



Music Student Handbook

2026 – 2027

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Faculty and staff

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Adjunct music faculty

Tim Aulner	horn, brass tech.
Dr. Masako Bacon	organ
Carla Blersch	piano
Alyssa Case	oboe
Dr. Adrienne Dickson	voice, diction, film music
Natalie Francel-Stone	bassoon
Dr. Anne Gray	voice
Phil Goddard	band
Lorraine Haupt	flute
Dr. Cristina Vlad Hayes	piano
Catherine Herbener	piano
Matthew Jahnke	orchestra, string tech, bass
Bennett Jandreau	percussion, drum line
Tom Kelly	trumpet
James Lawhn	saxophone
Dr. Kevin Madden	low brass, ensembles
Cassandra McMahan	music education
Dr. Malachi Million	guitar
Helen Palmer	voice
Calvin Rohde	organ
Heather Ryan-Christie	clarinet
Dr. Jessica Schreiner	woodwind tech.
Brenna Sherman	flute
Paul Soulek	organ, choir, arranging
Eric Wallace	cello
Kirsten Wissink	violin, viola
Jesse Wohlman	voice
Dr. Mary Young	voice
Bethany Zeckzer	handbells

Emeriti faculty

Dr. David Held
Charles Krutz
Dr. Charles Ore

Faculty mailboxes are in Borland 102, the music office workroom.

About the Department

Purpose statement

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

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 an accredited institutional member of the National Association of Schools of Music.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190
703-437-0700

Concordia University's Philosophy of a Christian Higher Education

Concordia University, Nebraska, an institution of The Lutheran Church—Missouri Synod, believes, teaches and confesses that the Holy Scriptures are the inspired, inerrant, and infallible Word of God. Additionally, Concordia subscribes to the three ecumenical creeds and the Lutheran Confessions contained in the Book of Concord because they are a true exposition of the Word of God. As people called by the Holy Spirit through the Gospel to saving faith in Christ Jesus, the Word of God guides all we do in leading, teaching and learning.

Concordia, which means "harmony," provides an education in harmony with the Word of God in the pursuit of truth and the intersection of faith and learning. As redeemed children of God, we proclaim the Gospel message of Christ's life, death and resurrection for the forgiveness, life, and salvation of sinners. As Christian scholars, we explore the depths of God's creation and human creativity to further God's kingdom and serve others. As faith-filled mentors, we nurture heart, soul, mind, and strength, cultivating students' God-given talents and potential. Concordia equips students for lives of learning, service, and leadership in the home, church, and world.

Degree Programs

Concordia University, Nebraska offers the following music degrees:

Majors in music

Bachelor of Arts (B.A.) in Music
Bachelor of Music (B.Mus.) in Church Music
Bachelor of Music (B.Mus.) in Music Education

Minors in music

B.A. – Music Minor
B.A. – Church Music Minor
B.S. in Elementary Education – Concentration in Music
Director of Christian Education – Parish Music Emphasis

Note: Music minors are available to students not majoring in music.

Admission to a Music Degree Program

Students who wish to receive a degree in one of the three music majors listed above must apply for admission. A copy of the Application for Admission to a Music Degree Program (example on page 3) may be picked up in the music office at the beginning of your first semester and must be signed and returned to the music office no later than November 1. Each music major applicant will meet with the full-time faculty at the beginning of the spring semester. After these interviews are complete, the department will notify students, their advisors, and (when relevant) the registrar and the head of teacher education of the results.

- Admission: Students, advisors, the registrar and (when relevant) the head of teacher education will be notified of the student's acceptance into a music degree program.
- Denial of Admission: Students and their advisors will be notified which admission criteria were not met and if the student is eligible to be admitted in that academic year. Students will meet with their advisor and possibly instructors or the department chair to discuss strategies for successful completion of the admission requirements in the following semester. Students not admitted in their first academic year who still wish to be music majors must confirm their interest for the following year.

Students have until the end of their third semester to complete the requirements for admission. After that point, they may not continue to declare a music major with the registrar unless an appeals process has been completed and approved. Students admitted to the BA-Music degree program must reapply if they wish to change to a B.Mus. degree program. Any change of degree requires completing a Program Declaration form; music majors changing degrees must submit this form before they will be permitted to register for subsequent semesters. Students who change their principal instrument will be reevaluated for competency on the new instrument.

Retention as a music major requires successful completion of all music courses, cumulative music GPA of at least 2.75, satisfactory progress in applied lessons, ensembles, and continued disposition for success in the profession of music. Failure to meet these requirements may result in dismissal from a music degree program at any time. Students who have been dismissed from a major in the Department of Music may appeal to the dean of the College of Arts and Sciences.

Application for Admission to a Music Degree Program

Name: _____

Degree: _____ B.A. in Music*
_____ B.Mus. in Church Music
_____ B.Mus. in Music Education*

To be admitted as a music major, the following requirements must be met by the end of the third semester of taking courses in the music major sequence at CUNE (transfer students should complete as soon as possible).

- Principal Instrument competency
 - Satisfactory evaluation by the full-time music faculty of performance on a student recital
 - Recommendation by applied instructor, indicating your technical skill, musicianship, and work ethic are on target for successful completion of the degree
- Keyboard Skills exam
 - Successful completion of at least four sections
(**All** sections must be completed before graduation for B.Mus. in Church Music and B.A. in Music students and before student teaching for B.Mus. in Music Education.)
- Grade of 73% or higher in Mu 102 – Aural Skills I
- Grade of 73% or higher in Mu 103 – Theory I
- Disposition for success as a music major
**as noted by instructor observations in any music course*
 - Exhibit an aptitude for music
 - Demonstrate an eagerness for learning
 - Display personal characteristics suitable for one's career in music
- Approval of the full-time music faculty
 - Spring interview with full-time music faculty (watch for scheduling details)

I understand that I will be admitted into the degree program(s) marked above when these criteria are successfully met. Additionally, I understand that I must continue to meet the following criteria for retention as a music major:

- ✓ successful completion of all music courses
- ✓ a cumulative music GPA of 2.75
- ✓ commitment to and progress in applied lessons and ensembles
- ✓ continued disposition for success in the profession of music

Failure to meet these requirements may result in dismissal from the music degree program at any time.

Further, I understand that if I am not admitted into a music degree program by the end of the third semester of taking courses in the music major sequence at CUNE, I may not continue to declare a music major with the Registrar unless an appeals process has been completed and approved.

Signed: _____

Date: _____

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Other Requirements

Keyboard skills

All music majors must demonstrate functional keyboard skills for admission to a music degree program and to obtain their music degree. Completion of this requirement is assessed through Keyboard Skills Exam. Students must pass four sections of this exam to be admitted into a music degree program, and all seven sections must be passed before graduation. Students in Music Education must complete the exam before student teaching.

All music majors are required to take a keyboard lesson until all sections of the exam have been passed. Those with little or no keyboard experience will be placed in MUAP 171 - Beginning Piano Class. Those with some basic keyboard ability will take MUAP 272 - Keyboard Skills. Advanced students may be permitted to substitute a piano or organ lesson for Keyboard Skills; this requires the approval of Dr. Grimpso (piano) or Dr. Blersch (organ) and the approval of their piano/organ instructor. If another lesson is substituted for Keyboard Skills, it is the responsibility of the student to check in with their piano/organ instructor and make sure they are prepared for the exam. Students may only continue to substitute piano/organ if they make sufficient progress with the exam.

The Keyboard Skills Exam is given once per semester during finals. The exam consists of seven sections:

1. Lead Sheet: Improvise a simple chordal accompaniment to a folk melody, according to a lead sheet.
2. Transposition: Transpose the same lead sheet with simple chordal accompaniment to a key (announced at exam time) one or two accidentals away from the original key on the circle of fifths.
3. 5-finger Pattern: Play 5-finger patterns with a V-I cadence in all major and minor keys
4. Simple Accompaniment: Perform a 2-part accompaniment from an elementary school music textbook.
5. Open Score: Play any combination of two parts from a short SATB open score (8 measures)
6. Hymn: Perform an assigned hymn at a singable tempo.
7. Sightreading: Sight read the hymn provided at the examination time.

Music for each semester's exam will be available in the music office two weeks prior to the exam so students may practice and prepare. Acceptable tempos will be noted in the exam music packet. Students must attempt at least one section of the exam each semester, but they may take the exam as many times as necessary to pass all seven sections. At each exam, students only need to take or retake sections that were not previously passed.

It is to each student's advantage to develop the above competencies and complete the Keyboard Skills Exam as quickly as possible. Most students complete all sections of the exam after 2-4 semesters of study. Additional semesters are permitted, when necessary, but progression is expected for retention as a music major. Even new keyboard students can achieve a 4-semester completion goal by preparing to pass, at minimum, section 1 at the end of their first semester and at least two sections each subsequent semester. Students with prior keyboard experience should be able to complete the exam in fewer semesters. New students with advanced skills may request their first Keyboard Skills Exam before beginning their first semester if they wish to "test out" of the required MUAP 272 lesson. These requests must be made *at least* three weeks before the semester begins to allow sufficient time for preparation with exam materials and for scheduling the exam.

Voice proficiency

Students in B.Mus. degree programs are required to demonstrate vocal proficiency by one of the following:

- Being placed into an auditioned choral ensemble.
- Taking and passing one semester of voice lessons (MUAP 151 or 251).
- Vocal evaluation by the Director of Choral Activities (make an appointment with Dr. von Kampen).

Recital attendance

Hearing music performed live is vital to one's musical education. For that reason, music majors are required to attend a total of 70 recitals (approx. 10 per semester for 7 semesters). Of that total, at least 21 recitals (3 per semester) must be "off-campus," which means the performance is not by Concordia students or ensembles. All recital attendance must be completed *at least* two weeks before graduation. Attendance is recorded by the music office, but you are encouraged to keep your own records as well.

On-campus recitals

"On-campus" recitals/concerts are performed by Concordia students and ensembles, either on campus or in other locations. To receive credit for attending an on-campus recital, you must present your student ID to the door monitor upon both entering and leaving. Students who habitually swipe cards only once may not receive credit for the event. If the card reader is not available at an on-campus recital or concert, bring the program (with your name noted) to the music office within one month of the event to receive credit for attending. Students are permitted to include ensemble concerts in which they perform as on-campus recital attendance, but only once per a given repertoire – so a member of a touring ensemble can report one recital for all tour performances, both on the road and at home. Performers must still swipe their cards or email the music office to receive credit.

