

Table of Contents

About the Department	1
Mission statement.....	1
Goals.....	1
Accreditation	1
Faculty and staff	1
Full-time faculty	
Part-time faculty	
Faculty emeriti	
Staff	
Ensembles.....	2
Choirs	
Bands	
Other ensembles	
Academics	4
Degree programs	4
Majors in music	
Minors in music	
Admission and retention.....	4
Procedure to apply for admission	
Notification of admission	
Retention criteria	
Other academic requirements	5
Musicianship skills exam	
Keyboard proficiency exam	
Voice proficiency	
Small ensemble requirement	
Recitals	
Recital attendance	
Senior project	
Program Planning	13
Planning your program	13
Advising	
Disclaimer	
General education.....	14
Required courses	
Supplemental requirements	
Teacher education requirements.....	15
Elementary Education	
Secondary Education and Bachelor of Music in Music Education	
List of music courses	16
Schedule of music course offerings.....	17
Additional Information.....	18
Accompanists	18
Applied lesson teaching assignments	18
Computers	18
Concert etiquette.....	18
Copyright policy.....	19
Email communication.....	19
Instrument checkout	19
Keys.....	19

Lied Center discount tickets	20
Lockers	20
MENC	20
Music Center hours	20
Music lab	20
Music library	21
Music scholarship renewal procedures.....	21
Photocopying.....	22
Pi Kappa Lambda	22
SmartMusic	22
Student Portfolio.....	22
Program Requirements and Four-Year Plans	23
Bachelor of Arts — Music Major.....	23
Bachelor of Music in Church Music (Organ or Voice).....	26
Bachelor of Music in Music Education	29
Elementary (K–8) Instrumental Music Endorsement	32
Elementary (K–8) Vocal Music Endorsement.....	34
Secondary (7–12) Instrumental Music Endorsement	36
Secondary (7–12) Vocal Music Endorsement	38
Bachelor of Arts — Music Minor	40
Elementary School Subject Concentration	41
Director of Christian Education — Parish Music Emphasis	42
Certificates in Worship Arts	43
Certificates offered	
Courses	

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 119	x7379	jeffrey.blersch@cune.edu
<i>Organ, second-year theory, arranging, Women's Chorale</i>			
Dr. Elizabeth Grimpo	MC 105	x7265	elizabeth.grimpo@cune.edu
<i>Piano, aural skills, first-year theory, accompanying coordinator</i>			
Dr. Joseph Herl	MC 106	x7454	joseph.herl@cune.edu
<i>Music history, first-year theory, liturgy, hymnody, church music administration</i>			
Peter Prochnow	MC 108	x7385	peter.prochnow@cune.edu
<i>Church music, general education, coordinator of the Worship Arts program</i>			
Andrew Schultz	MC 115	x7395	andrew.schultz@cune.edu
<i>Symphonic Band, Jazz Ensemble, Bulldog Band, instrumental conducting, trumpet, music lab manager</i>			
Dr. Kurt von Kampen	MC 116	x7378	kurt.vonkampen@cune.edu
<i>A Cappella Choir, Chamber Choir, Male Chorus, choral conducting and literature, secondary music methods, department chair</i>			

Part-time faculty

Rev. Dr. Christopher Ahlman	history
Kevin Avey	guitar
Sarah Baldus	voice
Carla Blersch	piano
Emmy Bou	voice, piano
Dr. Adrienne Dickson	voice, diction
Betty Galen	concert receptions
Catherine Herbener	piano
Ryann Johnson	oboe, bassoon
Michael Keelan	strings
Jeffrey Keele	voice
Tom Kelly	trumpet
Jessica Kite	handbell ensembles
Jim Krutz	percussion
Andrew Last	voice
Dr. Jacqueline Mattingly	horn
Cassandra McMahan	elementary music education
Dr. Christopher Nichols	clarinet, saxophone, Chamber Orchestra
Dr. Charles Ore	organ
Tim Ruegg	University/Community Band
Dr. Wendy Schultz	low brass, Brass Ensemble
Dr. Randall Snyder	history of rock, world music
Amy Thiemann	flute
Stephanie Varilek	voice
David von Kampen	composition

Faculty emeriti

Dr. David Held	music education, music history, church music, choirs
Charles Krutz	instrumental and choral ensembles, theory, history, church music
Edmund Martens	music education, A Cappella Choir
Dr. Charles Ore	organ

Staff

Lana Eiting, administrative assistant	MC 117	x7282	lana.eiting@cune.edu
Nancy Middendorf, tour manager			nancy.middendorf@cune.edu

Ensembles

Choirs

University A Cappella Choir is the concert choir of the university and the premier choral ensemble. Repertoire for the choir is from the highest level and includes both accompanied and unaccompanied contemporary works for the collegiate chorus as well as standards from the repertory from all historical periods. Typically, about three-quarters of the music performed by the choir is based on sacred texts. The choir maintains a rigorous rehearsal and travel schedule, touring nationally and internationally. The choir rehearses daily, and members are strongly encouraged to take applied (private) vocal lessons. Conductor: Kurt von Kampen. Audition required.

University Chamber Choir/Vocal Jazz Choir is a 16-voice select choir that sings a diverse repertoire of classical vocal music and vocal jazz. The group travels regionally and nationally and rehearses twice weekly. Members are chosen from the University A Cappella Choir. Conductor: Kurt von Kampen. Audition required.

Male Chorus performs easy to medium-difficult choral literature for male voices TTBB. Male Chorus sings for regular campus chapel services, Christmas at Concordia, a spring concert. Male Chorus combines occasionally with the Women's Chorale to sing mixed choir (SATB) music. The ensemble rehearses three times per week. Conductor: Kurt von Kampen.

Women's Chorale performs easy to medium-difficult choral literature for women's voices SSAA. Women's Chorale sings for regular campus chapel services, Christmas at Concordia, a spring concert. Women's Chorale combines occasionally with the Male Chorus to sing mixed choir (SATB) music. The ensemble rehearses three times per week. Conductor: Jeffrey Blersch.

Bands

University Symphonic Band 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. Conductor: Andrew Schultz. Audition required.

University/Community Band is a non-auditioned band with membership that includes Concordia students, faculty, and residents from the Seward community performing sacred and traditional band repertoire. It performs two concerts each year. Conductor: Tim Ruegg.

Bulldog Band is open to all Concordia students. The band performs regularly for home football and basketball games to provide spirit and entertainment. Conductor: Andrew Schultz.

Jazz Ensemble is dedicated to the study and performance 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. Conductor: Andrew Schultz. Audition required.

University Praise Band studies and performs many of the top 20 CCLI Christian songs and hymn adaptations within a variety of jazz-influenced styles such as rock, R&B, samba, blues, funk, fusion, and reggae for chapel and special gatherings on campus. Conductor: Peter Prochnow. Audition required.

Other ensembles

Brass Ensemble 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 present day, with special emphasis on music suitable for worship services. Conductor: Wendy Schultz. Audition required.

Chamber Orchestra is a small orchestra that is open to all students who play a wind, brass, string or percussion instrument and desire to play music from the classical repertoire. Conductor: Christopher Nichols.

