	7	[may audit; required in each of 7 semesters]
Mu 493	Senior Project	1	[see page 10]

Other music courses

*ChMu 313	Christian Hymnody	2	
	or *ChMu 411 Christian Liturgy		
Educ 375	Methods in Secondary Music	2	[professional ed., counted as music credit]
Mu 303	Arranging	2	
Mu 331	Basic Conducting	2	
Mu 332	Instrumental Conducting	2	
*ScMu 262,263,264,265	Instrumental Techniques	8	
	[Techniques in Woodwinds, Brass, Percussion & Strings]		
*ScMu 317	Instrumental Literature	2	
*ScMu 361	Marching Band Techniques	1	

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 5]
Voice Proficiency	[satisfy level of MuAp 151]
Small Ensembles	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Course offered alternate years

Secondary Instrumental Music Endorsement

(Students entering in odd-numbered years)

(Students entering in even-number years)

Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program] 	Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam] 	Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam]
Year 3, Fall Semester <ul style="list-style-type: none"> • ScMu262–Techniques in Woodwinds (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • Mu 303–Arranging (2) • Mu 332–Instrumental Conducting (2) • ScMu 264–Techniques in Percussion (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 3, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • ScMu 265–Techniques in Strings (2)* • ScMu 317–Instrumental Literature (2)* • ScMu 361–Marching Band Techniques (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • Mu 303–Arranging (2) • Mu 332–Instrumental Conducting (2) • ScMu 263–Techniques in Brass (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • ScMu 265–Techniques in Strings (2)* • ScMu 317–Instrumental Literature (2)* • ScMu 361–Marching Band Techniques (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • ScMu 263–Techniques in Brass (2)* • Principal Instrument (1 or 2) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 4, Fall Semester <ul style="list-style-type: none"> • ScMu 262–Techniques in Woodwinds (2)* • Principal Instrument (1) • Instrumental Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • ScMu 264–Techniques in Percussion (2)* • Principal Instrument (1 or 2) • Instrumental Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester <ul style="list-style-type: none"> • Educ 375–Methods in Secondary Music (2) • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Instrumental Ensemble recommended] 	Year 5, Spring Semester – Professional Semester	Year 5, Fall Semester <ul style="list-style-type: none"> • Educ 375–Methods in Secondary Music (2) • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Instrumental Ensemble recommended] 	Year 5, Spring Semester – Professional Semester

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

*** Students must either complete MuAp 151 or place out of the course.

+ Students select either ChMu 411 or ChMu 313.

Bachelor of Science in Education Secondary (7–12) Vocal Music Endorsement

[5-year program]

This program is designed for the student whose career goals include combining teaching vocal music with one additional subject in a secondary school. This certification leads to certification in vocal music, 7-12.

Vocal Music Endorsement	61	
Secondary Education Requirements (see page 17)	46-48	
Additional Subject Endorsement	29-39	
General Education	39+	[+Refer to page 14 for details]

Total Hours **173-187**
[Number of hours is reduced by up to 7 if ensembles are audited]

Music core

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 202	Aural Skills III	2	[take concurrently with Theory III]
Mu 203	Theory III	3	
Mu 204	Aural Skills IV	2	[take concurrently with Theory IV]
Mu 205	Theory IV	3	
Mu 211	Music History to 1750	3	
Mu 212	Music History since 1750	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	10	
	Choral Ensembles	7	[may audit; required each of 7 semesters]
Mu 493	Senior Project	1	[see page 10]

Other music courses

*ChMu 313	Christian Hymnody	2	
	Or* ChMu 411 Christian Liturgy		
Educ 375	Methods in Secondary Music	2	[professional ed., counted as music credit]
Mu 303	Arranging	2	
Mu 331	Basic Conducting	2	
Mu 333	Choral Conducting	2	
*Mu 334	Choral Literature	2	
Mu 354	Diction	2	

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 5]
Voice Proficiency	[satisfy level of MuAp 251]
Small Ensemble	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Course offered alternate years

Secondary Vocal Music Endorsement

(Students entering in odd-numbered years)

(Students entering in even-number years)

Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program] 	Year 1, Fall Semester <ul style="list-style-type: none"> • Mu 102–Aural Skills I (2) • Mu 103–Music Theory I (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 171–Beginning Piano (2)** 	Year 1, Spring Semester <ul style="list-style-type: none"> • Mu 104–Aural Skills II (2) • Mu 105–Music Theory II (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 151–Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 251–voice 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam] 	Year 2, Fall Semester <ul style="list-style-type: none"> • Mu 202–Aural Skills III (2) • Mu 203–Music Theory III (3) • Mu 211–Music History to 1750 (3) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) • MuAp 251–voice 	Year 2, Spring Semester <ul style="list-style-type: none"> • Mu 204–Aural Skills IV (2) • Mu 205–Music Theory IV (3) • Mu 212–Music History since 1750 (3) • Mu 213–World Music (3) • Mu 331–Basic Conducting (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) [Complete Keyboard Proficiency Exam]
Year 3, Fall Semester <ul style="list-style-type: none"> • Mu 333–Choral Conducting(2) • Mu 354–Diction (2)* • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • Mu 303–Arranging (2) • ChMu 411–Christian Liturgy (2)*+ • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 3, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • Mu 333–Choral Conducting (2) • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 3, Spring Semester <ul style="list-style-type: none"> • Mu 334–Choral Literature (2)* • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester <ul style="list-style-type: none"> • ChMu 313–Christian Hymnody (2)*+ • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • Mu 334–Choral Literature (2)* • Principal Instrument (1 or 2) • Choral Ensemble (1; may audit; 7 total required) 	Year 4, Fall Semester <ul style="list-style-type: none"> • Mu 354–Diction (2)* • Principal Instrument (1) • Choral Ensemble (1; may audit; 7 total required) 	Year 4, Spring Semester <ul style="list-style-type: none"> • ChMu 411–Christian Liturgy (2)*+ • Mu 303–Arranging (2) • Principal Instrument (1 or 2) • Choral Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester <ul style="list-style-type: none"> • Educ 375–Methods in Secondary Music • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Choral Ensemble recommended] 	Year 5, Spring Semester – Professional Semester	Year 5, Fall Semester <ul style="list-style-type: none"> • Educ 375–Methods in Secondary Music • Mu 493–Senior Project (1) • Principal Instrument (1 or 2) • [Choral Ensemble recommended] 	Year 5, Spring Semester – Professional Semester

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp 171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam by the end of the sophomore year.

*** Students who do not have voice as a principal instrument must either complete MuAp 151 and 251 or place out of the courses to satisfy the vocal proficiency requirement.

+ Students select either ChMu 411 or ChMu 313.

Bachelor of Arts

Music Minor

This program is designed for the student who would like to advance and integrate musical knowledge and skills. It is primarily intended for students with a substantial precollegiate background in music who intend to pursue careers in other fields.

Prescribed Music Courses and Music Electives

24 hours

[Number of hours is reduced by up to 4 if ensembles are audited]

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
<i>(choose one of the following)</i>		3	
Mu 211	Music History to 1750		
Mu 212	Music History since 1750		
Mu 213	World Music		
	Applied Music	4	[in one area]
	Ensembles	4	[may audit]
	Music Electives	3	

Contemporary Church Music Minor

This minor is for the student who would like to advance their musical skills to enable them to take a leadership role in contemporary worship.

Prescribed Music Courses and Music Electives **22 hours**

ChMu 231	Contemporary Church Music Administration	1
ChMu 275	Hymn Adaptations	2
ChMu 282	Media in Contemporary Worship	2
Mu 103	Music Theory I	3
Mu 105	Music Theory II	3
Mu 331	Basic Conducting	2
MuAp x51	Voice (151 or 251, depending on ability)	1
MuAp x61	Guitar (161 or 261, depending on ability)	2
MuAp x71	Piano (171 or 271, depending on ability)	2
Mu 252	University Praise Band	1
	Applied music study	1
	Additional Ensembles (besides Praise Band)	2

Worship Arts Minor

This minor is for the student who would like to take courses to better enable them to be informed participants in contemporary worship.

Prescribed Music Courses and Electives **12 credits**

Theo 382	Theology of Corporate Worship	3
Mu 252	University Praise Band	1
*ChMu 174	Songwriting for Contemporary Worship	2
ChMu 282	Media in Contemporary Worship	2
MuAp x61	Guitar (161 or 261, depending on ability)	2
MuAp x71	Piano (171 or 271, depending on ability)	2

*Course offered alternate years.