Off-campus recitals

"Off-campus" recitals/concerts are those *not* performed by Concordia students. Guest artists and faculty performances are classified as off-campus, even if they occur at Concordia. To be counted toward your off-campus attendance requirement, most recitals must feature quality literature and a high level of musicianship (collegiate level or higher), but up to one-third may be performances by elementary, middle school, or high school ensembles. If you have questions about which events count as off-campus, contact the music office. Once per semester, you may view a live-streamed collegiate or professional-level recital for off-campus credit.

To receive off-campus credit, students must write program annotations (see below) and submit the program and annotations to the music office within one month of the event. Programs and notes for performances attended over breaks will be accepted when you return to campus.

Writing program annotations for off-campus concerts

Annotations are short, concise statements about what you hear happening in a particular piece. They are not for reviewing the performer(s); rather, they speak to the musical characteristics of the piece itself. Here are some things to think about when listening:

- What instrumentation is used? How do the instruments interact with each other? Are any in solo roles? Are others in accompanying roles?
- Describe the melodic line. Is it conjunct? Disjunct? Ornamented? Plain?
- Describe the texture. Contrapuntal? Homophonic?
- Describe the harmonic language. What is the mode? Are traditional, common-practice style harmonic progressions used? 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? Simple? Compound? Duple? Triple?

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

Examples of good annotations other students have recorded:

- Highly ornamented melody on the solo.
- Dissonance was used to create uneasiness and tension.
- Good breath control must be the 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.

Comments that are vague or discuss the performers rather than the music itself are poor annotations. Examples:

- I liked the chords. (What kind of chords? What about them did you like?)
- I don't like the performer's voice. (Comment on the composition, not the performer.)
- Sounds strange. (Subjective and vague)

If you attend a performance with no program (or if it's too dark to make annotations) you are permitted to write a short paragraph immediately following the performance rather than during it.

If you have any questions about program annotations, please speak to any music faculty member.

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. If further performance opportunities are desired, students are encouraged to organize additional recitals (pending faculty approval), or to seek out local churches, ensembles, or other musical organizations in which to participate.

See page 35 for collaborative pianist information.

Student recitals

Student recitals are held on selected Wednesdays and Fridays throughout the semester at 3:40 p.m. All music majors are required to perform a solo (with a pianist, if applicable) on their principal instrument in one student recital each semester. Failure to meet this requirement has two consequences: 1. the principal instrument applied lesson is lowered by at least one letter grade and 2. faculty review of the student's progress.

At the beginning of each semester, the music office assigns a performance date to each music major. Students and their private instructors will be informed of these assigned recital dates during the first few weeks of class. Students scheduled to perform early in the semester may, with their instructor's permission, choose to perform a piece studied in the previous semester. Students are permitted to change their performance date only if they can trade dates with another student. In this case, both students must inform their private instructors 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.

At least two weeks prior to the recital date, performers must submit to the music office a recital form with performance information and their private instructor's signature. If a pianist is required, a copy of the music must be submitted with the recital form.

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

Honor recital

An honor recital is held each semester. Students who wish to audition must be approved by their applied instructor and must complete an audition form. Students may only audition on an instrument they are currently studying at Concordia. The form, available from the instructor or the music office, must be signed by the applied instructor. The completed form and music for the pianist (if applicable) must be submitted to the music office at least two weeks prior to the recital auditions. Check the music calendar for audition and recital dates. The full-time music faculty serves as the jury for the auditions and selects the performers for the recital.

Chamber recital

A chamber recital is held each semester and is open to small collaborations between students and/or faculty. Any combination of instruments and/or voices is welcome. These chamber groups are primarily student led, but the groups must perform for and get approval from a designated full-time faculty member before the recital.

Senior recital

The senior project, which includes a recital, serves as the capstone experience for all music degrees.

See page 9 for information on preparing a senior recital.

Non-degree solo recitals

Students taking applied lessons have the option of preparing solo recitals that are not required by their degree (for example, a junior recital or a senior recital for a music minor). Any non-degree recital performed under the music department must meet the following requirements:

1. The student must be taking an applied lesson in that instrument/voice the semester the recital occurs.
2. The student's applied lesson instructor must approve of the recital. This approval must be sent to the music office in writing or via email no later than one month before the performance date.
3. The list of pieces to be performed must be approved by the department chair no less than two weeks before the performance date.
4. Recitals may be added to the department calendar and students may advertise at their own expense only *after* the program has been approved by the department chair and must be noted as non-degree recitals.
5. The student must make and print their own programs using the department template for non-degree recitals. Programs must be reviewed/proofread by the applied instructor before printing.

Recital performance etiquette

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

Notes for women:

1. If skirts or dresses are worn, they must be knee length or longer when seated.
2. Blouses, tops, or sweaters must be non-revealing.
3. Hair should be partially or fully pulled back from the face.
4. Brass/wind players and singers should wear flats or very low heels to allow for proper breath support.

Notes for men:

1. Shirt and tie, dress pants and dress shoes.
2. Jacket is optional.

Before your performance, walk quickly and confidently to the spot where you will perform and graciously accept the audience's applause by taking a bow. Then, arrange your music (if applicable*), check your instrument's tuning (if applicable), and gather your thoughts. If performing with a pianist, he/she will sense when you are ready and will begin. After your performance, graciously accept the audience's applause by taking a deep bow, regardless of how the performance went. If you performed with a pianist, gesture for him/her to stand and bow again together. Then, gather your music (if applicable) and walk quickly off the stage. If you performed with a pianist, he/she will follow you.

*All performances by pianists and singers should be memorized.

Semester jury exams

All music majors must perform a jury examination on their principal instrument at the end of each semester. Seniors may use repertoire from their Senior Recital for their jury. Students who performed their Senior Recital may be excused from that semester's jury at the discretion of their instructor. Applied music students who are not music majors may be required or permitted to perform a jury at the discretion of their instructor.

Jury evaluation forms are available on the bulletin board approximately two weeks prior to final exam week. Students must complete the top portion of the first page, the literature list of the second page, and make enough copies (two-sided) for each adjudicator and bring them to the jury. After juries are complete, each student's jury forms with instructor comments will be sent via email – usually by Thursday of finals week.

Jury sign-up sheets and sign-ups for rehearsals with the jury pianist will be posted on the bulletin board near room 117 approximately two weeks in advance of jury dates. Check the sign-up sheets for specific days and times for each instrument. Juries are usually on the Monday and Tuesday of finals week. Students may sign up only for the required number of slots. *See page 35 for more information about working with a collaborative pianist.*

Senior project

In their senior year, music majors must register for MU 493 Senior Project concurrently with the 400-level of their principal instrument for 2 credit hours [*Note: students must complete the requirements of the 300-level of study on their principal instrument prior to registering for the 400-level. Students should consult with their private instructor to review the requirements for each level.*]. Students seeking a B.Mus. in Church Music or a B.A. in Music – Performance concentration must take MU 493 for 2 credits. Students in the B.Mus. in Music Education program or any non-Performance B.A. concentration take MU 493 for 1 credit. Those obtaining more than one degree complete the larger senior project required by either degree.

The Senior Project allows students to synthesize and demonstrate a firm grasp of musical concepts and knowledge through performance and written language. It consists of two parts: 1) a written project, and 2) a senior recital. Each student's applied music instructor serves as their senior project advisor.

Written portion of the senior project

The written portion of the senior project is a research paper on a topic of interest in the student's major field of study. Papers should be approx. 2,500 words in length for students registered for 2 credits and approx. 1,250 words for students registered for 1 credit. The student's applied instructor approves the project topic. Students may submit an alternative written project proposal to their instructor for their consideration. Examples could be, but are not limited to, composition(s) with significant annotations or the creation of pedagogical materials to be used in the classroom or with private students. Instructors are not obliged to approve alternative projects if the student does not have sufficient experience in the proposed area. Topic must be approved by the instructor no later than the third week of the semester in which the student is registered for MU 493. The instructor will assign the due date for the written project and may assign due dates for outlines and drafts.

Senior Recital

A 2-credit recital requires 45 minutes of music; a 1 credit recital requires 25 minutes of music. When possible, students performing 1-credit recitals are encouraged to partner and present two 25-minute recitals on a single program. Students who wish to perform a longer recital may register for MU 493 for 2 credits with their instructor's permission. Students must find and compensate their own pianist (if needed) for senior recitals.

A Senior Recital must be scheduled in accordance with the following timelines:

- B.A. in Music and B.Mus. in Church Music students must have their recital at least one month before graduation (summer graduates: no later than one month prior to spring graduation).
- B.Mus. in Music Education students must have their recital at least one month prior to the end of the semester before student teaching.
- Students must consult with their applied instructor, pianist (if applicable), and the music office to select a date, time and location for the recital. For recitals held on campus, space reservations will be made by the music office. Students may make their own arrangements for recitals held off campus.

The department has established the following guidelines for senior recitals:

- The program must consist of music chosen from a broad spectrum of the standard repertoire for your instrument or voice. Pieces that are not part of the accepted standard repertoire will not be permitted (see the following list of sample repertoire). Exception: original, serious compositions may be accepted with the instructor's approval.
- The music office will make programs for required senior recitals. All program information must be submitted electronically at least two weeks in advance of the recital date.
- Students may write brief program notes in consultation with their instructor. Please note that these program notes do not fulfill the requirements for the written portion of the senior project. The notes should be emailed to the music office for inclusion on the program. No other verbiage will be permitted on the program (e.g. thank-you statements).
- Students may advertise their recital in an appropriate manner (e.g. posters and campus publications), but at their own expense and only after successful completion of a recital jury.
- Senior recitals held on campus are usually audio recorded. The performing student may request a copy for their files by speaking with the music office *before* the recital.
- The department does not provide receptions for senior recitals, but students are welcome to arrange receptions for themselves at their own expense. Check with the music office to reserve space.

Recital approval jury

Before a degree recital is allowed, students must perform a jury before members of the music faculty. This must take place during business hours (M-F, 8 AM – 5 PM), at least two weeks prior to the recital date. If a jury is not completed by this time (unless due to circumstances beyond the student's control), the recital will be postponed.

