

Fine Arts DIVISION

Programs and course work within the division of Fine Arts address the aesthetic dimension of man's existence and his relationship to God. Created in God's image, man cannot avoid the creative impulse, nor can he deny the existence and worth of beauty. The division of Fine Arts seeks to help the student discover the creative process and channel the appreciation of beauty for the glory of God and the furtherance of His kingdom. Some courses develop the proper theoretical basis for the appreciation of creativity and beauty. Others seek to introduce the student to major artistic forms within an historical framework. Still others provide the student with practical training in aesthetics through applied courses that help develop talent in photography, drawing, and music.

The division offers two degrees: Bachelor of Music (B.Mus.) and Bachelor of Arts (B.A.). The Bachelor of Music degree offers concentrations in Contemporary Christian Music, Performance, and Composition. The Bachelor of Music degree also offers a Music Education group major leading to K-12 certification. The Bachelor of Arts degree offers the Music major without teaching certification.

In both degree programs students will participate in an internship experience in fulfillment of their graduation requirements. Students can select from a wide variety of possible internship experiences, including areas such as: performance, composition, music business, arts management, music theatre, accompanying, pedagogy (private teaching), instrument repair, church music, and studio work. Music Education majors fulfill their internship requirement through their directed teaching practicum.

Degrees:

Bachelor of Arts (B.A.)
Bachelor of Music (B.Mus.)

Minors:

Music

Majors:

Music Education
Performance
Composition
Contemporary Christian Music

All degrees, majors and the minor are accredited by The National Association of Schools of Music (NASM).

Faculty

Burghart, Randall W., Assistant Professor of Music (2001); B.M. (1997), Cornerstone University; M.M. (1998), Michigan State University

Hollinger, Trent A., Assistant Professor of Music (2004); B.S., B.A. (2001), Lebanon Valley College; M.M. (2003), M.M., M.M. (2004) Peabody Conservatory of Music of the Johns Hopkins University.

Horn, Joyce E., Associate Professor of Music (1962); B.M. (1969), Grand Rapids Baptist College; M.M. (1972), Western Michigan University

VanDessel, Peter, Associate Professor of Music, Director of Keyboard Studies (1977); B.M. (1974); Houghton College; M.M. (1977), Temple University

Wakeman, Forrest O., Assistant Professor of Music, Director of Contemporary Christian Music Studies (1997); B.M. (1992), Cornerstone University; M.M. (1996), Western Michigan University

Music Department Handbook. The Music Department publishes a handbook setting forth requirements and policies in addition to those stated in the catalog. The Handbook is considered to be an extension of the Cornerstone University Academic Catalog.

Criteria for Graduation as a Division Major: See the Academic Information section under Graduation Requirements. Refer also to the Music Department Handbook.

Degree information for the Bachelor of Arts and Bachelor of Music degrees along with major and minor listings by division can be found in the catalog section entitled Degree Information. (See degree information beginning on page 73.)

Acceptance as a Major into the Music Program

Students in all degree programs (Contemporary Christian Music, Performance, Music Education and Bachelor of Arts) must perform standard freshman-level repertoire, as defined by the music department, with acceptable technical accomplishment, for admission into the music department as a major. (Please contact the music office for repertoire and other guidelines.) All prospective students must audition for admission prior to the beginning of the fall semester. Contact the music department or the departmental Web site for a list of audition dates. Auditions performed in the spring will constitute an audition for a music scholarship if the student so desires. (Please contact the Music Dept. at 616-222-1545 for further information regarding music scholarships.) Transfer students beginning their studies in the spring semester must audition before or at the beginning of that semester. On the basis of the audition, the music department will either accept the student into the program, defer the student's admission into the program, or deny the student admission into the program. The student with deferred status will then have two academic semesters to pass the performance audition (auditions will be held at the end of each semester). A student may be deferred twice; if after the student's third performance audition the music faculty feels that a student will be

unable to succeed in college-level music study, that student will be required to change his or her academic major to something other than music.