University Graphictone Ensemble combines music and visual art in ways that support the theme and message of worship services and other devotional gatherings. Director: Peter Prochnow. Audition required..

Concordia Handbell Choirs. A beginning and an advanced handbell choir perform in concerts and chapel services. The beginning choir rehearses once per week; the advanced choir rehearses twice per week. Conductor: Jessica Kite. Audition required.

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
- K–8 vocal music
- 7–12 instrumental music
- 7–12 vocal music

In the B.S. programs, the K–8 endorsements are done together with an endorsement for general classroom teaching, and the 7–12 endorsements are done together with another subject endorsement outside music. You are a music major if you are in any of the above programs.

Minors in music

Bachelor of Arts (B.A.) — music minor

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

Director of Christian Education with an emphasis in parish music

Also available are Certificates in Worship Arts, which do not count as majors or minors. See page 43 for details.

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) apply for admission as a music major during their first year at Concordia.

Procedure to apply for admission

Students submit the “Intention to Apply” form to the music office before Spring Break of their first year at Concordia (transfer students may, if they desire, apply during their first semester). Instructors in music theory, aural skills, and the principal instrument are asked for an assessment of each applicant’s current musicianship and potential for musical

growth, and toward the end of the spring semester applicants take the musicianship skills exam (see below, p. 5). The department uses the exam and evaluations to determine whether students should be admitted as music majors, provisionally admitted, or denied admission.

Notification of admission

Shortly after the musicianship skills exam, the music faculty meets to consider the applications, and the chair of the department will then inform applicants of the results, which are shared with the Dean of the College of Arts and Sciences and, if applicable, the Dean of the College of Education. Students with acceptable recommendations who pass both sections of the skills exam are admitted into the program. Other students may be admitted provisionally or denied admission.

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, and ScMu. Also included is Educ 375, Methods in Secondary Music.
2. Students regularly demonstrate that 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. The primary tool for evaluating this is 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

Musicianship skills exam

This exam is taken as part of the process to be admitted as a music major. Students normally complete the exam toward the end of their first year at Concordia; transfer students may, if they desire, complete it earlier by special request to the department chair. The exam, which takes place a month before the end of the semester, consists of two parts:

1. a performance of about five minutes on the student's principal instrument. The intention would be to sing one song or play one brief piece or movement that is selected in consultation with the instructor and may be the same as that performed for a student recital or end-of-semester jury.

2. a sightsinging exam. Two musical excerpts will be given, one in treble and one in bass clef. They will be about the difficulty of those encountered during the second aural skills course (Mu 104). Students will have a brief time 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.

Keyboard proficiency exam

All music majors must demonstrate functional keyboard skills prior to graduation (for students in education programs, prior to applying for student teaching). If you have minimal keyboard skills, we recommend that you begin studying piano early in your academic career. If you have no keyboard experience, or you cannot easily identify notes on both treble and bass clefs, you should sign up for MuAp 171 (Class Piano). Otherwise you may (1) register for private piano lessons (MuAp 271) and do any extra work needed on your own to prepare for the keyboard exam; (2) register for Mu 272 (Keyboard Skills), a class designed specifically to prepare students for the keyboard exam; or (3) prepare on your own for the exam. If you are not certain which option is best for you, or you are not sure whether you should register for MuAp 171, see Dr. Grimpo.

The keyboard proficiency exam is offered each semester during final exam week; times are arranged through the music office. The exam consists of the following four items:

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; and
4. sightread a hymn at the examination time.

Students may pick up exam materials (items 1–3 above) in the music office two weeks prior to the exam date so that they may adequately prepare. The exam may be taken as many times as necessary to pass all four sections. Students who fail part of the exam need to retake only the portions 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

Music majors working toward a B.Mus. or B.S. must participate in both large and small ensembles. B.A. students do not need to meet this requirement.

The large ensemble requirement is met by participation in one of the following: A Cappella Choir, Women's Chorale, Men's Chorus, Symphonic Band or University/Community Band. The small ensemble requirement is met by participation in one of the department's ensembles not listed above or by a performance that is part of a student chamber ensemble (including a duet, trio, or soloist accompanied by another instrument) during an event sponsored by the department or a music faculty member, such as:

- a junior or senior recital

- a Wednesday student recital
- an honor recital
- a studio class or masterclass (even if not a public performance)
- a small ensemble performing a piece on a large-ensemble concert
- an off-campus performance, such as in a church or club, that is supervised by a music faculty member
- any other performance or instructional situation in which students sing or play in a small ensemble with music faculty direction, except that small ensembles in academic classes (including conducting and techniques classes) do not count
- B.S. and Church Music students need one such performance during their time at Concordia; B.Mus. students in music education need one vocal and one instrumental performance. For B.S. students, the performance must be in the area of the teaching endorsement: instrumental or vocal. In a mixed ensemble, what counts is the instrument played, so if a vocal soloist is accompanied by a pianist, the singer receives credit for a vocal ensemble and the pianist for an instrumental ensemble. Note that for the performance to count, both soloist and accompanist must receive instruction from a music faculty member (exception: the soloist may count the performance if accompanied by the department's paid accompanist).

The requirement is not fulfilled by any performance for which no instruction is given by a music faculty member, either before or during the performance (as it is with a studio class).

If you would like assistance in setting up a special ensemble to fulfill this requirement, see any of the full-time music faculty, but especially Dr. Grimpo for instrumental ensembles, Dr. von Kampen for vocal ensembles, and Professor Prochnow for instrumental, vocal, or mixed ensembles in jazz and worship music.

When you participate in a performance to fulfill this requirement, complete the following form (you may photocopy it or get one from the music office), have your instructor 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 _____

Type of performance _____

Music performed

Instructor's 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 from 4:10 to 5:00 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. Only those students who are currently studying on their instrument at Concordia are eligible to audition for the recital. Students wishing to audition must be approved by their applied instructor and must complete an audition form. 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 normally includes a recital, serves as the capstone experience for programs in music. See page 10 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 attendance

Hearing music performed live is vital to one's musical education. Music majors should therefore plan to attend all concerts and recitals sponsored by the Music Department unless there are extenuating circumstances. All music

majors, during their time at Concordia, must document attendance at a minimum of 70 concerts or recitals. This is usually calculated as 10 concerts per semester for seven semesters.

Of these 10 concerts, at least three must be off Concordia's campus and not a concert offering of Concordia University. Certain concerts held on campus count as off-campus concerts; namely, those sponsored by the Music Department that feature faculty or guest artists. If in doubt, ask the department secretary.

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 secretary for approval. The card reader is also brought to certain departmental events held at other locations in Seward.

If the card reader is not available (i.e., at most off-campus concerts), to receive credit for attendance, submit the program, with program annotations on the program itself or a separate document, sign it, and bring to the music office within one week of the event. This serves the dual purpose of verifying your attendance and giving you practice at listening analytically to music. See below for guidelines on writing appropriate annotations.

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 10 percent 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, pg.41). 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. Recitals attended during the summer will be accepted if they fulfill the above criteria.

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

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, you might try 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 numbers all in a similar style, or for concerts where the house lights are turned down so low that you can't see your program during the performance itself.