To schedule a jury, the student must contact the music office *well* in advance of the jury deadline and suggest several dates and times they and their pianist (if applicable) are available. The administrative assistant will then contact the music faculty and schedule the jury. A minimum of three (3) music faculty members must be available to attend. Applied instructors often attend the juries, but juries may be held without them if necessary.

The music office will email an electronic Jury Approval Form to the student and the applied instructor before the jury takes place. The student is to complete the form, detailing the entire program and specific length of each piece. Note that no encores are permitted in the recital unless approved by the jury. The instructor signs the form and indicates their approval of each song listed on the proposed program. The form must be completed by all parties at least three days before the jury.

At the jury, students should be prepared to perform the entire recital as it is to be presented with their pianist (if applicable). The student will select one piece or movement to perform first. The faculty members will then select additional pieces to hear from the list on the Jury Approval Form. Students who are performing one or more pieces with other students (e.g. chamber music, duets) should arrange to have those other students present at their jury whenever possible. If it is not possible to schedule the jury when all performers may be present, the

student must make a video recording of these collaborative performances and have that video available for the faculty to view at the jury. At the jury's conclusion, the faculty will decide if the recital may proceed as planned or if it will need to be postponed.

Students planning recitals that are not required by a degree program, such as Junior recitals, must have the approval of their applied instructor, but a recital jury is not required. *See page 8 for non-degree solo recital information.*

Evaluation

The grade for MU 493 will be determined by averaging the grades of the written portion of the project with the recital portion of the project, each half being weighted at 50%. No student may pass MU 493 without completing both portions of the course.

Senior Project Information and Checklist

A two-page print summary of the senior project is available in the music office at any time. This summary includes additional helpful reminders and details to help students monitor their responsibilities for this course.

That summary also includes a checklist of critical tasks/timeline for MU 493 such as:

1. 2-6 months before recital: Schedule your senior recital with the music office
2. 3rd week of recital semester: Complete Written Portion form (electronic; sent by music office)
3. 6-10 weeks before recital: Contact music office with options for jury dates/times
4. 2-4 weeks before recital: Complete Recital Jury form (electronic; sent by music office)
5. 2-3 weeks before recital: Send all program information to the music office
6. Complete written portion (due date determined in Written Portion form)

Sample repertoire—the following lists are representative of literature appropriate for a senior recital.

VOICE

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

PIANO

Senior recital repertoire must contain music that represents several musical eras, similar to the suggestions listed below.

- Baroque: Bach, Sinfonias, 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 & 21st Century: any art music appropriate for student's ability

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 Gothique
- Twentieth century: Charles Ore, hymn tune preludes; Jean Langlais, selections from Organ Book; Hugo Distler, shorter chorale preludes; Olivier Messiaen, The Celestial Banquet

VIOLIN

- Selected studies of Mazas, 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 Marcello, Locatelli, Fasch; the concerti of Hoffmeister, Telemann; and easier contemporary works

CELLO

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

DOUBLE BASS

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

GUITAR -

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

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

FLUTE

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

CLARINET

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

SAXOPHONE

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

OBOE

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

BASSOON

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

TRUMPET

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

HORN

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

TROMBONE AND EUPHONIUM

- Bellstedt, Napoli Variations; Capuzzi, Andante and Rondo; Davis, Mission Red; Englund, Panorama; Hindemith, Sonata; Horovitz, 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 Glassock, Different Voices; Wayne Siegel, 42nd Street Rondo (duet); Nebojsa Zivkovic, Trio per Uno, Op. 27 (trio)

Ensembles

Ensemble participation is encouraged for all music students, and some participation in choral, instrumental and/or handbell ensembles is required for all music degree programs. *See the outlines (pages 22-33) for details.*

Choral Ensembles

University A Cappella Choir (MU 236) is the concert choir of the university and the premier choral ensemble. Repertoire for the 72-voice select mixed choir is chosen from the entire spectrum of choral music. The choir maintains a rigorous rehearsal and travel schedule, touring nationally and internationally. The choir rehearses Monday-Friday from 11:40 a.m. to 12:30 p.m. and members are encouraged to take applied voice lessons. Audition required. Conductor: Kurt von Kampen

University Chamber Choir/Vocal Jazz Choir (MU 237) is a 16-voice select choir that sings a diverse repertoire of classical chamber vocal music and vocal jazz. The Chamber Choir takes an extended weekend tour during spring semester. The Vocal Jazz Choir performs a concert each semester and tours at the end of spring semester. The ensemble rehearses Sunday and Tuesday evenings from 8:00 to 9:00 p.m. Membership is selected from the A Cappella choir. Conductor: Kurt von Kampen

Male Chorus (MU 232) numbers 30-45 members, chosen by audition. The select ensemble performs for on-campus chapel services, Christmas at Concordia, and regional performances as chosen by the conductor. Male Chorus performs a Spring Concert with Cantamus, including combined pieces for a mixed choir experience. The ensemble rehearses Monday, Wednesday, and Friday from 11:40 to 12:30 p.m. Audition required. Conductor: Paul Soulek

Cantamus (MU 233) is a women's choir that numbers 45-55 members, chosen by audition. The select ensemble performs for on-campus chapel services, Christmas at Concordia and regional performances as chosen by the conductor. The Cantamus choir performs a Spring Concert with the Male Chorus, including combined pieces for a mixed choir experience. The ensemble rehearses Monday, Wednesday, and Friday from 11:40 to 12:30 p.m. Audition required. Conductor: Jeffrey Blersch

Mixed Chorus (MU 234) is a non-auditioned SATB choir that performs easy to medium sacred choral literature, with a focus on the development of vocal technique. Performance venues include Concordia chapel services, local church services and a concert each semester with other ensembles. Rehearses Tuesday evenings. Conductor: Kurt von Kampen

Handbell Ensembles

Concordia Ringers (MU 227) participates in chapel, worship services, and concerts each semester. Ringers has 14 members and rehearses two hours per week. Prior ringing experience is not required for Concordia Ringers, but members must be able to read music. Audition required. Conductor: Bethany Zeckzer

Concordia Handbell Choir (MU 247) is the university's advanced bell choir, performing in Christmas at Concordia each winter and participating in chapel, worship services, and a combined handbell concert each semester. The choir has 14 members and rehearses two hours per week. Audition required. Conductor: Elizabeth Grimpo

Instrumental Ensembles

University Wind Symphony (MU 241) is the university's premier instrumental ensemble. Repertoire for the ensemble is chosen from the entire spectrum of wind ensemble and concert band. The Wind Symphony travels regionally and nationally. Rehearsals are Monday, Tuesday, and Thursday from 3:40 to 5:00 p.m.

Audition required.

Conductor: Robert Cody

University and Community Band (MU 242) performs a diverse array of sacred and traditional band repertoire. Membership is open to all Concordia students and community members. The group rehearses Tuesday evenings. University Band is an open enrollment ensemble with auditions conducted for placement within each section.

Conductor: Phil Goddard

University Orchestra (MU 248) is open to all students who play a wind, brass, string, or percussion instrument and desire to play music from the classical repertoire. Rehearsals are Monday, Tuesday, and Thursday from 5:00 to 6:00 p.m. Auditions for placement take place at the beginning of the semester.

Conductor: Matthew Jahnke

Jazz Ensemble (MU 246) performs music from the big band era to the latest jazz fusion charts. Performance venues include campus events, school assemblies, and off-campus concerts. Rehearses two hours per week.

Audition required.

Conductor: Robert Cody

Bulldog Band (MU) performs regularly for home football, basketball and volleyball games to provide spirit and entertainment for the athletic games. Rehearsals are Wednesday from 5:00 to 6:00 p.m. Auditions for part placement take place at the beginning of the semester.

Conductor: Phil Goddard

Small Ensembles

Several small instrumental ensembles are offered which require permission of the instructor to enroll. Most groups rehearse one hour per week; contact the ensemble directors for more information.

Drumline (MU 221)

Conductor: Bennett Jandreau

Percussion Ensemble (MU 222)

Conductor: Bennett Jandreau

Low Brass Ensemble (MU 224)

Conductor: Kevin Madden

Brass Ensemble (MU 244)

Conductor: Kevin Madden

Other *Small Ensembles* (MU 245) may be offered as interest dictates. If interested in a small ensemble that is not currently offered, contact Dr. von Kampen to inquire about choral ensembles or Professor Cody to inquire about instrumental ensembles.

Student-led Ensembles (Not registered courses)

University Praise Bands are open to all students who sing and or play an instrument and desire to play at chapel and other various special events, student led events, and road trips. Auditions for part placement take place at the beginning of the semester. University Praise Bands are supervised through the campus pastor's office.

Students may form and lead other small ensembles for Chamber Music Recitals (see page 8) or other special events as desired.

Degree Planning

Course planning for your degree

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

- Living Stones General education courses and supplemental requirements (page 17)
- Music major course plans (pages 21-32)
- Music major supplemental requirements:
 - Application for Admission (pages 2-3)
 - Keyboard Skills Exam (page 5)
 - Voice proficiency (page 5)
 - Recital attendance (pages 6-7)
- Requirements for dual major, if applicable
- Electives, if needed to reach the minimum 120 hours required for graduation

Advising

During their freshman year, students select an academic advisor in their major area. Students who major in two or more areas may select an advisor in any of their subjects, but choosing a music advisor is generally recommended due to the complexity of music requirements. First-year coordinators guide you through the process of selecting an advisor. Schedule a meeting with your advisor at least once each semester before you register for the next semester's classes. It is your responsibility to initiate this meeting.

When you first meet with your music advisor, bring an outline of your course plan, showing which required courses you intend to take each semester until you graduate. Course Plans for required music courses for all music majors are provided in the Degree Requirements section of this handbook (pages 21-32). The order of music courses described in these is designed to help you finish your degree on time, and if not planned carefully, taking music courses in a different order may require additional semesters. With that in mind, music majors should use these music course plans as the basis for their full course plan. Your full plan may change, but having a plan is very useful in knowing how much room you have for electives and how many credits you need to take each semester to graduate as planned.

Disclaimer

Students must complete the academic requirements listed in their catalog year. However, the music department reserves the right to change procedures from year to year and students are obligated to follow the most current Music Student Handbook procedures.