Note: Entering students wishing to pursue the music major, but who have not done the required entrance audition prior to the beginning of the fall semester may enroll in all freshman-level courses of the music major, including applied lessons and ensembles. They will not, however, be accepted into the program, granted deferred status or denied admission to the program. Acceptance status will later be determined on the basis of the jury at the end of the fall semester, and the quality of the academic work to date.

Requirements for Continuation as a Music Major

THEORY PROFICIENCY REQUIREMENT

Students must pass the first year of Harmony, Aural Perception, and Keyboard Harmony (MUS-111, 113, 115, 112, 114, 116). Students who fail MUS-111, 113, or 115 will be disqualified from entrance into the music program unless given permission by faculty to retake these courses. Students who fail MUS-112, 114, or 116 may attempt once to retake and pass the course. Students who fail any of these courses more than once are automatically disqualified from entrance into the music program.

KEYBOARD PROFICIENCY REQUIREMENT

A keyboard proficiency exam must be passed for the completion of both the Bachelor of Arts in Music and the Bachelor of Music degrees.

1. Technique:
 - a. Scales: All major and harmonic minor scales, hands together, with correct fingering, one octave in quarter notes, minimum tempo: Quarter note = 80.
 - b. Arpeggios: All major and minor arpeggios, hands together, with correct fingering, two octaves in quarter notes, minimum tempo: Quarter note = 60.
2. Repertoire: Two easy contrasting pieces, chosen from the Baroque, Classic, Romantic or Twentieth Century. Suggestions for appropriate repertoire are selections such as:
 - Baroque:
Bach - any piece from the *Anna Magdalena Notebook*, or any short prelude
 - Classic:
Any sonatina movement by Clementi, Kuhlau, Haydn, Mozart or Beethoven
 - Romantic:
Schumann - any piece from *Album for the Young*, or Chopin - an easy prelude (#4 or #6, for example)
 - Twentieth Century:
Any short piece by Kabalevsky, Bartok, Stravinsky, Prokofieff, Tcherepnin
3. Simple Four-Part Chordal Texture: Each student will prepare in advance one short piece (e.g., a hymn)
4. Sight-Reading: Each student will sight-read an additional piece of the appropriate level.
5. Harmonization: Each student will harmonize at sight a simple folk melody using block chords.

Sophomore Evaluation

The department requires students to successfully complete a sophomore evaluation before allowing them to continue into the junior year as a music major. Administered during the fourth semester of the major, the evaluation consists of: 1) a full-faculty judged public performance, 2) fulfillment of specified academic requirements, and 3) a personal interview. Upon completion of the evaluation, students will be informed of one of the following statuses: “Continued as a Major,” “On Probation as a Major,” or “Discontinued as a Major.” Please refer to the Music Department Handbook for complete details.

Jury and Recital Requirements

Students who are enrolled in any of the Applied Lesson courses (MUS-XXX) must perform a jury before the music faculty a required number of times. The jury is used to determine the progress the student has made during the semester. Students must pass Juries with a C or better. Recitals are required of all music majors and represent the culmination of the student’s work up to that time. All freshman music majors must perform a fall jury.

Bachelor of Music, Performance Major	6 Juries
	1 half-hour Junior Recital
	1 Senior Recital
 Bachelor of Music, Music Education Major	 6 Juries
	1 half-hour Recital
 Bachelor of Arts, Applied Major	 4 Juries
	1 half-hour Recital
 Bachelor of Arts, Music Minor	 2 Juries

Non-Music Major or Minor - No Requirement . (However, these students will be expected to participate in non-degree related recitals provided by their individual teachers.)

Note: Students who excel are encouraged to participate regularly in juries and may occasionally present a solo recital even when no academic requirement exists.

Ensemble Requirement

All students enrolled in undergraduate music degrees are required to participate in an ensemble. Those students with a concentration in instrumental music are required to participate in Symphonic Winds (MUS-105). Those students with a concentration in voice are required to participate in University Chorale (MUS-100) or Chancel Singers (MUS-107). String majors may fulfill their requirement in Chamber Strings (MUS-463). Keyboard and guitar majors may choose either a vocal ensemble or an instrumental ensemble.