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). The senior project allows students to synthesize information learned throughout their college career. It normally 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 normally serves as the senior project advisor.

Full recitals consist of approximately 45 minutes of music, and half recitals comprise approximately 25 minutes of music. Full recitals are required for the B.Mus. in church music and the B.A. with performance emphasis. B.A. students with other emphases may perform either a full recital or a half recital with additional significant work appropriate to the area of emphasis. Students in education programs perform a half recital (they 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.

In order to avoid an overabundance of concerts during the year, students performing half recitals are encouraged to find a partner and present both recitals on a single program. If this is done, recital juries are best not left until the last minute in order to avoid an unpleasant surprise if one student's recital must be postponed.

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, students should, well in advance of the

proposed jury, suggest several possible dates and times to their principal applied instructor and the full-time music faculty (this is normally done by email). 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. In cases where scheduling or logistics make it necessary to omit a piece from the jury, the applied instructor should explain this in advance to the music department chair. 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. If only a half recital is required in the program, but a full recital is performed, then the full program is subject to the jury.

Senior recital sample repertoire

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

VIOLIN

- Selected studies of Mazas, Sevvick, 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, Sevvick, Kayser, Vohlfahrt, and easier Kreutzer
- Selected solos from the sonatas of Marcelllo, 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 Marcelllo, Telemann, Handel, Vivaldi; easier concerto movements; selected contemporary works

DOUBLE BASS

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

GUITAR

- 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: Marcelllo, Concerto; Handel, Sonatas; Schumann, Romances; various sonatas or concerti by Vivaldi, Handel, Telemann, Haydn, Mozart, or Bach; works by Kalliwodda, Weber, Lebrun, etc.

BASSOON

- Selected works from the following: Gallieard, *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*; *Fantasia 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*
- Other representative 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)

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*

Program Planning

Planning your program

The music program requirements at Concordia can be confusing to newcomers. Therefore, take some time early in your stay at Concordia to make sure you understand what courses you need to take and what other requirements you need to fulfill. The requirements fall into the following categories:

- General education courses and supplemental requirements (see page 14)
- Teacher education courses, if applicable (see page 15)
- Teacher education supplemental requirements, if applicable (available from the College of Education)
- Music major course plan (see pages 18–43)
- Music major supplemental requirements:
 - Application for admission with musicianship skills exam (see pages 4–5)
 - Keyboard proficiency exam (see page 6)
 - Voice proficiency, if required in your program (see page 6)
 - 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 128 hours required for graduation

Advising

Toward the end of their first year at Concordia, students select an advisor in their major subject. Majors in two subjects may select an advisor in either subject, but we generally recommend a music advisor for music majors because they are familiar with the fairly complex music program requirements. Any full-time member of the Music Department may serve in this capacity. Your first-year advisor will let you know when it is time to declare an advisor in your major. To declare an advisor, file a Change of Advisor form, available online from the Registrar.

When you first meet with your advisor, it is helpful for you to bring a sketch of which required courses you intend to take each semester until you graduate. Be sure to consult the schedule of music course offerings on page 18. 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, at which you will discuss your academic and career plans. After meeting with you, your advisor will give you your alternate PIN, which allows you to register for the following semester.

If you are in a teacher education program, when you have completed the planning process with your music advisor, you should have the Director of Elementary or Secondary Education in the College of Education evaluate your plan to ensure that all education requirements will be met. Make sure you are aware of student teaching requirements.

Disclaimer

The university catalog is the official repository of academic requirements. We have included program planning information in 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. If in doubt, check the university catalog.

Similarly, your advisor will make every effort to assist you in planning your program, but most of us aren't infallible either. So in the end, you alone are responsible for making sure you have fulfilled all graduation requirements.

General education

General education refers to courses and experiences students are required to take in order to receive a well-rounded liberal arts education. Concordia's general education has two components: (1) a set of required courses; and (2) a set of supplemental requirements. Details are in the undergraduate catalog. Here is how the general education requirements affect music majors.

Required courses

The catalog requires 48 semester hours of general education. This includes 6 hours of fine arts, which normally must be in two of the following areas: music, art, drama. For music students, required courses in music automatically fulfill 3 hours of this. Students in the B.A. program take the other 3 hours in art or drama, but students in B.S. and B.Mus. programs may use music courses to fulfill the entire 6-hour fine arts requirement. This exception does not appear in the university catalog, but it has been approved by the faculty's general education committee. Students in the B.S. and B.Mus. programs must complete a substitution/waiver form in order to receive proper credit. The form is available online from the registrar's section of the website.

Subtracting music courses from the general education requirements, the net total of general education courses for each program is:

B.A.	45 hours (must take courses in two areas)
B.Mus. in church music	42 hours (complete waiver form)
B.S. and B.Mus. in music education	39 hours (complete waiver form; CTA course not required)

Supplemental requirements

Supplemental requirements for general education (listed in the undergraduate catalog) are met by the following music courses:

Capstone	Mu 493 (Senior Project)
Financial literacy	not met
Global/multicultural studies	Mu 213 (World Music)*
Information literacy	Mu 211
Oral communication	Mu 331 (Basic Conducting)
Service-learning	not met
Writing-intensive course	Mu 211 (Music History to 1750)

*Designation pending. We are submitting this for approval Fall 2011.

All students meet the financial literacy requirement by taking the online modules FINL 100 and 400 for credit or audit. If audited, they add no hours to one's program. Music students meet the other supplemental requirements by taking the above courses, with the following additions:

B.A.	Service-learning: take SL 370, 380, or 390, or another SL designated course (adds 2 hours to program). Oral communication: Mu 331 is not required in this program, so it or an appropriate course in another department may be taken as an elective.
B.Mus. in church music	Service-learning: see above for B.A.
B.S., B.Mus. in music education	All requirements are met by education courses.

Teacher education requirements

Elementary Education

		hours
Art 301	Methods in Art Education	1
EDPS 210	Educational Psychology and General Methods	2
Educ 101	Teaching as a Profession	1
Educ 201	Introduction to Education	3
Educ 362	Teaching the Christian Faith	2
Educ 424	Teaching Diverse Learners	2
Educ 425A	Foreign Language Instruction, Curriculum, Assessment	3
Educ 461	Literacy Instruction, Assessment & Intervention	6
HHP 363	Health Methods in the Elementary School	1
HHP 364	PE Methods in the Elementary School	1
Math 301	Concepts of Mathematics II	3
Psy 211	Child Development and Psychology	2
Psy 324	Psychology of Exceptionality	3
Theo 241/242/251/252	Interpretation Course	3
Theo 361	Christian Doctrine I	3
Theo 362	Christian Doctrine II	3
Theo 381	Christian Teacher's Ministry	2
Professional Semester:		
Educ 363	Teacher Laboratory-Elementary Methods	6
Educ 381-384	Elementary Student Teaching	10