The university catalog is the official repository of academic requirements. This handbook is intended to assist music students, and while every effort has been made to ensure its accuracy, the music department is not infallible. Therefore, we are not responsible for errors in this handbook. Similarly, your advisor will make every effort to assist you in planning your course of study, but you alone are responsible for making sure you have fulfilled all graduation requirements for your degree(s).

Living Stones General Education Curriculum

Concordia's Living Stones general education curriculum consists of courses and experiences required of every student in the university. This information is provided for reference only; the Undergraduate Catalog is the official repository of academic requirements.

Cornerstones (12 Hours)

A prescribed four course sequence all students take as the foundation of their CUNE education.

Enduring Question: What is the basis of my faith and how does this inform how I should live my life?

- Foundations: Becoming a Christian Scholar
- Religion 121 – History and Literature of the Old Testament
- Religion 131 – History and Literature of the New Testament
- Theology 210 - Faith and Life

Living Stones (35 Hours)

The Liberal Arts component of the General Education aimed at giving students broad knowledge of the disciplines, while also engaging the fundamental ideas introduced in the cornerstone courses.

Creation (11 Hours) - What does the study of creation tell me about God, myself, and how I should care for it?

- Life Sciences (3) – BIO 110, 111, 243, or 244; AGRI 100
- Physical Sciences (3) – CHEM 109 or 115; PHYS 109 or 111; SCI/PHYS 331; SCI 202; SCI 282
- Math (3) – MATH 122, 128, 132, 142, 182, 184, or 201
- HHP (2) – HHP 100 and HHP 182, 275, 281, 282, 284, 285, 286, or 287

Society (12* Hours) - Who are my neighbors and how should I love them?

- History (3) – HIST 115, 131, or 132
- Geology/Economics/Political Science (3) – GEO 101 or 202; ECON 101 or 102; PS 111 or 211
- Psychology/Sociology (3) – PSY 101 or 221; SOC 101; SOC/CJ 260
- Communication/Modern Foreign Language (3*) – ASL 101, 102, 201, 202; CHNS 101, 102, 201, or 202; SPAN 101, 102, 201, or 202. Students who took two years of the same foreign language in high school may also choose from the following: CTA 103, 203, 211, or 281; or for Music Education students only: MUED 301*

Creative World (12** Hours) - How has God designed humankind to be creators in service to God and neighbor?

- Fine Arts (6**) – satisfied by MUAP courses required by all music degree programs
- Composition (3) – ENG 102
- Literature (3) – ENG 201

*The Communication/Modern Foreign Language requirement may be subtracted *only* for music ed majors who took two years of a foreign language in high school.

**Fine Arts requirement is subtracted from total general education credit requirements for music majors.

Net General Education requirements:

B. Mus – Music Education:	38-41
B.A. and B. Mus. – Church Music:	41

List of music courses

Subject

COURSE # – Title (credit hours)

MUSIC

MU 102 – Aural Skills I (1)
MU 103 – Music Theory I (3)
MU 104 – Aural Skills II (1)
MU 105 – Music Theory II (3)
MU 111 – Music Appreciation (3)
MU 112 – Film Music (3)
MU 202 – Aural Skills III (1)
MU 203 – Music Theory III (3)
MU 204 – Aural Skills IV (1)
MU 205 – Music Theory IV (3)
MU 207 – Introduction to Audio Engineering (2)
MU 211 – Music History to 1750 (3)
MU 212 – Music History since 1750 (3)
MU 213 – World Music (3)
MU 251 – Conducting I (2)
MU 253 – Conducting II (2)
MU 303 – Arranging (2)
MU 320 – Seminar in Music (3)
MU 354 – Diction (2)
MU 399 – Independent Study in Music (1-3)
MU 493 – Senior Project (1-2)

MU 221 – Drumline (0-1)
MU 222 – Percussion Ensemble (0-1)
MU 224 – Low Brass Ensemble (0-1)
MU 227 – Concordia Ringers (0-1)
MU 232 – Male Chorus (0-1)
MU 233 – Cantamus (0-1)
MU 234 – Mixed Chorus (0-1)
MU 236 – A Cappella Choir (0-1)
MU 237 – Chamber Choir (0-1)
MU 241 – Wind Symphony (0-1)
MU 242 – University Band (0-1)
MU 243 – Bulldog Band (0-1)
MU 244 – Brass ensemble (0-1)
MU 245 – Small ensembles (0-1) [offered as needed]
MU 246 – Jazz ensemble (0-1)
MU 247 – Concordia Handbell Choir (0-1)
MU 248 – University Orchestra (0-1)

CHURCH MUSIC

CHMU 221 – Introduction to Church Music (2)
CHMU 313 – Christian Hymnody (2)
CHMU 320 – Church Choral Methods (2)
CHMU 325 – Organ Literature and Design (2)
CHMU 390 – Service Project in Church Music (1)
CHMU 411 – Christian Liturgy (3)
CHMU 421 – Church Music Administration (2)

MUSIC EDUCATION

MUED 201 – Introduction to Music Education (3)
MUED 221 – Woodwind Techniques (1)
MUED 222 – Brass Techniques (1)
MUED 223 – Percussion Techniques (1)
MUED 224 – String Techniques (1)
MUED 301 – Elementary Music Methods (3)
MUED 302 – Instrumental Music Methods (3)
MUED 303 – Choral Music Methods (3)
MUED 401 – School Music Administration (2)
MUED 451 – Student Teaching Seminar (0)

APPLIED MUSIC

MUAP x11 – Trumpet (1-2)
MUAP x12 – Horn (1-2)
MUAP x13 – Trombone (1-2)
MUAP x14 – Euphonium (1-2)
MUAP x15 – Tuba (1-2)
MUAP x21 – Flute (1-2)
MUAP x22 – Oboe (1-2)
MUAP x23 – Bassoon (1-2)
MUAP x24 – Clarinet (1-2)
MUAP x25 – Saxophone (1-2)
MUAP x31 – Violin (1-2)
MUAP x32 – Viola (1-2)
MUAP x33 – Cello (1-2)
MUAP x34 – Double Bass (1-2)
MUAP x41 – Percussion (1-2)
MUAP x51 – Voice (1-2)*
MUAP x61 – Guitar (1-2)*
MUAP x62 – Bass Guitar (1-2)
MUAP x71 – Piano (1-2)*
MUAP x81 – Organ (1-2)
MUAP 291, 391, 491 – Composition (1-2)
MUAP 272 – Keyboard Skills (1)
MUAP 385 – Service Playing I (1)
MUAP 386 – Service Playing II (1)

There are four levels of instruction for applied music. Students with little or no prior experience or training should register for the 100-level course. Students with prior experience and/or training may register for the 200-level. Advanced skills and abilities are required to register for 300 & 400 level courses and instructor permission is required. Applied music lessons *cannot* be audited or taken for 0 credits. An applied music fee applies to all private lessons.

*The 100-level courses for Voice, Guitar and Piano are beginning classes with no applied music fee.

Schedule of music course offerings

Courses offered every semester:

CHMU 390 – Service Project	All ensembles
MU 493 – Senior Project	All applied lessons
MUED 451 – Student Teaching Seminar [first 8 wks]	

Courses offered every fall:

MU 102 – Aural Skills I	MUED 201 – Intro to Music Ed
MU 103 – Music Theory I	MUED 221 – Woodwind Techniques
MU 111 – Music Appreciation	MUED 224 – String Techniques
MU 202 – Aural Skills III	MUED 302 – Instrumental Music Methods
MU 203 – Music Theory III	MUED 401 – School Music Administration
MU 207 – Intro to Audio Engineering	
MU 211 – Music History to 1750	
MU 251 – Conducting I	

Courses offered every spring:

MU 104 – Aural Skills II	MUED 222 – Brass Techniques
MU 105 – Music Theory II	MUED 223 – Percussion Techniques
MU 112 – Film Music	MUED 301 – Elementary Music Methods
MU 204 – Aural Skills IV	MUED 303 – Choral Music Methods
MU 205 – Music Theory IV	
MU 212 – Music History since 1750	
MU 213 – World Music	
MU 253 – Conducting II	
MU 303 – Arranging	

Courses offered in 2026-27, then every other year (2028–29, 2030-31):

<u>FALL 2026, 2028, 2030...</u>	<u>SPRING 2027, 2029, 2031...</u>
CHMU 313 – Christian Hymnody	CHMU 221 – Intro to Church Music
CHMU 325 – Organ Lit & Design	
CHMU 421 – Church Music Administration	
MU 112 – Film Music	
MU 320 – Seminar in Music	

Courses offered in 2027-28, then every other year (2029-30, 2031-2032):

<u>FALL 2027, 2029, 2031...</u>	<u>SPRING 2028, 2030, 2032...</u>
CHMU 320 – Church Choral Methods	
CHMU 411 – Christian Liturgy	
MU 354 – Diction	

Music course prerequisites and corequisites

- MU 102 - Aural Skills I – Corequisite: MU 103.
MU 103 - Music Theory I – Corequisite: MU 102.
MU 104 - Aural Skills II – Prerequisite: a grade of C or higher in both MU 102 and MU 103. Corequisite: MU 105.
MU 105 - Music Theory II – Prerequisite: a grade of C or higher in both MU 102 and MU 103. Corequisite: MU 104.
MU 202 - Aural Skills III – Prerequisite: a grade of C or higher in both MU 104 and MU 105. Corequisite: MU 203.
MU 203 - Music Theory III – Prerequisite: grade of C or higher in both MU 104 and MU 105. Corequisite: MU 202.
MU 204 - Aural Skill IV – Prerequisite: a grade of C or higher in both MU 202 and MU 203. Corequisite: MU 205.
MU 205 - Music Theory IV – Prerequisite: a grade of C or higher in both MU 202 and MU 203. Corequisite: MU 204.
MU 211 - Music History to 1750 – Prerequisite: MU 105.
MU 212 - Music History since 1750 – Prerequisite: MU 105.
MU 213 - World Music – Prerequisite: MU 105.
MU 253 - Conducting II – Prerequisite: MU 251.
MU 303 - Arranging – Prerequisite: MU 105.
MU 320 - Seminar in Music – Prerequisite: MU 211 or 212 (whichever is relevant), or instructor permission.
MU 493 - Senior Project – Corequisite: 2 hours of 400-level applied instruction on principal instrument (all music majors).