Private Lessons and Music Department Convocations

Music majors are required to register for private lessons and Music Convocation (MUS-099) in each semester they are enrolled as a full-time student at Cornerstone University. Exceptions to this are limited to Music Education majors who are completing their student teaching requirement.

Bachelor of Music Degree

The Bachelor of Music degree is designed for students who desire to continue their study on the graduate level, to seek careers in areas associated with music performance or to serve in full-time Christian ministry. Students may choose one of three majors: Contemporary Christian Music, Performance, or Composition. Also available is a Music Education major for those planning to teach K-12 music only.

PERFORMANCE MAJOR: CONTEMPORARY CHRISTIAN MUSIC (B.Mus.)

General Education Core requirements for the B.Mus. are listed in the Degree Information section (see page 75.)

Music Core

Required Courses	Credit Hours
MUS-111,112, 211,212- Harmony I, II, III, IV	6
MUS-113,114, 213,214 - Aural Perception I, II, III, IV	4
MUS-115, 116, 215, 216 - Keyboard Harmony I, II, III, IV	4
MUS-221 Music History and Literature I	3
MUS-222 Music History and Literature II	3
MUS-251 Basic Conducting	3
MUA VOL, PIA, GUI or PER	
Applied Major (voice, keyboard, guitar, percussion ONLY)*	8
MUS-240 Recital 1/2 hour	1
Ensemble (Chancel Singers, Chorale, Wind Ensemble, Jazz Band**)	6
MUS-101 Contemporary Ensemble	2
MUS-101 Contemporary Ensemble (non-credit, 2 required)	0
MUS-099 Music Department Convocation (non-credit)	0
Total Music Core: 40	

*Because of the nature of this degree and the nature of the job market in which graduates will be competing, students may major in voice, piano, guitar or percussion only.

**With permission of faculty.

ELECTIVE MAJOR

Contemporary Christian Music:

Required Courses	Credit Hours
MUS-271 Intro to Music Tech.	3
MUS-314 Orchestration and Arranging	2
Applied Major (keyboard, guitar, vocal, percussion ONLY)	8
Applied Minor (keyboard, guitar or vocal)**	4
MUS-440 Senior Recital	2
MUS-312 Pop Theory and Arranging	2
MUS-315 Song Writing	2
MUS-334 Music and Worship	3
MUS-362 Arranging and Choral Comp	2
MUS-371 Computers in Music-Sequencing	2
MUS-372 Computers in Music-Scoring	2
MUS-380 Internship	3
MUS-411 Form and Analysis I	2
One of the following to reflect applied major	2

	MUS-451	Vocal Pedagogy	
	MUS-452	Piano Pedagogy	
	MUS-455	Percussion Pedagogy	
	MUS-458	Guitar Pedagogy	
MUS-472		Basic Recording Studio Techniques	2
MUS-475		Advanced Recording Techniques	2
MUS-460		Entertainment Industries (ECN-460)	3
		Total credits Contemporary	
		Christian Music Emphasis:	46
		Total for Performance Major	120

Note: All students will be required to pass a piano proficiency exam before they can graduate. For those students in the CCM degree who minor in keyboard, an additional exam to evaluate contemporary keyboard skills will be required.

*During both semesters of their senior year, vocalists enroll in 1 credit of MUS-491 and in 1 credit of applied vocal study.

**Vocal majors must minor in keyboard. Keyboard majors may minor in voice or guitar. Guitar majors may minor in voice or keyboard. Percussion majors must minor in keyboard.

PERFORMANCE MAJOR AND COMPOSITION MAJOR (B.Mus.)

General Education Core requirements for the B.Mus. are listed in the Degree Information section (see page 75.)