Secondary Education and Bachelor of Music in Music Education

		hours
EDPS 210	Educational Psychology and General Methods	2
Educ 101	Teaching as a Profession	1
Educ 201	Introduction to Education	3
Educ 424	Teaching Diverse Learners	2
Educ 470	Content Area Literacy	3
Psy 324	Psychology of Exceptionality	3
Psy 421	Psychology of Adolescence	2
Theo 241/242/251/252	Interpretation Course	3
Theo 361	Christian Doctrine I	3
Theo 362	Christian Doctrine II	3
Theo 381	Christian Teacher's Ministry	2
Professional Semester		
Educ 301	Principles of Secondary Education	2
Educ 375	Methods in Secondary Music (counted as music credit)	2
Educ 385	Secondary Student Teaching	0

List of music courses

- Mu 101 – Elements of Music (3)
 Mu 102 – Aural Skills I (2)
 Mu 103 – Music Theory I (3)
 Mu 104 – Aural Skills II (2)
 Mu 105 – Music Theory II (3)
 Mu 161 – Introduction to Music Therapy (3)
 Mu 202 – Aural Skills III (2)
 Mu 203 – Music Theory III (3) — was Mu 206 until 2010
 Mu 204 – Aural Skills IV (2)
 Mu 205 – Music Theory IV (3) — was Mu 207 until 2010
 Mu 208 – Form (2)
 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 215 – History of Rock (3)
 Mu 272 – Keyboard Skills (2)
 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 355 – Sacred Vocal Literature (1)
 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 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)
 Mu 255 – Graphic-tone Ensemble (1)
- 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 x71 – Piano (1-2)
 MuAp x73 – Harpsichord (1-2)
 MuAp x81 – Organ (1-2)
- Applied lesson levels
 100 level – beginning
 200 level – advanced beginning
 300 level – intermediate
 400 level – advanced
- MuAp x91 – Composition (2)
- MuAp 172 – Piano Accompanying (1)
 MuAp 182 – Service Playing (1)
 MuAp 383 – Organ Improvisation (1)
 MuAp 384 – Organ Accompanying (1)
- ChMu 195 – Improvising in Contemporary Worship (1)
 ChMu 213 – Literature of the Organ (1)
 ChMu 275 – Hymn Adaptations (2)
 ChMu 313 – Christian Hymnody (2)
 ChMu 315 – Organ Registration (1)
 ChMu 411 – Christian Liturgy (2)
 ChMu 431 – Church Music Methods & Admin (1)
- Educ 375 – Methods in Secondary Music (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)

Schedule of music course offerings

These courses are offered every semester:

Mu 101 Elements of Music	All ensembles
Mu 399 Independent Study	All applied lessons
Mu 493 Senior Project	

These courses are offered every fall:

Mu 102 Aural Skills I	Mu 211 Music History to 1750
Mu 103 Music Theory I	Mu 214 Jazz: An American Experience
Mu 202 Aural Skills III	Mu 333 Choral Conducting
Mu 203 Music Theory III	

These courses are offered every spring:

Mu 104 Aural Skills II	Mu 215 History of Rock
Mu 105 Music Theory II	Mu 303 Arranging
Mu 204 Aural Skills IV	Mu 331 Basic Conducting
Mu 205 Music Theory IV	Mu 332 Instrumental Conducting
Mu 212 Music History since 1750	ScMu 328 Methods of Elementary Music
Mu 213 World Music	

These courses are offered 2011–12, and then every other year (2013–14, 2015–16...):

FALL	SPRING
Mu 354 Diction	ChMu 411 Christian Liturgy
Mu 355 Sacred Vocal Literature	ScMu 264 Techniques in Percussion
ScMu 262 Techniques in Woodwinds	
ScMu 431 Org. & Adm. Elem/Sec Music	

These courses are offered 2012–13, and then every other year (2014–15, 2016–17...):

FALL	SPRING
ChMu 313 Christian Hymnody	ChMu 213 Literature of the Organ
Mu 161 Introduction to Music Therapy	ChMu 315 Organ Registration
Mu 272 Keyboard Skills	ChMu 431 Church Music Admin.
ScMu 265 Techniques in Strings	Mu 320 Seminar in Music
ScMu 317 Instrumental Lit & Development	Mu 334 Choral Lit & Development
ScMu 361 Marching Band Techniques	ScMu 263 Techniques in Brass

Other courses are offered as student interest and scheduling permit.

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 the scheduled faculty accompanist (Dr. Grimpo for Wednesday student recitals; Professor Bou for honor recitals) that you will not be submitting music.

Applied lesson teaching assignments

Teaching assignments for applied lessons are based on the needs of the student and the department and on the availability of a teacher at times when the student is free for lessons. 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 the Music Department.

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 lobby and main floor hall. If you have access to an office or classroom with network access, you can also connect to the campus network and Internet by plugging your machine into a network jack in the wall or floor.

The Music Center is a Macintosh building. There are sixteen computers in the music lab. There are also computers with the SmartMusic accompanying software in most practice rooms that double as teaching studios.

See also “Music Lab” (p. 20) and “SmartMusic Studios” (p. 22).

Concert etiquette

- If you are performing, dress well. This includes Wednesday student recitals.
- 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); and
- copying to create anthologies or compilations.

Examples of copying not allowed include:

- copying an entire piece out of an anthology for a student;
- copying music to give to an accompanist;
- performing from illegally copied music; and
- copying a CD or other recording to avoid purchasing it.

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. 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.

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.

Instrument checkout

Instruments owned by the university are checked out by the director of the Symphonic Band. 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 a 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 many 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.

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 during the first week of classes. Music lockers are in the basement hallway and can be checked 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.

MENC

Concordia sponsors a student chapter of the National Association for Music Education, usually known by the initialism MENC (for "Music Educator's National Conference," the organization's former name). 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.

Music Center hours

The Music Center is unlocked during normal building hours, 7:00 a.m. to 6:00 p.m., Monday through Friday. All music students have card access to the Music Center on weeknights from 6:00 p.m. to 11:00 p.m. and on weekends from 7:00 a.m. to 11:00 p.m. Your card will not work after 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.

Music lab

The music lab (MC101) is available for use by music students Monday through Thursday from 8:00 a.m. to 11:00 p.m.; Friday from 8:00 a.m. to 5:00 p.m., Saturday from 1:00 p.m. to 3:00 p.m. and Sunday from 3:00 p.m. to 5:00 p.m. & 7:00 p.m. to 11:00 p.m. To check for lab availability, a class schedule for each semester is posted on the door. If additional hours are needed during high need time, please contact the music office. Each of the 16 workstations is equipped with Internet access, a keyboard controller or synthesizer, notation software, and sound editing software.

Rules for the music lab

- Keep the lab door closed at all times, otherwise Concordia Security will come to investigate. Starting sometime early in the semester, your ID card will open the door if you have a class in the lab.
- The lab is for music students. Don't allow anyone else in the lab.
- No food or drinks.

- If you want to use the lab while a class is meeting in it, ask the instructor for permission before the class starts. Have other plans in case it isn't possible.
- Use 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.
- The ventilation system in the lab is barely adequate for normal use. To keep the room cool, turn off computers, synthesizers, controllers, and mixing pads when you are not using them.
- When finished at your workstation, please shut down the computer and leave the workstation (keyboard, mouse & chair) in an orderly manner.
- Do not install any software or reconfigure the computer (including the desktop) in any way.
- Use a USB drive to save your documents, as files saved on the hard drives are periodically wiped (about once a week).