Bachelor of Science in Education Elementary School Subject Concentration

Music Minor Program

This program is for students in the Bachelor of Science in Education program (Elementary) who enjoy music and wish to increase their skills and knowledge, but who do not wish to teach music. Note: The elementary concentration does not lead to music teacher certification.

Prescribed Music Courses and Electives

30 hours

[Number of hours is reduced by up to 4 if ensembles are audited]

Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Music Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Music Theory II	3	
Mu 331	Basic Conducting	2	

<i>One course from:</i>		3	
	Mu 211 Music History to 1750 (3)		
	Mu 212 Music History since 1750 (3)		
	Mu 213 World Music (3)		

<i>One course from:</i>		2	
	Mu 332 Instrumental Conducting (2)		
	Mu 333 Choral Conducting (2)		

	ScMu328 Methods of Elementary Music	3	
	Applied Music	4	
	Ensembles	4	[may audit]

choose from:

- Mu 232 – Male Chorus
- Mu 233 – Women’s Chorale
- Mu 236 – University A Cappella Choir
- Mu 241 – University Symphonic Band
- Mu 242 – University Concert Band

**MuAp171	Beginning Piano	2	
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**Students with previous piano experience may have this requirement waived by scheduling a placement audition with the music office.

Director of Christian Education

Parish Music Emphasis

Music Minor Program

Prescribed Music Courses and Electives		20 hours	
Mu 102	Aural Skills I	2	[take concurrently with Theory I]
Mu 103	Theory I	3	
Mu 104	Aural Skills II	2	[take concurrently with Theory II]
Mu 105	Theory II	3	
Mu 331	Basic Conducting	2	
(choose one of the following)		2	
	*ChMu 313 Christian Hymnody		
	*ChMu 411 Christian Liturgy		
Theo 382	Corporate Worship	3	
Ensembles or Applied Music		3	

*Course offered alternate years.

Additional Information

Accompanists

Recognizing the need for quality collaborations, the music department will provide a professional accompanist for music majors performing on student recitals, for students who are required to perform a jury, and for all students on the Honor Recital. The music needs to be given to the accompanist at least two weeks in advance. Students will be able to sign up for a 15-minute practice session with the accompanist within a week prior to the event. (This time will be determined by the accompanist.) Practicing with *SmartMusic*, studying the score, or listening to recordings of the piece to be performed is encouraged prior to meeting with the accompanist.

Students may, if they prefer, make other arrangements for accompanying, compensating the accompanist out of personal funds. If you do this, be sure to inform Dr. Grimpo or the music office that you will not be submitting music.

Applied lesson teaching assignments

Teaching assignments for applied lessons are based on the availability of a teacher at times when the student does not have scheduled classes. Students on most instruments typically retain the same teacher throughout their study at Concordia, but those wishing to change teachers may request a reassignment through e-mail to the Music Department administrative assistant.

Calendar

The Music Department's calendar of events is posted on the bulletin cube between the entry doors and updated throughout the year. The upcoming weekly events are posted in the display case by Dr. von Kampen's office. Check these spaces for concerts, recitals, and other music events.

Computers

You may use personal computers in the Music Center. If you have registered your wireless address with the university, you may use the wireless Internet connection in the building.

See also "Digital Music Lab" (page 41) and "SmartMusic Studios" (page 44).

Concert etiquette

- If you are performing, see page 8 for Performance Etiquette
- Turn phones off.
- Unless there is an emergency, enter and leave only between pieces where there is applause.
- Applaud only at the expected places. Do not applaud between movements of a single work or between songs or other pieces grouped together as a unit. You can usually tell from the program which pieces are so grouped because their titles are placed closer together. When in doubt, watch the performer. If he or she does not relax to acknowledge applause, then it is not wanted.

Copyright policy

The Music Department abides by the United States Copyright Law and will neither condone nor tolerate illegally copied musical scores or recordings. Students are expected to purchase their own music for use in private study just as they are expected to purchase textbooks for classes. The National Association for Music Education (MENC) has an explanation to copyright law as it applies to musicians on its website: www.menc.org/resources/view/copyright-center. See the acceptable use policy in the Concordia University student handbook for more information on copyright and digital media.