CHMU 320 - Church Choral Music Methods – Prerequisite: MU 251.
CHMU 390 - Service Project in Church Music – Prerequisites: junior standing in the church music degree program and instructor permission.
CHMU 421 - Church Music Administration – Pre- or Corequisites: CHMU 313 or CHMU 411, or instructor permission.

MUAP 272 - Keyboard Skills – Prerequisite: MUAP 171 or permission of instructor
MUAP 385 - Service Playing I – Prerequisite: MUAP 281.
MUAP 386 - Service Playing II – Prerequisite: MUAP 385.

MUED 301 - Elementary Music Methods – Prerequisite: MUED 201
MUED 302 - Instrumental Music Methods – Prerequisite: MUED 201, MUED 221, MUED 222 and admission to teacher education degree program. For music education majors only.
MUED 303 - Choral Music Methods – Prerequisites: MUED 201, MU 251 and admission to teacher education degree program. For music education majors only.
MUED 401 - School Music Administration – Prerequisite: MUED 201 and admission to teacher education program. For music education majors only.

Degree Requirements

Bachelor of Arts – Music

This degree 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 course of study rather than intense specialization in the undergraduate years. The degree requires adequate performance skills to play in recitals and the ability to synthesize music theory, history and performance practice in the presentation and writing of a senior project.

Living Stones general education curriculum		41	See page 17.
Music core		25	
MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Theory II	3	
MU 202	Aural Skills III	1	Taken concurrently with MU 203.
MU 203	Theory III	3	
MU 204	Aural Skills IV	1	Taken concurrently with MU 205.
MU 205	Theory IV	3	
MU 211	Music History to 1750	3	
MU 212	Music History since 1750	3	
MU 213	World Music	3	
B.A. in Music courses		24-25	(If all ensembles are taken for 0 credit hours)
MU 320	Seminar in Music	3	Course offered every other year.
MU 493	Senior Project	1-2	Performance concentration takes 2 hours, otherwise 1 hour (or 2 with instructor permission).
	Principal Instrument	8	
	Ensembles – 4 semesters	0-4	May be taken for 0 credits to avoid overload.
	Concentration	6-7	See page 22.
	Electives in music	5-6	MU 111 may not be applied to this degree.
Additional music requirements			
	Keyboard Proficiency		Pass Keyboard Skills Exam; see page 5.
	Recital Attendance		See page 6.

Total hours

The total number of hours required in this degree program, if ensembles are taken zero credit, is 90-91 plus any hours of MUAP 272 needed to complete the Keyboard Skills Exam (see page 5). To reach the 120 hours needed to graduate, remaining hours can be directed toward a second major, a minor, a pre-professional program or additional electives.

Concentrations for B.A. – Music

Select one of the following areas.

Church Music

CHMU 411	Christian Liturgy	3	Offered every other year.
Choose 4 hours from:		4	All courses offered every other year.
CHMU 221	Introduction to Church Music (2)		
CHMU 313	Christian Hymnody (2)		
CHMU 320	Church Choral Methods (2)		
CHMU 421	Church Music Administration (2)		

Conducting

MU 251	Conducting I	2
MU 253	Conducting II	2
MU 399	Independent Study in Choral or Instrumental Conducting	2–3

General Music

Select 6 hours from:

Additional music courses with prefixes MU, CHMU, or MUED.

MU 111, MUAP courses and Ensembles may not be used for these electives.

Performance

Principal instrument	6 additional hours for a total of 14
MU 493 – Senior Project	1 additional hour for a total of 2

Composition

Select 6 hours from:

MU 303	Arranging	2
MUAP 291	Composition	1–2
MUAP 391	Composition	1–2
MUAP 491	Composition	1–2

Course Plan: Bachelor of Arts – Music

(Students entering in odd-numbered years)

(Students entering in even-numbered years)

Year 1, Fall Semester <ul style="list-style-type: none"> • MU 102–Aural Skills I (1) • MU 103–Music Theory I (3) • Principal Instrument (1) • Students with little/no keyboard take MUAP 171 (2); otherwise MUAP 272–Keyboard Skills (1) in preparation for Keyboard Skills Exam • Ensemble (0 or 1; total of 4 semesters required) 	Year 1, Spring Semester <ul style="list-style-type: none"> • MU 104–Aural Skills II (1) • MU 105–Music Theory II (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; total of 4 semesters required) 	Year 1, Fall Semester <ul style="list-style-type: none"> • MU 102–Aural Skills I (1) • MU 103–Music Theory I (3) • Principal Instrument (1) • Students with little/no keyboard take MUAP 171 (2); otherwise MUAP 272–Keyboard Skills (1) in preparation for Keyboard Skills Exam • Ensemble (0 or 1; total of 4 semesters required) 	Year 1, Spring Semester <ul style="list-style-type: none"> • MU 104–Aural Skills II (1) • MU 105–Music Theory II (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; total of 4 semesters required)
Year 2, Fall Semester <ul style="list-style-type: none"> • MU 202–Aural Skills III (1) • MU 203–Music Theory III (3) • MU 211–Music Hist. to 1750 (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; total of 4 semesters required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • MU 204–Aural Skills IV (1) • MU 205–Music Theory IV (3) • MU 212–Music History since 1750 (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; total of 4 semesters required) 	Year 2, Fall Semester <ul style="list-style-type: none"> • MU 202–Aural Skills III (1) • MU 203–Music Theory III (3) • MU 211–Music Hist. to 1750 (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; total of 4 semesters required) 	Year 2, Spring Semester <ul style="list-style-type: none"> • MU 204–Aural Skills IV (1) • MU 205–Music Theory IV (3) • MU 212–Music History since 1750 (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; total of 4 semesters required)
Year 3, Fall Semester <ul style="list-style-type: none"> • Principal Instrument (1) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required] 	Year 3, Spring Semester <ul style="list-style-type: none"> • MU 213–World Music (3) • Principal Instrument (1 or 2) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required] 	Year 3, Fall Semester <ul style="list-style-type: none"> • MU 320 – Seminar in Music (3)* • Principal Instrument (1) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required] 	Year 3, Spring Semester <ul style="list-style-type: none"> • MU 213–World Music (3) • Principal Instrument (1 or 2) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required]
Year 4, Fall Semester <ul style="list-style-type: none"> • MU 320*–Seminar in Music (3) • Principal Instrument (1 or 2) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required] 	Year 4, Spring Semester <ul style="list-style-type: none"> • MU 493–Senior Project (1 or 2; see p. 21) • Principal Instrument–400 level** (2) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required] 	Year 4, Fall Semester <ul style="list-style-type: none"> • Principal Instrument (1 or 2) • Ensemble (1; may audit; total of 4 semesters required) • Music electives*** (3) [12 credits total required] 	Year 4, Spring Semester <ul style="list-style-type: none"> • MU 493–Senior Project (1 or 2; see p. 21) • Principal Instrument–400 level** (2) • Ensemble (0 or 1; total of 4 semesters required) • Music electives*** (3) [12 credits total required]

* Course offered in alternate years.

** Must complete 300-level principal instrument before registering for 400-level.

*** Ensembles taken for credit beyond the 4 hours required may be counted toward the elective credits, but not the concentration.

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

The church music degree prepares students to direct a comprehensive music program in a parish. Students learn to lead the church's song with organ, piano, choirs, and instrumentalists and to teach it to adults and children. May be combined with a Music Education degree (requires an additional semester or year, including student teaching).

Living Stones general education curriculum		41	See page 17.
Music core		25	
MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Theory II	3	
MU 202	Aural Skills III	1	Taken concurrently with MU 203.
MU 203	Theory III	3	
MU 204	Aural Skills IV	1	Taken concurrently with MU 205.
MU 205	Theory IV	3	
MU 211	Music History to 1750	3	
MU 212	Music History since 1750	3	
MU 213	World Music	3	
Church Music courses		45	(If all ensembles are taken for 0 credit hours)
CHMU 221	Introduction to Church Music	2	Offered every other year.
CHMU 313	Christian Hymnody	2	Offered every other year.
CHMU 320	Church Choral Methods	2	Offered every other year; Music Ed double majors substitute MUED 303.
CHMU 325	Organ Literature and Design	2	Offered every other year.
CHMU 390	Service Project in Church Music	1	Music Ed double majors substitute MUED 451.
CHMU 411	Christian Liturgy	3	Offered every other year.
CHMU 421	Church Music Administration	2	Offered every other year.
MU 251	Conducting I	2	
MU 253	Conducting II	2	
MU 303	Arranging	2	
MU 493	Senior Project	2	See page 9.
MUAP 385	Service Playing I	1	
MUAP 386	Service Playing II	1	
MUED 201	Intro to Music Education	3	
	Electives in Music	4	MU 111 may not be applied to this degree.
	Principal Instrument	14	
	Ensembles – 8 semesters	0-8	May be taken for 0 credits to avoid overload.
	Must include at least 4 hours choral ensembles, one of which must be Mixed Chorus, and at least 1 semester of handbells.		
Director of Parish Music Certificate (optional)		9	
Available to members of LCMS congregations; placement on the LCMS roster also requires faculty recommendation.			
THEO 241, 242, 251 or 252	Biblical Interpretation	3	
THEO 361	Doctrine and Confessions I	3	
THEO 362	Doctrine and Confessions II	3	

Additional music requirements

Keyboard Proficiency	Pass Keyboard Skills Exam; see page 5.
Voice Proficiency	See page 5.
Recital Attendance	See page 6.
Church Music field experience	See page 26.

Total hours

The total number of hours in this degree program, if ensembles are taken for zero credit, is 120 with the Director of Parish Music Certificate and 111 without it, plus any hours needed for MUAP 272 Keyboard Skills (see page 5).