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.

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 for up to four years 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, performances on student recitals, and contributions to the department through ensemble participation. If your scholarship amount is to be changed (as per the terms of your scholarship award letter), you will be notified. In some cases students may be asked to meet with the music faculty or re-audition. Students in five-year programs may apply for a fifth-year scholarship extension through the Financial Aid office.

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 the copiers in Link Library or the Janzow Campus Center.

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 or following the baccalaureate service to welcome new members.

SmartMusic

The *SmartMusic* accompanying software is installed on computers in certain practice rooms that double as teaching studios. If you need a key to one of these rooms for lessons, you may check one out from the music office. 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.

Program Requirements and Four-Year Plans

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
General Education	45+
Minor and/or General Electives	25
Total Hours	128

+Add two hours to general education if needed to meet the service learning requirement and possibly extra hours to meet the oral communication requirement if you do not take a conducting class.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	
*Mu 320	Seminar in Music	3	

Performance

	Principal Instrument	8	
	Ensembles	4	[may audit]
Mu 493	Senior Project	2	[see page 10]

Additional music requirements

Keyboard Proficiency	[pass keyboard proficiency exam; see page 6]
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— EMPHASIS

Area 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	Church Music Methods & Administration	1
Mu 331	Basic Conducting	2
MuAp 182	Service Playing	1

Conducting

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

General Studies

Select 6 hours of additional music courses numbered 200 or above

Performance

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

Theory and Composition (select 6 hours)

*ChMu 275	Hymn Adaptations	2
*Mu 208	Form	2
Mu 303	Arranging	2
MuAp 291, 391 or 491	Composition	2

*Course offered alternate years

Bachelor of Arts – Music Major (Students entering in odd-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required) MuAp171 – Beginning Piano (2)**</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required)</p> <p>[Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required)</p>
<p>Year 3, Fall Semester Principal Instrument (1) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>	<p>Year 3, Spring Semester MU213 – World Music (3)* Principal Instrument (1 or 2) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>
<p>Year 4, Fall Semester Principal Instrument (1 or 2) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>	<p>Year 4, Spring Semester MU320 – Seminar in Music (3)* MU493 – Senior Project (2) Principal Instrument (2) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>

Bachelor of Arts – Music Major (Students entering in even-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required) MuAp171 – Beginning Piano (2)**</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required)</p> <p>[Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) Principal Instrument (1) Ensemble (1 or audit; 4 credits total required)</p>
<p>Year 3, Fall Semester Principal Instrument (1) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>	<p>Year 3, Spring Semester MU320 – Seminar in Music (3)* Principal Instrument (1 or 2) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>
<p>Year 4, Fall Semester Principal Instrument (1 or 2) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>	<p>Year 4, Spring Semester MU213 – World Music (3)* MU493 – Senior Project (2) Principal Instrument (1 or 2) Ensemble (1 or audit; 4 credits total required) Music electives *** (3) [12 credits total required]</p>

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** 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 (Organ or Voice)

[4-year program]

The Church Music program prepares students to direct the music in a church as their primary occupation. It assumes performance skills adequate to present a solo recital and the theological understanding and pastoral sensitivity to function well in a parish setting. This degree leads to rostered status in the Missouri Synod as a Director of Parish Music.

Prescribed Music Courses and Music Electives	Organ	80*	Voice	79*
General Education		42+		42+
Electives		6		7
Total Hours	Organ	128	Voice	128

*If ensembles are audited, up to 8 additional hours are available for electives.

+Add two hours to general education if needed to meet the service learning requirement.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	16	[organ or voice]
	Ensembles	8	[may be audited; required in each of 8 semesters]
Mu 493	Senior Project	2	[see page 10]

Other music courses

*ChMu 213	Organ Literature	1	[organ students only]
*ChMu 313	Christian Hymnody	2	
*ChMu 411	Christian Liturgy	2	
*ChMu 315	Organ Registration	1	[organ students only]
*ChMu 431	Church Music Methods	1	
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	2	
Mu 354	Diction	2	[voice students only]
*Mu 355	Sacred Vocal Literature	1	[voice students only]
MuAp 172	Piano Accompanying	1	[voice 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]
MuAp 291,391 or 491	Composition	2	

Additional music requirements

Small Ensemble	[see page 6 for requirement]
Recital Attendance	[see page 8 for requirement]

*Course offered alternate years

Bachelor of Music in Church Music [Organ] (Students entering in odd-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Organ (2) Ensemble (1 or audit; 8 total required)</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Organ (2) Ensemble (1 or audit; 8 total required)</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Organ (2) Ensemble (1 or audit; 8 total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Organ (2) Ensemble (1 or audit; 8 total required)</p>
<p>Year 3, Fall Semester MuAp182 – Service Playing (1) MU333 – Choral Conducting (2) Ensemble (1 or audit; 8 total required) Organ (2)</p>	<p>Year 3, Spring Semester MU332 – Instrumental Conducting (2) MU213 – World Music (3)* MU303 – Arranging (2) ChMu411 – Christian Liturgy (2)* MuAp383 – Improvisation (1) ChMu431 – Church Music Methods (1)* Organ (2) Ensemble (1 or audit; 8 total required)</p>
<p>Year 4, Fall Semester MuAp291 – Composition (2) ChMu313 – Christian Hymnody (2)* MuAp384 – Organ Accompanying (1) Organ (2) Ensemble Ensemble (1 or audit; 8 total required)</p>	<p>Year 4, Spring Semester MU320 – Seminar in Music (3)* MU334 – Choral Literature (2)* ChMu213 – Organ Literature (1)* ChMu315 – Organ Registration (1)* MU493 – Senior Project (2) Organ (2) Ensemble (1 or audit; 8 total required)</p>

Bachelor of Music in Church Music [Organ] (Students entering in even-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Organ (2) Ensemble (1 or audit; 8 total required)</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Organ (2) Ensemble (1 or audit; 8 total required) [Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Organ (2) Ensemble (1 or audit; 8 total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU213 – World Music (3)* MU212 – Music History II (3) MU331 – Basic Conducting (2) Organ (2) Ensemble (1 or audit; 8 total required)</p>
<p>Year 3, Fall Semester MuAp182 – Service Playing (1) MU333 – Choral Conducting (2) ChMu313 – Christian Hymnody (2)* Ensemble (1 or audit; 8 total required) Organ (2)</p>	<p>Year 3, Spring Semester MU332 – Instrumental Conducting (2) MU320 – Seminar in Music (3)* MU334 – Choral Literature (2)* ChMu213 – Organ Literature (1)* ChMu315 – Organ Registration (1)* MuAp383 – Improvisation (1) Organ (2) Ensemble (1 or audit; 8 total required)</p>
<p>Year 4, Fall Semester MuAp291 – Composition (2) MuAp384 – Organ Accompanying (1) Organ (2) Ensemble (1 or audit; 8 total required)</p>	<p>Year 4, Spring Semester MU303 – Arranging (2) ChMu431 – Church Music Methods (1)* ChMu411 – Christian Liturgy (2)* MU493 – Senior Project (2) Organ (2) Ensemble (1 or audit; 8 total required)</p>

* Course offered in alternate years.