Music Core	Credit Hours
MUS-111, 112, 211, 212 - Harmony I, II, III, IV	6
MUS-113, 114, 213, 214 - Aural Perception I, II, III, IV	4
MUS-115, 116, 215, 216 - Keyboard Harmony I, II, III, IV	4
MUS-221 Music History and Literature I	3
MUS-222 Music History and Literature II	3
MUS-251 Basic Conducting	3
MUS-099 Music Department Convocation (non-credit)	0
Applied Major	8
Recital 1/2 hour	1
Ensemble	8
Two of the following one-credit chamber ensembles	2
MUS-103, 109, 461, 462, 463, 464, 465	
Total Music Core	42

ELECTIVE MAJORS (Choose from Performance, Composition)

Performance Major

Required Courses	Credit Hours
MUS-253 Lyric Dictation for Singers*	3
MUS-271 Introduction to Music Technology	3
MUS-311 Counterpoint	4
MUS-313 Twentieth Century Theory	3
MUS-314 Orchestration and Arranging	2
MUS-380 Internship	3

MUS-411	Form & Analysis I	2
MUS-412	Form and Analysis II	2
MUS-451 - 456	Pedagogy**	2
Applied Major		8
Applied Minor		4
Senior Recital		2
MUS-XXX	Music Electives	5-8

Total 43-46

Total for Performance Major 119-122

*Required for vocal majors only.

**Voice majors must take MUS-451. Piano majors must take MUS-452.

Composition Major

Required Courses		Credit Hours
MUS-271	Introduction to Music Technology	3
MUS-311	Counterpoint	4
MUS-313	Music of Wagner and Beyond	3
MUS-314	Orchestration and Arranging	2
MUS-362	Arranging and Choral Composition	2
MUS-371	Computers in Music Sequencing	2
MUS-372	Computers in Music Scoring	2
MUS-380	Internship	3
MUS-411	Form and Analysis I	2
MUS-412	Form and Analysis II	2
MUS-COM	Applied Composition	8
MUS-414	Composition Project	2
Applied Minor		4
MUS-XXX	Music Electives	2
Total required courses		41
Total for Composition Major		117

MUSIC EDUCATION MAJOR FOR K-12 CERTIFICATION (B.Mus.)

The Music Education major is designed for the student contemplating a full-time “music only” position in a school or district. This music specialist program provides a strong foundation for graduate study in music education or performance. It is taken without a minor in another area, and certification is K-12 in music only. Students follow the secondary track requirements until they reach the professional semester.

General Education Core requirements for the B.Mus. (see page 75.)

General Education Core Exception

Students in the Music Education Major for K-12 Certification take the Bachelor of Music Core Program with the following addition:

Required Courses	Credit Hours	
PSY-232	Developmental Psychology	3

Music Core

Required Courses	Credit Hours
MUS-111, 112, 211, 212 - Harmony I, II, III, IV	6
MUS-113, 114, 213, 214 - Aural Perception I, II, III, IV	4
MUS-115, 116, 215, 216 - Keyboard Harmony I, II, III, IV	4
MUS-164 Functional Keyboard Skills	1
MUS-221 Music History and Literature I	3
MUS-222 Music History and Literature II	3
MUS-251 Basic Conducting	3
MUS-271 Intro. to Music Technology	3
MUS-314 Orchestration and Arranging	2
MUS-325 Jazz History and Theory	2
MUS-326 Non-Western Music	2
MUS-411 Form and Analysis I	2
MUS-240 - 440 Recital	1
Applied Music*	8
Ensemble**	4
Ensemble** (non-credit, 4 required)	0
Two of the following one-credit chamber ensembles	2
MUS-103, 109, 461, 462, 463, 464, 465	
MUS-099 Music Department Convocation (non-credit)	0
Total	50

*Applied music lessons must be taken for at least seven (7) consecutive semesters regardless of whether or not the required number of credits has been reached before the seventh semester.

**Students must participate in an ensemble in each semester they are enrolled. Occasional exceptions to this are allowed, on a case by case basis, for those students who are student teaching.