Course Plan: Bachelor of Music in Church Music

(Students entering in odd-numbered years)

(Students entering in even-numbered years)

Year 1, Fall Semester <ul style="list-style-type: none"> • MU 102–Aural Skills I (1) • MU 103–Music Theory I (3) • Principal Instrument (1) • MUED 201–Intro to Music Education (3) • Students with little/no keyboard-MUAP 171; otherwise MUAP 272–Keyboard Skills (1) in preparation for Keyboard Skills Exam • Ensemble (0 or 1; see p. 24 for requirements) 	Year 1, Spring Semester <ul style="list-style-type: none"> • MU 104–Aural Skills II (1) • MU 105–Music Theory II (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; see p. 24 for requirements) 	Year 1, Fall Semester <ul style="list-style-type: none"> • MU 102–Aural Skills I (1) • MU 103–Music Theory I (3) • Principal Instrument (1) • MUED 201–Intro to Music Education (3) • Students with little/no keyboard-MUAP 171; otherwise MUAP 272–Keyboard Skills (1) in preparation for Keyboard Proficiency Exam • Ensemble (0 or 1; see p. 24 for requirements) 	Year 1, Spring Semester <ul style="list-style-type: none"> • MU 104–Aural Skills II (1) • MU 105–Music Theory II (3) • CHMU 221*–Intro to Church Music (2) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; see p. 24 for requirements)
Year 2, Fall Semester <ul style="list-style-type: none"> • MU 202–Aural Skills III (1) • MU 203–Music Theory III (3) • MU 211–Music Hist. to 1750 (3) • MU 251–Conducting I (2) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) 	Year 2, Spring Semester <ul style="list-style-type: none"> • MU 204–Aural Skills IV (1) • MU 205–Music Theory IV (3) • MU 212–Music History since 1750 (3) • MU 253–Conducting II (2) • CHMU 221*–Intro to Church Music (2) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) 	Year 2, Fall Semester <ul style="list-style-type: none"> • MU 202–Aural Skills III (1) • MU 203–Music Theory III (3) • MU 211–Music Hist. to 1750 (3) • MU 251–Conducting I (2) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) 	Year 2, Spring Semester <ul style="list-style-type: none"> • MU 204–Aural Skills IV (1) • MU 205–Music Theory IV (3) • MU 212–Music History since 1750 (3) • MU 253–Conducting II (2) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements)
Year 3, Fall Semester <ul style="list-style-type: none"> • MUAP 385–Service Playing I (2) • CHMU 320*–Church Choral Methods (2) • CHMU 411*–Christian Liturgy (3) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) • <i>THEO 241, 242, 251 or 252 (3)</i> 	Year 3, Spring Semester <ul style="list-style-type: none"> • MU 213–World Music (3) • MU 303–Arranging (2) • MUAP 386–Service Playing II (1) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) 	Year 3, Fall Semester <ul style="list-style-type: none"> • CHMU 313*–Christian Hymnody (2) • MUAP 385–Service Playing I (1) • CHMU 325*–Organ Lit & Design (2) • CHMU 421*–Church Music Admin (2) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) • <i>THEO 241, 242, 251 or 252 (3)</i> 	Year 3, Spring Semester <ul style="list-style-type: none"> • MU 213–World Music (3) • MU 303–Arranging (2) • MUAP 386–Service Playing II (1) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements)
Year 4, Fall Semester <ul style="list-style-type: none"> • CHMU 313*–Christian Hymnody (2) • CHMU 325*–Organ Lit & Design (2) • CHMU 390–Service Project in Church Music (1) • CHMU 421*–Church Music Admin (2) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) • <i>THEO 361– Doctrine and Confessions I (3)</i> 	Year 4, Spring Semester <ul style="list-style-type: none"> • MU 493–Senior Project (2) • Principal Instrument–400 level** (2) • Ensemble (0 or 1; see p. 24 for requirements) • <i>THEO 362–Doctrine and Confessions II (3)</i> 	Year 4, Fall Semester <ul style="list-style-type: none"> • CHMU 320*–Church Choral Methods (2) • CHMU 390–Service Project in Church Music (1) • CHMU 411*–Christian Liturgy (3) • Principal Instrument (2) • Ensemble (0 or 1; see p. 24 for requirements) • <i>THEO 361– Doctrine and Confessions I (3)</i> 	Year 4, Spring Semester <ul style="list-style-type: none"> • MU 493–Senior Project (2) • Principal Instrument–400 level** (2) • Ensemble (0 or 1; see p. 24 for requirements) • <i>THEO 362– Doctrine and Confessions II (3)</i>

* Course offered in alternate years.

** Must complete 300-level principal instrument before registering for 400-level.

THEO courses required for DPM only

NOTE: Taking courses in any different progression may require additional semesters.

Church Music Field Experience

Students in the Bachelor of Music in Church Music degree program are required to complete 100 hours of field experience before graduation. Students will arrange and track their experiences, the type of experience, and number of hours spent in each area on a form available from the music office. Field experience hours are recorded based on the length of the rehearsal or service. Students should regularly submit forms to Dr. Herl, who tracks progress. Each student and their advisor will be notified when the requirement has been completed.

Experiences must be completed in the following areas:

1. Leading a worship service from the organ/piano, as cantor, or as part of a worship band;
2. Singing in, conducting or accompanying a church choir;
3. Playing in or conducting a church handbell choir or observing church handbell choir rehearsals;
4. Observing a rehearsal of, conducting or accompanying a children's or youth choir of a church, school, or community. Students visiting a local school must have completed the background check done in MUED 201 and must arrange the visit through the Director of Field Experiences in the Education Department;
5. Operating or observing the operation of a sound board during a church service or worship band rehearsal;
6. Leading musical activities at a retirement community or nursing home.

Students will also be able to apply ½ hour of field experience for the following experiences in Concordia's daily chapel services, Evening Prayer, or Praise:

1. Serving as organist or pianist;
2. Being part of a worship band;
3. Leading sung Evening Prayer or Compline;
4. Conducting a choral or instrumental ensemble.

Academic advisors will work with students so they may gain a variety of experiences and to ensure that approximately 25 hours of field experience are completed each year. Field experience need not be limited to Seward-area churches. Students may gain field experience hours during summer and other breaks.

Bachelor of Music in Music Education

Intended for those who wish to teach music in public or private school systems, this degree includes skill development in the common core of musicianship as well as studies in music education that will allow the student to apply educational principles to their everyday work in the classroom. This degree leads to one of two music teaching endorsement (PK-12) in the state of Nebraska, depending on the concentration.

Living Stones general education curriculum		38-41	See page 17.
Music core		25	
MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Theory II	3	
MU 202	Aural Skills III	1	Taken concurrently with MU 203.
MU 203	Theory III	3	
MU 204	Aural Skills IV	1	Taken concurrently with MU 205.
MU 205	Theory IV	3	
MU 211	Music History to 1750	3	
MU 212	Music History since 1750	3	
MU 213	World Music	3	
Music Education core		35	(If all ensembles are taken for 0 credit hours)
MU 251	Conducting I	2	
MU 253	Conducting II	2	
MU 303	Arranging	2	
MU 493	Senior Project	1	May be taken for 2 credits with instructor permission.
MUED 201	Introduction to Music Education	3	
MUED 301	Elementary Music Methods	3	
MUED 303	Choral Music Methods	3	
MUED 401	School Music Administration	2	
MUED 451	Student Teaching Seminar	0	Taken during student teaching semester.
	Principal Instrument	10	
	Concentration	7	See page 28.
Education Foundations		24	
EDPS 210	Educational Psychology	3	
EDUC 224	Teaching Exceptional Learners	3	
EDUC 225	Diverse Classrooms & Human Relations	3	
EDUC 435	PK-12 Student Teaching Seminar	1	
EDUC 476A	PK-12 Student Teaching I	6	
EDUC 476B	PK-12 Student Teaching II	6	
Choose one:		2	
EDUC 351 – Service in Public Schools (2)			
THEO 381 – Christian Teacher's Ministry (LTD/CTD) (2)			Required for Lutheran & Christian Teacher Diplomas.
Lutheran Teacher Diploma (optional)		11-12	
Available to members of LCMS congregations; placement on the LCMS roster also requires faculty recommendation. Other options include Christian Teacher or International Teacher Diplomas; see the <i>Undergraduate Catalog</i> for details.			
THEO 241/242/251/252 Biblical Interpretation Course		3	
THEO 361	Doctrine and Confessions I	3	
THEO 362	Doctrine and Confessions II	3	
Choose one:		2-3	Courses offered alternate years.
CHMU 313 Christian Hymnody (2)			
CHMU 411 Christian Liturgy (3)			

Additional music requirements

Keyboard Skills	Pass Keyboard Skills Exam; see page 5.
Voice Proficiency	See page 5.
Recital Attendance	See page 6.

Total hours

The total number of hours in this degree program, if ensembles are taken for zero credit and no foreign language is required in college (see page 17), is 133-34 with the Lutheran Teacher Diploma and 122 without it, plus any hours needed for MUAP 272 Keyboard Skills (see page 5).

Concentrations for B.Mus. – Music Education

Select one of the following areas. The music department recommends the Comprehensive concentration, which leads to a Nebraska PK–12 music teaching endorsement, for students whose primary goal is to teach music in a school because (1) it is more marketable; and (2) it may be more easily transferred to another state (depends on the state). The Vocal concentration, which leads to a Nebraska PK–12 vocal music teaching endorsement, is especially well suited for B.Mus. in Church Music students with a double major in music education, as courses from the church music degree program count as electives in that concentration. Both music education and church music students may, however, select either concentration.

Comprehensive

MUED 221	Woodwind Techniques	1	
MUED 222	Brass Techniques	1	
MUED 223	Percussion Techniques	1	
MUED 224	String Techniques	1	
MUED 302	Instrumental Music Methods	3	
	Ensembles – 7 semesters	0-7	May be taken for 0 credits to avoid overload.
	Select option a or b:		
	a. 4 semesters of Choral ensembles, at least one of which must be Mixed Chorus;		
	2 semesters of Wind Symphony, University Band and/or University Orchestra;		
	1 semester of any ensemble		
	b. 4 semesters of Wind Symphony, University Band and/or University Orchestra;		
	2 semesters of Choral ensembles, at least one of which must be Mixed Chorus;		
	1 semester of any ensemble		

OR

Vocal

Electives in Music	7	MU 111 may not be applied to this degree.
Choral ensembles – 7 semesters	0-7	May be taken for 0 credits to avoid overload.
Must include at least 1 semester of Mixed Chorus		

Praxis Test

Concordia requires all teacher education students to attempt the Educational Testing Service's Praxis test in their subject area before student teaching. For music education, the preferred test is Test 5113 (Music: Content Knowledge), which is the most readily transferable to other states. Most students take the test in the fall semester if they plan student teaching for the spring. Those doing their student teaching in the fall usually take the test during the spring or summer before.