Bachelor of Music in Church Music [Voice] (Students entering in odd-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Voice (2) Ensemble (1 or audit; 8 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Voice (2) Ensemble (1 or audit; 8 total required) [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) MuAp172 – Piano Accompanying (1) Voice (2) Ensemble (1 or audit; 8 total required)	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Voice (2) Ensemble (1 or audit; 8 total required)
Year 3, Fall Semester MU333 – Choral Conducting (2) MU354 – Diction (2)* MU355 – Sacred Vocal Literature (1)* Ensemble (1 or audit; 8 total required) Voice (2)	Year 3, Spring Semester MU213 – World Music (3)* MU303 – Arranging (2) MU332 – Instrumental Conducting (2) ChMu411 – Christian Liturgy (2)* ChMu431 – Church Music Methods (1)* Voice (2) Ensemble (1 or audit; 8 total required)
Year 4, Fall Semester ChMu313 – Christian Hymnody (2)* MuAp291 – Composition (2) Voice (2) Ensemble (1 or audit; 8 total required)	Year 4, Spring Semester MU320 – Seminar in Music (3)* MU334 – Choral Literature (2)* MU493 – Senior Project (2) Voice (2) Ensemble (1 or audit; 8 total required)

Bachelor of Music in Church Music [Voice] (Students entering in even-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Voice (2) Ensemble (1 or audit; 8 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Voice (2) Ensemble (1 or audit; 8 total required) [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) MuAp172 – Piano Accompanying (1) Voice (2) Ensemble (1 or audit; 8 total required)	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU213 – World Music (3)* MU331 – Basic Conducting (2) Voice (2) Ensemble (1 or audit; 8 total required)
Year 3, Fall Semester MU333 – Choral Conducting (2) ChMu313 – Christian Hymnody (2)* Ensemble (1 or audit; 8 total required) Voice (2)	Year 3, Spring Semester MU320 – Seminar in Music (3)* MU332 – Instrumental Conducting (2) MU334 – Choral Literature (2)* Voice (2) Ensemble (1 or audit; 8 total required)
Year 4, Fall Semester MU354 – Diction (2)* MU355 – Sacred Vocal Literature (1)* MuAp291 – Composition (2) Voice (2) Ensemble (1 or audit; 8 total required)	Year 4, Spring Semester MU303 – Arranging (2) ChMu411 – Christian Liturgy (2)* ChMu431 – Church Music Methods (1)* MU493 – Senior Project (2) Voice (2) Ensemble (1 or audit; 8 total required)

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

A second bachelor's degree requires an additional 30 semester hours above the 128 hours.

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	85–90
General Education	39
Secondary Education Requirements (see page 15)	39
Total Hours	166–171*

*Required hours may be reduced by auditing ensembles.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	

Performance

	Principal Instrument	10	
	Ensembles [select either a or b]		
	a. Symphonic Band or University/Community Band	7	[may audit]
	Vocal ensembles	6	[may audit]]
	b. Vocal ensembles	7	[may audit]]
	Symphonic Band or University/Community Band	6	[may audit]
Mu 493	Senior Project	1	[see page 10]

Other music courses

*ChMu 313 or 411	Christian Hymnody or Liturgy	2	
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

Small Ensemble		[see page 6 for requirement]
Keyboard Proficiency	0-4	[pass keyboard proficiency exam; see page 6]
Voice Proficiency	0-1	[satisfy level of MuAp 151]
Recital Attendance		[see page 8 for requirement]

*Course offered alternate years

Bachelor of Music in Music Education (Students entering in odd-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – 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) MuAp171 – Beginning Piano (2)**</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – 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) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>
<p>Year 3, Fall Semester MU333 – Choral Conducting (2) MU354 – Diction (2)* ScMu262 – Techniques in Woodwinds (2)* Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>	<p>Year 3, Spring Semester MU213 – World Music (3)* MU303 – Arranging (2) MU332 – Instrumental Conducting (2) ScMu264 – Techniques in Percussion (2)* ChMu411 – Christian Liturgy (2)* + Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>
<p>Year 4, Fall Semester ChMu313 – Christian Hymnody (2)* + ScMu265 – Techniques in Strings (2)* ScMu317 – 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>	<p>Year 4, Spring Semester ScMu263 – Techniques in Brass (2)* ScMu328 – Methods of Elementary Music (3) MU334 – Choral Literature (2)* Principal Instrument (1 or 2) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>
<p>Year 5, Fall Semester ScMu431 – Organization and Administration (2)* Principal Instrument (2) MU493 – Senior Project (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>	<p>Year 5, Spring Semester – Professional Semester Educ375 – Methods in Secondary Music (2)</p>

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** Students who do not have voice as a principal instrument must either complete MuAp151 or place out of the course.

+ Students select either ChMu411 or ChMu313.

Bachelor of Music in Music Education (Students entering in even-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – 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) MuAp171 – Beginning Piano (2)**</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – 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) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU213 – World Music (3)* MU331 – Basic Conducting (2) Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>
<p>Year 3, Fall Semester MU333 – Choral Conducting (2) ScMu265 – Techniques in Strings (2)* ChMu313 – Christian Hymnody (2)* + Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>	<p>Year 3, Spring Semester MU332 – Instrumental Conducting (2) MU303 – Arranging (2) MU334 – Choral Literature (2)* ScMu263 – Techniques in Brass (2)* Principal Instrument (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>
<p>Year 4, Fall Semester MU354 – Diction (2)* ScMu262 – Techniques in Woodwinds (2)* ScMu431 – 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>	<p>Year 4, Spring Semester ScMu264 – Techniques in Percussion (2)* ChMu411 – Christian Liturgy (2)* + ScMu328 – Methods of 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>
<p>Year 5, Fall Semester ScMu317 – Instrumental Literature (2)* ScMu 361 – Marching Band Techniques (1)* Principal Instrument (2) MU493 – Senior Project (1) Primary Area Ensemble (1; may audit; 7 total required) Secondary Area Ensemble (1; may audit; 6 total required)</p>	<p>Year 5, Spring Semester – Professional Semester Educ375 – Methods in Secondary Music (2)</p>

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** Students who do not have voice as a principal instrument must either complete MuAp151 or place out of the course.

+ Students select either ChMu411 or ChMu313.

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.

General Education	39+
Elementary Education Requirements (see page 15)	57
Music Endorsement	68–73

Total Hours **164–169***

+Add two hours to general education if needed to meet the service-learning requirement.