Professional Educational Core

Required Courses	Credit Hours
EDU-230* Principles and Philosophy of Education	3
EDU-231 School Observation Practicum	1
EDU-363 Diverse Populations/Differentiated Instruction	3
EDU-344 Content Area Literacy	3
EDU-381 Educational Psychology	3
EDU-382 Teacher Assistant Practicum**	1
EDU-430 Directed Teaching Seminar	3
EDU-486 K-12 Directed Teaching Practicum***.	12
Total	29

Total Core Requirements 82

*The certification and graduate requirements of the Teacher Education Department may be impacted by changes enacted by the Michigan State Department of Education. For students enrolled in the education program, a minimum grade of C- is required of all courses with an EDU number, all methods courses, ENG-113 and PSY-232 and COM-111.

*replaces IDS-200

** Students in the instrumental emphasis should enroll in EDU-383. Students in the vocal emphasis should enroll in EDU-384.

*** Application for Directed Teaching EDU-486 must be made one year prior to the experience. Deadline dates are the second Friday in November for the following fall semester, and the second Friday in March for the following spring semester.

CHOOSE ONE OF THE FOLLOWING EMPHASES:

Instrumental

Required Courses	Credit Hours
MUS-353 Instrumental Conducting	3
MUS-450 Instrumental and Vocal Music Methods: Middle and High School	3
MUS-453 Brass Pedagogy	2
MUS-454 Woodwind Pedagogy	2
MUS-455 Percussion Pedagogy	2
MUS-456 String Pedagogy	2
MUS-457 Vocal Music Methods and Materials: Elementary School	2
Total	16

Vocal

Required Courses	Credit Hours
MUS-253 Lyric Diction for Singers	3
MUS-352 Choral Techniques	3
MUS-362 Arranging and Choral Composition	2
MUS-450 Instrumental and Vocal Music Methods: Middle and High School	3
MUS-457 Vocal Music Methods and Materials: Elementary School	2
Applied piano or voice in area other than above*	2
Applied Guitar	1
Total	16

Total for Music Education Major 129

*Instrumentalists choosing to complete both the Instrumental and Vocal emphases are strongly encouraged to take both applied piano and voice.

Students in the Bachelor of Music Degree: Education Music program must also fulfill the professional education requirements as specified in the secondary teacher education program as listed above.

Bachelor of Arts Degree

The music major within the B.A. degree is designed for those students wishing to combine music with some other discipline (e.g., music and business) or wishing to pursue private applied teaching at the elementary through intermediate levels.

1. **General Education Core** for the B.A. degree are listed in the Degree Information section (see page 74.)
2. A Major Concentration from the following: Music
3. A Minor Concentration to be selected from the following (18 minimum credit hours): Accounting, Ancient Languages, Biology, Business Administration, Communication and Media Studies, Computer Information Systems Computer, Drama, English, Greek, History, Management, Marketing, Mass Communication,

Mathematics, Military Science, Music, Philosophy, Physical Education, Psychology, Religion, Social Work, General Science, Sociology, Social Work. (For additional majors and minors, see Teacher Education Division section.)

MUSIC MAJOR

Required Courses	Credit Hours
MUS-111, 112, 211 - Harmony I, II, III	4
MUS-113, 114, 213 - Aural Perception I, II, III	3
MUS-115, 116, 215 - Keyboard Harmony I, II, III	3
MUS-221, 222 - Music History and Literature I and II	6
MUS-251 Basic Conducting	3
MUS-271 Introduction to Music Technology	3
MUS-380 Internship	3
Applied Major	8
Recital	1
Ensemble	4
MUS-XXX Music Electives	3
Two of the following one-credit chamber ensembles	2
MUS-103, 109, 461, 462, 463, 464, 465	
MUS-099 Music Department Convocation (non-credit)	0
Total	43
Total for Bachelor of Arts, Music Major	117

MUSIC MINOR

Required Courses	Credit Hours
MUS-111, 112 - Harmony I and II	2
MUS-113, 114 - Aural Perception I and II	2
MUS-115, 116 - Keyboard Harmony I and II	2
MUS-121 Survey of Music Literature	3
Applied Music	4
MUS-XXX Electives*	9
Total	22

*Four elective credits may be taken in Symphonic Winds, Chorale or Chancel Singers.