Nebraska has not set a passing score, but most states require a minimum score somewhere between 150 and 161 (out of 200). The music department suggests students try to achieve a score of at least 161. Students may make multiple attempts if desired (Concordia requires only one attempt). For minimum scores in each state, see praxis.ets.org/scores.

More information about the Praxis test is given in MUED 201 (Introduction to Music Education) and MUED 401 (School Music Administration).

Course Plan: Bachelor of Music in Music Education – Comprehensive Concentration

Year 1, Fall Semester <ul style="list-style-type: none"> • MU 102–Aural Skills I (1) • MU 103–Music Theory I (3) • MUED 201–Intro to Music Edu (3) • Principal Instrument (1) • Students with little/no keyboard–MUAP 171; otherwise MUAP 272–Keyboard Skills (1) in preparation for Keyboard Skills Exam • Ensemble (0 or 1; see p. 28 for requirements) 	Year 1, Spring Semester <ul style="list-style-type: none"> • MU 104–Aural Skills II (1) • MU 105–Music Theory II (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; see p. 28 for requirements) • EDPS 210–Educational Psych and Child Dev. (3)
Year 2, Fall Semester <ul style="list-style-type: none"> • MU 202–Aural Skills III (1) • MU 203–Music Theory III (3) • MU 251–Conducting I (2) • MUED 221–Woodwind Tech OR MUED 222 Brass Tech (1) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; see p. 28 for requirements) • EDUC 224–Teaching Exceptional Learners (3) 	Year 2, Spring Semester <ul style="list-style-type: none"> • MU 204–Aural Skills IV (1) • MU 205–Music Theory IV (3) • MU 253–Conducting II (2) • MUED 221 Woodwind Tech OR MUED 222–Brass Tech (1) • MUED 301–Elem Music Methods (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Ensemble (0 or 1; see p. 28 for requirements) • EDUC 225–Diverse Classrooms and Human Relations (3)
Year 3, Fall Semester <ul style="list-style-type: none"> • MU 211–Music History to 1750 (3) • MUED 223–Percussion Tech OR MUED 224–String Tech (1) • MUED 302–Instrumental Methods (3) [Pre-req: must be admitted to the education program] • Principal Instrument (2) • Ensemble (0 or 1; see p. 28 for requirements) • EDUC 351–Service in Public Schools (2) OR THEO 381–Christian Teacher (2) 	Year 3, Spring Semester <ul style="list-style-type: none"> • MU 212–Music History since 1750 (3) • MU 213–World Music (3) • MUED 223–Percussion Tech OR MUED 224–String Tech (1) • MU 303–Arranging (2) • MUED 303–Choral Methods (3) [Pre-req: must be admitted to the education program] • Principal Instrument (2) • Ensemble (0 or 1; see p. 28 for requirements)
Year 4, Fall Semester <ul style="list-style-type: none"> • MU 493–Senior Project (1) • MUED 401–School Music Administration (2) [Pre-req: must be admitted to the education program] • Principal Instrument–400 level* (2) • Ensemble (0 or 1; see p. 28 for requirements) 	Year 4, Spring Semester PROFESSIONAL SEMESTER: <ul style="list-style-type: none"> • MUED 451–Student Teaching Seminar (0) • EDUC 435–PK-12 Student Teaching Seminar (1) • EDUC 476A–K-12 Student Teaching I (6) • EDUC 476B–K-12 Student Teaching II (6)

* Must complete 300-level principal instrument before registering for 400-level.

NOTE: Taking courses in a different progression may require additional semesters.

See pages 30-31 for MUED Field Experience information

Music Education Field Experience

Forty hours of field experience are completed in four music education courses in addition to the field experience that is part of courses taught by the Education Department. These four courses are:

- MUED 201, Introduction to Music Education (10 hours)
- MUED 301, Elementary Music Methods (10 hours)
- MUED 302, Instrumental Music Methods (10 hours)
- MUED 303, Choral Music Methods (10 hours)

Students are responsible for coordinating their shadow days in MUED 201 and 301 and for designing their own field experience project for MUED 302 and 303. This encourages students to complete an experience relevant to their own interests and seek out collaborations with excellent teachers outside of Seward area schools.

Requirements for MUED 201 and 301 Field Experience

1. The first 2 hours of field experience are assigned by the Education Department and completed locally.
2. The remaining 8 hours consists of a “shadow day” which each student arranges to complete. This is most often with a prior teacher over a break.
3. MUED 201 field experience is observation only. MUED 301 field experience must include at least 5 hours of active teaching.

Requirements for MUED 302 and 303 Field Experience

1. The ten-hour experience for each class should be done in one setting (as opposed to completing two hours with one teacher, two hours with another teacher, etc.);
2. At least 5 of the 10 hours in each course must involve teaching on your part. (No more than 5 hours of observation are permitted for each course’s field experience project.)
3. Each project must have an on-site supervisor who will approve your project before it begins and can certify that you have completed the project afterward. In most cases, this will be your cooperating teacher.
4. The field experiences for each course must be completed before the last day of class of the semester in which you take that course. Failure to do so will automatically result in a grade of ‘incomplete’ for the course. You *may*, however, arrange to complete your field experience for a course prior to the beginning of the semester, provided you have the course instructor’s permission to do so (see “procedures” below). This may be especially beneficial for second-semester courses if you know that you are not available to complete field experience during spring break due to tours or other travel plans.

Procedures for Arranging and Completing Field Experience

1. Arrange an experience with an on-site supervisor (see ideas and restrictions on the following page). Request and agree upon specific dates, times, and your specific responsibilities, including at least 5 hours of teaching. Be sure to ask about procedures that you must follow to be approved to spend time in that school, as different schools have different policies.
2. Complete the student portion of the “MUED Field Experience” form. Your on-site supervisor and course instructor must approve this form to confirm your field experience plan. Field experience cannot be completed without first obtaining these approvals.
3. Complete the experience and, at the conclusion of the experience, have your on-site supervisor sign the final portion of the MUED Field Experience form to indicate completion of the required hours.
4. Return the completed form to your course instructor and complete the required reflection assignments in the course.

Ideas for Creating Field Experience

Field experiences may be completed in traditional classroom environments as well as in alternative settings. Please note the following:

1. Field experience opportunities for MU 301, 302, or 303 at St. John in Seward are limited and must be arranged through the MUED instructor for the course you are taking.
2. You may not complete field experiences for MU 301, 302, or 303 in any other Seward public or parochial schools unless you are an alumnus of that specific school or have special permission from the Director of Field Experiences in the Education Department.
3. If you wish to utilize Lincoln Public Schools, you must work through the Director of Field Experiences to set up the assignment. It is often helpful to do this one semester in advance. It may be necessary to get an updated background check.
4. Students may, of course, arrange experiences with schools in their hometown or elsewhere; these may be completed during college breaks before or during the semester the course is taken. Please consult with the Director of Field Experiences when you have questions about rules and procedures dictated by specific school districts.

If you wish to complete field experiences in alternative environments, here are a few ideas outside of the traditional classrooms that would be acceptable:

MUED 301

- Working with a community youth choir;
- Working with Kindermusik classes, or similar toddler/pre-school music programs;
- Private music studio instruction to children in 6th grade or younger*;
- Leading music at a church's Vacation Bible School;
- Leading or assisting in the leadership of children's music rehearsals or performances at a church.

MUED 302

- Assisting with summer high school band camps at home before classes begin in the fall;
- Assisting with summer community bands (check with Prof. Cody first);
- Private music studio instruction to middle school or high school instrumental students*;
- Leading or assisting with church instrumental ensemble performances;
- Leading sectional rehearsals in bands or orchestras.

MUED 303

- Working with a community youth choir;
- Working with a summer youth/high school choir. This may be a civic choir (such as the Seward High School Chamber Choir) or it may be in a church;
- Leading or assisting with church performances;
- Private music studio instruction to middle school or high school vocal students*;
- Assisting with rehearsals or production of an elementary, middle school, or high school musical.

*Note: if you are teaching lessons, you will still need to have one or more on-site sponsors who approve your project and confirm project completion. This could be the parent(s) of your student(s).

Course Plan: Bachelor of Music in Music Education – Vocal Concentration

Year 1, Fall Semester <ul style="list-style-type: none"> • MU 102–Aural Skills I (1) • MU 103–Music Theory I (3) • MUED 201–Intro to Music Ed (3) • Principal Instrument (1) • Students with little/no keyboard–MUAP 171 (2); otherwise MUAP 272–Keyboard Skills (1) in preparation for Keyboard Skills Exam • Choral Ensemble (0 or 1) 	Year 1, Spring Semester <ul style="list-style-type: none"> • MU 104–Aural Skills II (1) • MU 105–Music Theory II (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Choral Ensemble (0 or 1) • EDPS 210–Educational Psych. and Child Dev. (3)
Year 2, Fall Semester <ul style="list-style-type: none"> • MU 202–Aural Skills III (1) • MU 203–Music Theory III (3) • MU 251–Conducting I (2) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Choral Ensemble (0 or 1) • EDUC 224–Teaching Exceptional Learners (3) 	Year 2, Spring Semester <ul style="list-style-type: none"> • MU 204–Aural Skills IV (1) • MU 205–Music Theory IV (3) • MU 253–Conducting II (2) • MUED 301–Elem Music Methods (3) • Principal Instrument (1) • MUAP 272–Keyboard Skills (1) taken until Keyboard Skills Exam completed • Choral Ensemble (0 or 1) • EDUC 225–Diverse Classroom and Human Relations (3)
Year 3, Fall Semester <ul style="list-style-type: none"> • MU 211–Music History to 1750 (3) • Principal Instrument (2) • Choral Ensemble (0 or 1) • EDUC 351–Service in Public Schools (2) OR THEO 381–Christian Teacher (2) 	Year 3, Spring Semester <ul style="list-style-type: none"> • MU 212–Music History since 1750 (3) • MU 213–World Music (3) • MU 303–Arranging (2) • MUED 303–Choral Methods (3) [Pre-req: must be admitted to the education program] • Principal Instrument (2) • Choral Ensemble (0 or 1)
Year 4, Fall Semester <ul style="list-style-type: none"> • MU 493–Senior Project (1) • MUED 401–School Music Administration (2) [Pre-req: must be admitted to the education program] • Principal Instrument–400 level* (2) • Choral Ensemble (0 or 1) 	Year 4, Spring Semester PROFESSIONAL SEMESTER: <ul style="list-style-type: none"> • MUED 451–Student Teaching Seminar (0) • EDUC 435 – PK-12 Student Teaching Seminar (1) • EDUC 476A–PK-12 Student Teaching I (6) • EDUC 476B–PK-12 Student Teaching II (6)

* Must complete 300-level principal instrument before registering for 400-level.