*Required hours may be reduced by auditing ensembles.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	

Performance

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

Other music courses

*ChMu 313 or 411	Christian Hymnody or Liturgy	2	
Mu 303	Arranging	2	
Mu 331	Basic Conducting	2	
Mu 332	Instrumental Conducting	2	
*ScMu 262,263,264,265	Instrumental Techniques	8	
	[woodwind, brass, percussion & string techniques]		
*ScMu 317	Instrumental Literature	2	
ScMu 328	Methods of Elementary Music	3	

Additional music requirements

Small Ensemble		[see page 6 for requirement]
Keyboard Proficiency	0-4	[pass keyboard proficiency exam; see page 6]
Voice Proficiency	0-1	[satisfy level of MuAp 151]
Recital Attendance		[see page 8 for requirement]

*Course offered alternate years

Elementary Instrumental Music Endorsement (Students entering in odd-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>
<p>Year 3, Fall Semester ScMu262 – Techniques in Woodwinds (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>	<p>Year 3, Spring Semester MU213 – World Music (3)* MU303 – Arranging (2) MU332 – Instrumental Conducting (2) ScMu264 – Techniques in Percussion (2)* ChMu411 – Christian Liturgy (2)* + Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>
<p>Year 4, Fall Semester ScMu265 – Techniques in Strings (2)* ScMu317 – Instrumental Literature (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) ChMu313 – Christian Hymnody (2)* +</p>	<p>Year 4, Spring Semester ScMu263 – Techniques in Brass (2)* ScMu328 – Methods of Elementary Music (3) Principal Instrument (1 or 2) Instrumental Ensemble (1; may audit; 7 total required)</p>
<p>Year 5, Fall Semester MU493 – Senior Project (1) Principal Instrument (1 or 2) [Instrumental Ensemble recommended]</p>	<p>Year 5, Spring Semester – Professional Semester</p>

Elementary Instrumental Music Endorsement (Students entering in even-numbered years)

<p>Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**</p>	<p>Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]</p>
<p>Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>	<p>Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU213 – World Music (3) * MU331 – Basic Conducting (2) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>
<p>Year 3, Fall Semester ScMu265 – Techniques in Strings (2)* ChMu313 – Christian Hymnody (2)* + Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>	<p>Year 3, Spring Semester MU303 – Arranging (2) MU332 – Instrumental Conducting (2) ScMu263 – Techniques in Brass (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>
<p>Year 4, Fall Semester ScMu262 – Techniques in Woodwinds (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)</p>	<p>Year 4, Spring Semester ScMu264 – Techniques in Percussion (2)* ScMu328 – Methods of Elementary Music (3) ChMu411 – Christian Liturgy (2)* + Principal Instrument (1 or 2) Instrumental Ensemble (1; may audit; 7 total required)</p>
<p>Year 5, Fall Semester MU493 – Senior Project (1) ScMu317 – Instrumental Literature (2)* Principal Instrument (1 or 2) [Instrumental Ensemble recommended]</p>	<p>Year 5, Spring Semester – Professional Semester</p>

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** Students must either complete MuAp151 or place out of the course. + Students select either ChMu411 or ChMu313.

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.

General Education	39+
Elementary Education Requirements (see page 15)	57
Music Endorsement	61-66

Total Hours **157-162***

+Add two hours to general education if needed to meet the service-learning requirement.

*Required hours may be reduced by auditing ensemble.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	

Performance

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

Other music courses

*ChMu 313 or 411	Christian Hymnody or Liturgy	2	
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

Small Ensemble		[see page 6 for requirement]
Keyboard Proficiency	0-4	[pass keyboard proficiency exam; see page 6]
Voice Proficiency	1-2	[satisfy level of MuAp 251]
Recital Attendance		[see page 8 for requirement]

*Course offered alternate years

Elementary Vocal Music Endorsement (Students entering in odd-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp251 – Voice***	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 3, Fall Semester MU333 – Choral Conducting (2) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)	Year 3, Spring Semester MU213 – World Music (3)* MU303 – Arranging (2) ChMu411 – Christian Liturgy (2)* + Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) ChMu313 – Christian Hymnody (2)* +	Year 4, Spring Semester ScMu328 – Methods of Elementary Music (3) MU334 – Choral Literature (2)* Principal Instrument (1 or 2) Choral Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester MU493 – Senior Project (1) Principal Instrument (1 or 2) [Choral Ensemble recommended]	Year 5, Spring Semester – Professional Semester

Elementary Vocal Music Endorsement (Students entering in even-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp251 – Voice***	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU213 – World Music (3)* MU331 – Basic Conducting (2) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 3, Fall Semester MU333 – Choral Conducting (2) ChMu313 – Christian Hymnody (2)* + Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)	Year 3, Spring Semester MU303 – Arranging (2) MU334 – Choral Literature (2)* Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)	Year 4, Spring Semester ScMu328 – Methods of Elementary Music (3) ChMu411 – Christian Liturgy (2)* + Principal Instrument (1 or 2) Choral Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester MU493 – 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 MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** Students who do not have voice as a principal instrument must either complete MuAp151 and 251 or place out of the courses to satisfy the vocal proficiency requirement.

+ Students select either ChMu411 or ChMu313.

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.

General Education	39+
Secondary Education Requirements (see page 15)	39
Instrumental Music Endorsement	68
Additional Subject Endorsement	29–39

Total Hours **175-185***

+Add two hours to general education if needed to meet the service-learning requirement.

*Required hours may be reduced by auditing ensembles.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	

Performance

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

Other music courses

*ChMu 313 or 411	Christian Hymnody or Liturgy	2	
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	
	[woodwind, brass, percussion & string techniques]		
*ScMu 317	Instrumental Literature	2	
*ScMu 361	Marching Band Techniques	1	

Additional music requirements

Small Ensembles		[see page 6]
Keyboard Proficiency		[pass keyboard proficiency exam; see page 6]
Voice Proficiency	0-1	[satisfy level of MuAp 151]
Recital Attendance		[see page 8 for requirement]

*Course offered alternate years

Secondary Instrumental Music Endorsement (Students entering in odd-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)
Year 3, Fall Semester ScMu262 – Techniques in Woodwinds (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)	Year 3, Spring Semester MU213 – World Music (3)* MU332 – Instrumental Conducting (2) MU303 – Arranging (2) ScMu264 – Techniques in Percussion (2)* ChMu411 – Christian Liturgy (2)* + Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester ScMu265 – Techniques in Strings (2)* ScMu317 – Instrumental Literature (2)* ScMu 361 – Marching Band Techniques (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) ChMu313 – Christian Hymnody (2)* +	Year 4, Spring Semester ScMu263 – Techniques in Brass (2)* Principal Instrument (1 or 2) Instrumental Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester MU493 – Senior Project (1) Principal Instrument (1 or 2) [Instrumental Ensemble recommended]	Year 5, Spring Semester – Professional Semester Educ375 – Methods in Secondary Music (2)

Secondary Instrumental Music Endorsement (Students entering in even-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU213 – World Music (3)* MU331 – Basic Conducting (2) Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)
Year 3, Fall Semester ScMu265 – Techniques in Strings (2)* ChMu313 – Christian Hymnody (2)* + Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)	Year 3, Spring Semester MU332 – Instrumental Conducting (2) ScMu263 – Techniques in Brass (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester ScMu262 – Techniques in Woodwinds (2)* Principal Instrument (1) Instrumental Ensemble (1; may audit; 7 total required)	Year 4, Spring Semester MU303 – Arranging (2) ScMu264 – Techniques in Percussion (2)* ChMu411 – Christian Liturgy (2)* + Principal Instrument (1 or 2) Instrumental Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester MU493 – Senior Project (1) ScMu317 – Instrumental Literature (2)* ScMu 361 – Marching Band Techniques (1)* Principal Instrument (1 or 2) [Instrumental Ensemble recommended]	Year 5, Spring Semester – Professional Semester Educ375 – Methods in Secondary Music (2)

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** Students must either complete MuAp151 or place out of the course.