Course Descriptions

Department Level/Course Name

Credits/Frequency

(See page 82 for codes)

FINE ARTS

FAR-211 **Introduction to Fine Arts** 3/1
Introduction to, survey of, and development of appreciation for the fine arts, including music, painting, sculpture, and architecture. Includes an introduction to the field of aesthetics, study of the components and techniques of the fine arts, and a broad historical survey of artistic trends. Emphasis is placed upon the development of value judgement skills within the context of a Christian worldview.

FAR-241 **Fundamentals of Art** 3/6
Organizing the elements of art: line, shape, value, texture, and color.

FAR-242 **Basic Drawing** 3/6
The principles of observing and drawing, including still life and portraits.

FAR-243 **Art For Elementary Classroom Teachers** 3/1
The study of art with instruction in clay sculpture, oil paints, pastels, graphite, and other mediums to prepare education students for art basics in the self-contained elementary classroom. Required for all students in the Elementary Education program and in the planned course minor in the three minor program.

FAR-480 **Topics In Fine Arts** 1-3/6
An in-depth investigation of a fine arts topic chosen by the instructor in conjunction with student demand.

MUSIC

MUS-099 **Music Department Convocation** 0/1
A regular forum for the purpose of performance, information, workshops, seminars, guest lecturers and other topics and activities designed to enhance and enrich students' music education.

MUS-100 **University Chorale** 0-1/1
A select group open to full-time students by audition, providing exposure to a university level large-scale musical experience, and to the use of outstanding choral literature as a means of evangelism, worship, and Christian service. During the fall semester, the Chorale combines with auditioned singers from the community to form the 85-voice Evangelical Choral Society (ECS), a group that performs great Christian choral masterworks with a professional orchestra. During the spring semester, Chorale specializes in a broad spectrum of a capella works ranging from sixteenth century motets to jazz and spirituals. In addition to regular spring concerts, every few years the Chorale takes a 10-day spring break tour to Italy.

MUS-101 **Contemporary Ensemble** 0-1/1
Vocal and instrumental students will participate in various contemporary genre within an ensemble. Format will be that of a workshop, and offerings will be dictated to some degree by the make-up of the group each semester. Contemporary performance tech-

nique will include experimentation with various ensemble textures, ability to produce stylistically appropriate instrumental parts from a chart, microphone technique as soloist and while playing one's instrument, back-up vocals, improvisation using contemporary rhythms and melodic idioms, listening skills required for ensemble production, and limited performance. Prerequisite: MUS-251

MUS-103 Chamber Choir **0-1/1**

A small, highly select vocal ensemble dedicated to the quality performance of a wide variety of works. The ensemble, called "Credo" (Latin for "We Believe"), performs pieces from a broad range of musical genres, from Renaissance madrigals to contemporary popular songs, with a particular emphasis on vocal jazz. Credo performs frequently throughout the year, in high schools, churches and on campus, with its performance schedule culminating in a tour following commencement in May. Credo's auditioned members (eight vocalists and one pianist) receive a scholarship for their participation.

MUS-105 Symphonic Winds and Chamber Winds **0-1/1**

A select group of woodwind, brass and percussion players committed to the quality performance of outstanding wind ensemble and concert band literature. Each semester the Symphonic Winds and Chamber Winds perform a full-length, formal concert consisting of standard and contemporary masterworks for concert band and wind ensemble. Chamber Winds, an elite group consisting of the best musicians from Symphonic Winds, performs outreach programs in several area churches and schools throughout the year. On a rotating basis, the Symphonic Winds conducts a week long tour to a major metropolitan area. At the beginning of each fall term, a weekend retreat is held off-campus to foster musical growth and camaraderie among its members. Symphonic Winds is open to all full-time students by audition and requires that all students participate in the ensemble for the entire academic year.

MUS-107 Chancel Singers **0-1/1**

A large performing ensemble dedicated to missions and ministry. Membership is open to all students without audition. Choristers train for revival, evangelism and encouragement through cell groups in preparation for campus performance and community outreach encompassing churches, missions, malls and retirement homes. An annual missions tour precedes spring semester. Previous tours have taken the group to Hawaii, California, Florida, and seven other states.