The Music Publishers' Association has understood the copyright law to prohibit the following:

- copying to avoid purchasing copyrighted music
- copying or downloading to avoid purchasing copyrighted digital media
- copying music for use in any kind of performance (copying is allowed in emergency situations to replace a lost score provided the score is purchased and replaced in due course)
- copying to create anthologies or compilations

Note that books and scores published before 1923 are (with rare exceptions) in the public domain and may be copied freely. This refers to the date of the edition, not the original publication of the music. For example, Bach's *Well-Tempered Clavier* was first published in 1722, so the original edition is in the public domain; but an edition published in 1950 will still be under copyright.

Digital Music Lab

The music lab (MC101) is available for all music majors / minors and students enrolled in a course that requires access to the lab (e.g. MU 101 – Elements of Music). Each of the 16 workstations is equipped with Internet access, a keyboard controller or synthesizer, notation software, and sound editing software.

Lab Hours: (please check posted class schedule for specific availability for personal work times)

Monday	7:00am – 11:30pm
Tuesday	7:00am – 11:30pm
Wednesday	7:00am – 11:30pm
Thursday	7:00am – 11:30pm
Friday	7:00am – 5:00pm
Saturday	Noon – 5:00pm
Sunday	2:00pm – 11:30pm

Digital Music Lab Rules:

- The lab is for music students only. Don't allow anyone else in the lab.
- Keep the lab door closed at all times, otherwise Concordia Security will come to investigate. Shortly after the start of each semester, your ID card will open the door if you have a class in the lab.
- When finished at your workstation, please leave the workstation in an orderly manner.
 - Turn off the computer and synthesizer / keyboard controller.
 - Push your chair under the desk.
 - Neatly arrange keyboard, mouse and headphones (including rolling up headphone cable).
- Do not reconfigure the computer in any way unless with permission from Prof. Schultz. This includes the following:
 - Do not install software of any kind or alter settings on installed software.
 - Do not change the desktop / screensaver settings (save that level of customization for your own personal computers).

- Plan to save your documents somewhere other than on the computer desktop / hard drives (flash drives, google docs, icloud, email, etc...) as files saved on the hard drives are periodically wiped (about once a week).
- Use of the instructor workstation, the SMART Board, the audio equipment, and the LCD projector only if you have permission from Professor Schultz.
- Be considerate of other users. Do not carry on conversations when others are trying to work.
- Please do not bring food or drink into the lab.

Violation of the above policies could result in suspension of lab privileges. Any problems with the equipment in the lab should be reported to the music lab manager (Professor Schultz) immediately.

Email communication

The Department of Music follows the university's policy of using students' *cune.org* email accounts. All students should check this account frequently for messages from faculty and staff.

Hearing and Musculoskeletal Health Awareness

The Department of Music, in agreement with Concordia University's safety policy, strives to provide an educational environment that protects the hearing of our faculty and students, and which fosters healthy performance habits and technique. In so doing, we wish to instill in our students awareness of medical problems which commonly plague musicians, including loss of hearing functions, so that they may continue to enjoy the benefits of their music making throughout their lifetime.

Each fall during the music student orientation meeting, the department will discuss key issues with students using documents developed jointly by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) referenced below.

If a student is concerned about excessive sound volumes in rehearsal or practice rooms at any time, he/she should first discuss the matter with the appropriate instructor and, second, with the department chair, so that decibel levels may be monitored and a solution may be reached.

If a student begins experiencing pain or inability to use the body fully in performing, the student should bring the situation to the attention of his/her private instructor immediately and seek the counsel of the campus trainer or physician.

For your reference:

Concordia University Safety Plan: <http://www.cune.edu/a-to-z/offices/campus-security-and-safety/university-safety-plan/>

NASM-PAMA advisory papers on hearing health: http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

NASM-PAMA advisory papers on musculoskeletal health: in preparation stages

Instrument checkout

Instruments owned by the university are checked out by the director of the Symphonic Band, Prof. Andrew Schultz. A checkout form is filled out after approval by the director.

Keys

Students enrolled in organ, percussion, and upper-level piano may check out practice room keys from the music office. In addition, students registered in applied voice, winds, brass, and strings may check out keys to their designated studio to enable them to work with *SmartMusic*. Keys must be returned to the music office by the Wednesday of finals week. Each unreturned key will result in a \$10.00 fine.