+ Students select either ChMu411 or ChMu313.

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 instrumental music with one additional subject in a secondary school. This certification leads to certification in vocal music, 7-12.

General Education	39+
Secondary Education Requirements (see page 15)	39
Vocal Music Endorsement	57
Additional Subject Endorsement	29-39

Total Hours **168-178***

+Add two hours to general education if needed to meet the service-learning requirement.

*Required hours may be reduced by auditing ensembles.

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 I	3	
Mu 212	Music History II	3	
Mu 213	World Music	3	

Performance

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

Other music courses

*ChMu 313 or 411	Christian Hymnody or Liturgy	2	
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

Small Ensemble		[see page 6 for requirement]
Keyboard Proficiency	0-4	[pass keyboard proficiency exam; see page 6]
Voice Proficiency	0-2	[satisfy level of MuAp 251]
Recital Attendance		[see page 8 for requirement]

*Course offered alternate years

Secondary Vocal Music Endorsement (Students entering in odd-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp251 – Voice***	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU331 – Basic Conducting (2) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 3, Fall Semester MU333 – Choral Conducting (2) MU354 – Diction (2)* Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)	Year 3, Spring Semester MU213 – World Music (3)* MU303 – Arranging (2) ChMu411 – Christian Liturgy (2)* + Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) ChMu313 – Christian Hymnody (2)* +	Year 4, Spring Semester MU334 – Choral Literature (2)* Principal Instrument (1 or 2) Choral Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester MU493 – Senior Project (1) Principal Instrument (1 or 2) [Vocal Ensemble recommended]	Year 5, Spring Semester – Professional Semester Educ375 – Methods in Secondary Music

Secondary Vocal Music Endorsement (Students entering in even-numbered years)

Year 1, Fall Semester MU102 – Aural Skills I (2) MU103 – Music Theory I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp171 – Beginning Piano (2)**	Year 1, Spring Semester MU104 – Aural Skills II (2) MU105 – Music Theory II (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp151 – Beginning Voice*** [Pass Musicianship Skills Exam to be admitted into the program]
Year 2, Fall Semester MU202 – Aural Skills III (2) MU203 – Music Theory III (3) MU211 – Music History I (3) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required) MuAp251 – Voice***	Year 2, Spring Semester MU204 – Aural Skills IV (2) MU205 – Music Theory IV (3) MU212 – Music History II (3) MU213 – World Music (3)* MU331 – Basic Conducting (2) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 3, Fall Semester MU333 – Choral Conducting (2) ChMu313 – Christian Hymnody (2)* + Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)	Year 3, Spring Semester MU334 – Choral Literature (2)* Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)
Year 4, Fall Semester MU354 – Diction* (2) Principal Instrument (1) Choral Ensemble (1; may audit; 7 total required)	Year 4, Spring Semester ChMu411 – Christian Liturgy (2)* + MU303 – Arranging (2) Principal Instrument (1 or 2) Choral Ensemble (1; may audit; 7 total required)
Year 5, Fall Semester MU493 – Senior Project (1) Principal Instrument (1 or 2) [Vocal Ensemble recommended]	Year 5, Spring Semester – Professional Semester Educ375 – Methods in Secondary Music

* Course offered in alternate years.

**Students who have no previous piano experience should take MuAp171 right away to begin developing the skills necessary to pass the Keyboard Proficiency exam before graduation.

*** Students who do not have voice as a principal instrument must either complete MuAp151 and 251 or place out of the courses to satisfy the voice proficiency requirement.

+ Students select either ChMu411 or ChMu313.

Bachelor of Arts — Music Minor

Music Minor Program

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 (if ensembles are taken for credit)**
20 hours (if ensembles are audited)

Performance

Applied Music	4 [in one area]
Ensembles	4 [credit or audit]

Aural Skills and Analysis

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

Repertoire and History: (choose one of the following)

Mu 211	Music History I	3
Mu 212	Music History II	3
Mu 213	World Music	3

Music Electives

Electives	3 [with department approval]
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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	28–30 hours (if ensembles are taken for credit) 24–26 hours (if ensembles are audited)
<u>Performance</u>	
Applied Music	4
*Ensembles	4 [may audit; choose from Mu 232, 233, 236, 241, 242]
**MuAp171, Beginning Piano	2
<u>Theory and Analysis</u>	
Mu 102 Aural Skills I	2 [normally taken the same semester as Mu103]
Mu 103 Music Theory I	3
Mu 104 Aural Skills II	2
Mu 105 Music Theory II	3
<u>Repertoire and History</u> (choose one of the following)	
Mu 211 Music History to 1750	3
Mu 212 Music History since 1750	3
Mu 213 World Music	3
<u>Conducting</u>	
Mu 331 Basic Conducting	2
Choose one of the following:	2
Mu 332 – Instrumental Conducting (2)	
Mu 333 – Choral Conducting (2)	
<u>Music Education</u>	
ScMu328 Methods of Elementary Music	3

*Auditing ensembles reduces the number of credits required for the concentration.

**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

This program is designed for students in the DCE program who have an interest in music. This program does not lead to certification in the Missouri Synod as Director of Parish Music.

Prescribed Music Courses and Electives 20 hours

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

Performance

Ensembles or Applied Music 3

Other music courses

*ChMu 313	Christian Hymnody	2
	<i>or</i>	
*ChMu 411	Christian Liturgy	2
Mu 331	Basic Conducting	2
Theo 382	Theology of Corporate Worship	3

*Course offered alternate years. Take either ChMu 313 or ChMu 411.

Certificates in Worship Arts

Five certificates are available in Worship Arts. This is an interdisciplinary program administered under the auspices of the Department of English, Communications, and Theater Arts. The certificates, which do not lead to a major or minor in any subject, require approximately 11 hours of coursework each, some of which is met by courses already required in music programs. See the university catalog or Professor Prochnow for details.

Certificates offered

- Performance
- Songwriting
- Audio Production
- Multimedia
- General

Courses

- WA 172 – Rhythm Section Methods (1)
- WA 173 – Live Sound (1)
- WA 174 – Songwriting for Contemporary Worship (2)
- WA 175 – Recording Music for Ministry (1)
- WA 177 – Digital Recording Techniques (2)
- WA 195 – Improvising in Contemporary Worship (1) [same as ChMu 195]
- WA 199 – Multi-Media in Worship (1)
- WA 214 – Jazz: An American Experience (3) [same as Mu 214]
- WA 215 – History of Rock (3) [same as Mu 215]
- WA 252 – University Praise Band (1) [same as Mu 252]
- WA 255 – University GraphicTone Ensemble (1) [same as Mu 255]
- WA 321 – Leadership in Worship Arts (3)
- WA 499 – Capstone Project (1)