MUS-108 Jazz Band **0-1/1**

An ensemble devoted to the performance of mainstream jazz literature from the 1920s to the present. Places emphasis on stylistic awareness, improvisation and theoretical understanding of various genres. Internationally acclaimed artists such as John Faddis and Frank Mantooth appear yearly in major concerts with the Jazz Band.

MUS-109 Chamber Opera **1/1**

A select ensemble of singers who perform excerpts, or one-act works from the standard operatic repertory. Such works are performed with piano accompaniment, and minimal use of sets and costumes. In addition to performance preparation, attention is given to diction, audition preparation, as well as the acting and stage-movement skills applicable to standard operatic works. (Prerequisites: Required audition.)

- MUS-111** **Harmony I** **1/2**
 An in-depth study of the principles of diatonic harmony up to triads in inversion. The methods and means of analyzing and writing intervals, scales, triads and seventh-chords will be covered. An introduction to the basic rules of voice-leading and elementary harmonic analysis of smaller works is also included.
- MUS-112** **Harmony II** **1/2**
 A continuation of MUS 111. Previously learned principle will be expanded and new concepts will be introduced, including cadences, more complex harmonic progressions, analysis of larger works, and non-harmonic tones. Skills in four-part choral style writing will be developed intensively.
- MUS-113** **Aural Perception I** **1/2**
 Parallels the course work in Harmony I to match the student's aural skills with their theoretical skills. Equips the student with the skills needed to sight-sing basic tonal melodies and to write down from dictation tonal melodies in both simple and compound rhythms. Aural identification of scales, intervals, triads and simple harmonic progressions will be practiced.
- MUS-114** **Aural Perception II** **1/2**
 A continuation of Aural Perception I. The student's skills will be expanded to include the ability to identify basic chord progressions and cadences utilizing triads in all inversions. Sight-singing and dictation abilities will be developed further.
- MUS-115** **Keyboard Harmony I** **1/2**
 Application of harmony to the keyboard, emphasizing intervals, scales and modes, triads, and harmonization of bass and soprano lines using simple diatonic harmonies.
- MUS-116** **Keyboard Harmony II** **1/2**
 A continuation of MUS-115, including cadential formulas, common chord modulation, and part writing of a less simple nature.
- MUS-161** **Voice Class** **1/6**
 An introductory study and application of basic vocal technique: respiration, phonation, diction, interpretation, communication. Some individual instruction provided with standard song repertoire.
- MUS-164** **Functional Keyboard Skills** **1/2**
 A study of piano as a professional teaching tool for the music educator. Includes sight reading, technique, harmonization, transposition, improvisation, accompanying, and score reading.
- MUS-211** **Harmony III** **2/2**
 An exhaustive study of the principles of voice-leading, root motion, and harmonic materials up to and including all diatonic triads and seventh chords, secondary dominants, common chord modulation, and chromatic modulation.