NOTE: Taking courses in a different progression may require additional semesters.

See pages 30-31 for MUED Field Experience information.

Bachelor of Arts – Music Minor

This minor 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 background in music who intend to pursue careers in other fields.

Prescribed Music Courses and Music Electives 24 hours

[Number of hours is reduced by up to 4 if ensembles are taken for zero hours]

MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Theory II	3	
MU 251	Conducting I	2	
Choose one:		3	
	MU 211 - Music History to 1750		
	MU 212 - Music History since 1750		
	MU 213 - World Music		
	Applied Music	4	Credits must be in one instrument/voice.
	Ensembles	4	May take for 0 credit hours to avoid overload.
	Music Electives	3	

Bachelor of Arts – Church Music Minor

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

Prescribed Music Courses and Music Electives 23 hours

MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Music Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Music Theory II	3	
CHMU 221	Introduction to Church Music	2	Offered every other year.
CHMU 313	Christian Hymnody	2	Offered every other year.
CHMU 411	Christian Liturgy	3	Offered every other year.
	Applied Music	4	Credits must be in one instrument/voice.
	Ensembles	4	May take for 0 credit hours to avoid overload.

Bachelor of Science in Education – Elementary School Subject Concentration

Music Minor

This concentration is for students in the Bachelor of Science in Education degree 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

23 hours

MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Music Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Music Theory II	3	
MU 251	Conducting I	2	
MUED 201	Introduction to Music Education	3	
MUED 301*	Elementary Music Methods	3	Elementary Education Students may substitute MUED 301 for EDUC 303 by completing the course substitution form available from the Registrar's office
Applied Music:			
	Piano	2	
	Voice	1	
Ensembles (4 semesters)		0-4	May take for 0 credit hours to avoid overload.
choose from:			
	MU 232 – Male Chorus		
	MU 233 – Cantamus		
	MU 234 – Mixed Chorus		
	MU 236 – University A Cappella Choir		
	MU 241 – University Wind Symphony		

Christian Education Leadership – Parish Music Concentration

Music Minor

Prescribed Music Courses and Electives

19-20 hours

MU 102	Aural Skills I	1	Taken concurrently with MU 103.
MU 103	Theory I	3	
MU 104	Aural Skills II	1	Taken concurrently with MU 105.
MU 105	Theory II	3	
MU 251	Conducting I	2	
CHMU 221	Introduction to Church Music	2	
Choose one:		2-3	
	CHMU 313 Christian Hymnody (2)		Offered alternate years.
	CHMU 411 Christian Liturgy (3)		Offered alternate years.
Ensembles or Applied Music		5	

Additional Information

Applied lessons

Applied lessons are available to all students and must be registered like any other class, but they cannot be audited or taken for 0 credit. Lesson information (day, time, and instructor) will be **sent by the instructor via @student.cune.edu email** at the beginning of each semester. Be sure to check your inbox for this information so you don't miss your first lesson. Teaching assignments for applied lessons are based on scheduling availability, but students usually retain the same teacher throughout their study. The music faculty may make reassignments as necessary. If students wish to change teachers, they must complete a Change of Instructor form. Such requests are not guaranteed but will be accommodated when possible.

Borland Center access

While classes are in session, the Borland Center is open 7:00 a.m. to 6:00 p.m., Monday through Friday. Outside of those hours and during short breaks, music majors and students in lessons and ensembles are granted card access from 6:00 a.m. to 11:00 p.m. all week. Over long breaks, when students are required to leave the dorms (Thanksgiving Break, Christmas Break, Spring Break and Summer Break), students do *not* have card access. Access is limited to some rooms within the Borland Center, such as organ practice rooms, Steinway studios or the percussion studio; only students taking applied lessons on those instruments are granted card access. Note: there may be some delay in obtaining card access at the beginning of each semester. Please contact the music office if you need card access for a class/lesson and do not have it.

Calendar

The music department calendar is posted on the bulletin board near Borland 117 – this calendar will be updated throughout the year, so please check it periodically. Important announcements and upcoming weekly events will be displayed on the lobby screen by the Recital Hall. Check there for concerts, recitals, and other music events.

Collaborative pianists

Recognizing the need for quality collaborations, the music department provides a professional pianist for music majors performing on student recitals, for students who are required to perform a jury, and for students on the Honor Recital. Music for recitals must be submitted to the music office at least two weeks in advance to guarantee your performance. For end-of-semester juries, music must be submitted even further in advance – this deadline will be posted on the main floor bulletin board. Rehearsals with the pianist will be as follows:

- Juries – ONE rehearsal during the week/weekend prior to juries.
- Student Recitals – TWO rehearsals. The first in an office or studio, approximately one week before the recital. The second, in the Recital Hall, approximately one to two days before the recital.
- Honor Recital – ONE rehearsal during the week prior to auditions. For students chosen to perform - ONE additional rehearsal in the Recital Hall in the week prior to the recital.

Music must be completely learned for ALL rehearsals. Sign-up sheets will be posted on the bulletin board near Borland 117. Practicing with recorded accompaniment, studying the score, or listening to recordings of the piece is strongly encouraged prior to meeting with the pianist. Students may, if they prefer, make other arrangements for and compensate an alternate pianist out of personal funds. In this case, be sure to inform Dr. Grimpou or the music office that music will not be submitted.

Students must secure and compensate their own pianist for their Senior Recital.

(See pages 9-13 for additional information on preparing for a senior recital)

Communication

Almost all Department of Music communication to students comes in one of two forms:

- **Email:** The music department follows the university's policy of using students' cune.edu email accounts. Students should check their university email account frequently for messages from faculty and staff, as some important department information comes primarily or exclusively via email.
- **Bulletin Board:** Recital assignments, sign-ups for rehearsals, Recital Hall practice reservations, and many other items are posted on the department bulletin boards. These can be found in the north main floor hallway by classroom 117, past the elevator.

Concert attendance etiquette (For Performance Etiquette, see page 8)

- Turn phones off or silence all ringtones and vibrate functions.
- Unless there is an emergency, enter and leave only between pieces during 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 applause is not appropriate at that time.

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 (NAfME) has an explanation to copyright law as it applies to musicians on its website:

<http://www.nafme.org/my-classroom/use-by-educators/> (Use by Educators)

The following are prohibited:

- copying to avoid purchase
- copying music for use in any kind of performance (copying is allowed in emergency situations to replace a lost score provided the score is purchased and replaced in due course)
- copying without including a copyright notice
- copying to create anthologies or compilations

Examples of illegal copying include: copying an entire piece out of an anthology for a student's use; performing from illegally copied music; and copying a CD or other recording to avoid purchasing it.

Forms

Most forms pertaining to music degree programs, recitals, etc. are available from the Music Office—these are kept in the bookshelf at the end of the admin desk, facing the faculty office hallway. Turn in completed forms in the admin inbox on top of that same bookshelf. Forms that are not returned to the Music Office, such as jury forms, sign-up sheets, etc, will be posted on the bulletin board. Senior Recital forms are sent via email.

Hearing, neuromusculoskeletal and vocal health

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

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

All students in Wind Symphony, University Band or Bulldog Pep Band must purchase a set of Etymotic ETY earplugs and use them during all rehearsals.

Any student concerned at any time about excessive sound volumes in rehearsal or practice rooms should first discuss the matter with their instructor and then with the department chair so that decibel levels may be monitored and a solution may be reached.

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

The Concordia University Safety Plan is found on the Campus Life tab of the portal.

NASM-PAMA advisory papers on hearing health:

nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/

NASM-PAMA advisory papers on neuromusculoskeletal and vocal health:

nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/

Instrument checkout

Instruments owned by the university may be checked out on a semester-by-semester basis, pending faculty approval and instrument availability. Priority is given to students in ensembles. Instructions regarding the checkout process are sent to students in instrumental ensembles and lessons at the start of the semester.

Lockers

Students in applied lessons and instrumental ensembles may check out Borland Center lockers on a semester-by-semester basis, pending availability. Students must use the combination lock supplied by the music department. All lockers must be cleaned out at the end of the school year.

- Piano lockers are on the main floor near rooms 107 and 108. See the music office for check-out.
- Organ lockers are in the basement near rooms 021 and 022. See the music office for check-out.
- Instrument lockers are in the basement and on the 2nd floor. Contact the instrument student workers for locker check-out. Make sure you store instruments/cases *inside* the locker and not on the floor in front.

Lost items & personal property

Items found in the music building will be held in the “Lost” bin in the music workroom until Friday each week. At that time, general items will be sent to the university Lost & Found in the Student Life Office. Abandoned music dept items (sheet music, books, ensemble folders, etc.) will be returned to the appropriate area.

Students may check out piano, organ or instrument lockers (when appropriate) to store books, music, etc. within the music building. Personal property may NOT be stored for any length of time in lobbies, hallways, or practice rooms. Any personal items left unattended in these spaces may be collected at any time and moved to the “Lost” bin in the music workroom. Having items unexpectedly relocated is *very* avoidable; simply store them properly or take them with you.

Music library

The primary collection of scores, recordings, and books about music is on the second floor of Link Library (the “music loft”). The library subscribes to several online resources significant for music:

- *Canterbury Dictionary of Hymnology* – an encyclopedia covering Christian hymns.
- JSTOR — a large collection of scholarly journals in all subjects, including music.
- *RILM Abstracts of Music Literature* — a bibliographic index of scholarly research in music from 1835 to the present; some foreign language items have or brief summaries in English.

You may access the above at www.cune.edu/library.

Music scholarship renewal procedures

Concordia students currently receiving a music scholarship will have their scholarship renewed pending a successful annual evaluation, which is conducted by the music faculty during the spring semester. The evaluation takes into account academic performance, effort and musical growth in applied study, and contributions to the department through ensemble participation. Scholarship recipients must take an applied music lesson (must be taken for credit) and an ensemble (can be taken for zero credits) each semester they are on campus.

NAfME

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

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