Lied Center discount tickets

The Department of Music provides half-price tickets for music majors for events at the Lied Center for Performing Arts, Lincoln's major venue for professional-level concerts. To purchase half-price tickets, you must first pick up a voucher from the music office in advance of the event. Present this voucher at the Lied Center box office along with your Concordia ID to receive the discounted price. The Lied Center will grant half-price single tickets (the Music Department pays the other half) to most events, unless such a discount is not allowed by contract with a specific artist or performance.

Lockers

Students may arrange to use a locker for instrument and music storage. Instrumental lockers are located in MC 225 and can be checked out with Prof. Andrew Schultz during the first week of ensemble rehearsal.

Music lockers in the basement hallway are for piano and organ students. Students can check one out through the music office.

Students must use the lock supplied by the Music Department. Students are not to store music or instruments in the hallway.

Music Center building access

The Music Center is unlocked during normal building hours, 7:00 a.m. to 6:00 p.m., Monday thru Friday and is closed on Saturday and Sunday. All music students have card access to the Music Center daily 6:00 a.m. to 11:00 p.m. The Music Building closes at 12:00 midnight without exception. All students must be out of the building by that time. There may be some delay in obtaining card access at the beginning of each semester. Please contact the music office if you are having problems with card access.

Music library

The primary collection of scores, recordings, and books about music is on the second floor of Link Library (the "music loft"). The online catalog contains records for all items except for the collection of phonograph records, only some of

which are in the online catalog. The rest are in a card catalog near the phonorecord collection. When searching for phonograph records, you must use both the online and card catalogs.

The library subscribes to three online resources significant for music:

- JSTOR — a large collection of scholarly print journals in all subjects, including music.
- *Naxos Music Library* — a library of classical and jazz recordings.
- *RILM Abstracts of Music Literature* — a bibliographic index of scholarly research in music from 1967 to the present in all significant languages; some items have abstract, or brief summaries, in English.

You may access all of the above at www.cune.edu/library, then click on “Find articles and database resources” and scroll down to the desired link. Our subscription to the *Naxos Music Library* currently allows five simultaneous users. Be sure to log out when you are done listening so you do not take up a slot needed by another user.

Music scholarship renewal procedures

Concordia students currently receiving a music scholarship will have their scholarship renewed pending a successful annual evaluation. The music faculty conducts a review of all scholarship recipients during the spring semester that takes into account academic performance, effort and musical growth in applied study, and contributions to the department through ensemble participation.

NAfME

Concordia sponsors a student chapter of the National Association for Music Education, (previously known as MENC). The chapter meets regularly to hold programs of interest to future music teachers, and it also sponsors or assists with various music events. Its advisor is Dr. von Kampen. Membership is recommended for music majors in education programs.

Photocopying

The copy machine in the music office is for faculty and staff use only. If you need to make legal photocopies for your personal use, you may purchase a copy card and use in one of the copiers on campus.

Pi Kappa Lambda

Concordia University-Nebraska sponsors a chapter of Pi Kappa Lambda, a music honor society. Its mission is to foster scholarly interest in the theoretical and historical aspects of music and to stimulate eminent achievement in performance, composition, music education and research.

Each year, the music faculty is able to nominate up to twenty percent of the senior class of music majors and up to ten percent of the junior class for membership. The faculty makes its selection based on students’ musicianship and scholarly achievement. An induction ceremony is held during the spring honor recital to welcome new members.

SmartMusic

The *SmartMusic* accompanying software is installed on computers in six teaching studios (voice, brass, winds and strings). If you have lessons in one of these studios, you can check out a key to practice and use *SmartMusic*. [see Keys on page 42 for additional information.]. Your teacher will instruct you in the software's use.

Rules for *SmartMusic* studios

- Power down the computer, powered monitor and keyboard (if available) when your work is finished.
- Do not install any software or reconfigure the computer (including the desktop) in any way.
- Only audio recordings may be saved to hard drive; check with your studio teacher regarding location of folders on the hard drive. Use a USB drive to back up audio recordings and to save all other documents.
- Do not allow unauthorized persons entry into any studio.

Student Portfolio

The music office keeps portfolios documenting the work of all music majors. These portfolios contain jury evaluations, record of performances, proficiency exam evaluations, and samples of work such as compositions, arrangements, and writing samples.