- MUS-212** **Harmony IV** **2/2**
 A continuation of Harmony III including extensive work in the Bach chorale style, “chromatic” and altered-chord harmony (borrowed chords, chromatic mediants, augmented 6 chords), and chromatic and enharmonic modulation to distant tonalities.
- MUS-213** **Aural Perception III** **1/2**
 A continuation of Aural Perception II. The aural identification of all seventh-chords, more complex rhythmic patterns, and an intense concentration on sight-singing and melodic and harmonic dictation.
- MUS-214** **Aural Perception IV** **1/2**
 A continuation of Aural Perception III. The aural identification of modes, secondary dominants, neapolitans and augmented sixth chords in both melodic and harmonic contexts. Sight-singing melodies using chromaticism.
- MUS-215** **Keyboard Harmony III** **1/2**
 A continuation of MUS-116, including all diatonic triads and sevenths, secondary dominants and modulatory possibilities to closely-related keys via common chord and chromatic motion.
- MUS-216** **Keyboard Harmony IV** **1/2**
 A continuation of MUS-215, including all “chromatic” and altered chord harmonies, the Bach chorale style, and modulation to closely-related and distant keys via borrowed chords, chromatic motion and enharmonic resolutions.
- MUS-221** **Music History And Literature I** **3/2**
 A study of the development of Western music from earliest record through the classic era. Representative composers and works are examined. Emphasis is placed upon historical and cultural context, aesthetic attitudes, musical philosophies, trends in theory and composition, and developments in form and style.
- MUS-222** **Music History And Literature II** **3/2**
 The development of Western music from the mid-eighteenth century to the present time. Emphasis is on styles, forms, composers, and representative literature.
- MUS-251** **Basic Conducting** **3/2**
 A one-semester course covering the fundamental skills required for leading ensembles in performance. It is a multi-dimensional course encompassing the physical skills (baton technique, symmetrical and asymmetrical patterns, cueing, subdivisions, fermatas, releases, expressive gestures, non-verbal communication, hand independence, etc.), and theoretical skills (score reading, transposition, terminology, score analysis and preparation, rehearsal technique, leadership, etc.) of conducting. Prerequisite: MUS-111/112, MUS-113/114, MUS-115/116.
- MUS-253** **Lyric Diction for Singers** **3/4**
 An introduction to the rules of pronunciation for singing in the Latin, Italian, German and French languages. As a part of learning proper pronunciation, students will develop proficiency in their use of the International Phonetic Alphabet through reading, writing and speaking phonetically transcribed song and aria texts.

MUS-254 Music For Elementary Classroom Teachers 3/2
 Knowledge base, appreciation, and pedagogy for music instruction in the self-contained classroom. Course includes introduction to basic elements of music: rhythm, melody, texture, timbre, dynamics and form; historical development of western and non-western music; movement; the developing singing voice; classroom instruments; listening experiences; series books and curriculum. Required for the Elementary Education program and the planned course minor in the triple minor program. Prerequisites: EDU-230 or permission of the instructor.

MUS-271 Introduction To Music Technology 3/4
 A survey course covering a wide variety of aspects of music technology and their basic integration with standard Microsoft Office applications. Students will learn: fundamentals of MIDI; synthesizers and synthesis, sampling technology, scoring using Finale; sequencing, auto-accompaniment, multimedia software, educational software; live sound; and recording technology. The course is intended to provide hands-on exposure with the opportunity for students to explore further particular areas of interest on their own in a final project.

MUS-280 Topics In Music 1-3/6
 An investigation of a musical topic chosen by the instructor in conjunction with student demand. Topics vary from detailed investigations of works of a single composer to advanced techniques in MIDI.

MUS-311 Counterpoint 4/4
 An extensive study of 18th century contrapuntal practice. Emphasizes extensive writing and analysis in two, three, and four parts in the important forms and techniques, including invention, canon, fugue, choral preludes, trio sonata, and invertible counterpoint. Prerequisite: MUS-111/212, MUS-113/214, MUS-115/216.

MUS-312 Pop Theory And Arranging 2/4
 Students will develop a thorough understanding of the harmonic and formal language of commercial popular music. Class work will involve analysis and arranging of current popular songs as well as original student-composed works. Students will be able to hear their work played in class in periodic “seminar” type sessions, and will have the opportunity to have their work recorded by students in other music technology courses. Prerequisite: MUS-212, 214, and 216 or permission of instructor.

MUS-313 Music of Wagner and Beyond 3/4
 A comprehensive study of the important theoretical systems and compositional practices of the twentieth century. Includes: precursors of the twentieth century, post-romantic chromaticism and ultra-chromaticism; non-Western scale formations and melodic constructs; synthetic, non-Western and non-tertian harmonic structures; Schenkerian techniques; atonality and basic set theory; dodecaphonic, serial and multi-serial techniques; neo-classicism; jazz and regional influences; and, developments in rhythm. An overview study of Avant-garde and aleatoric music, minimalism, post-minimalism, electronic music, the experimentalists, romanticism, classicism, impressionism, world-influences, modernism and post-modernism will be included.

- MUS-353 Instrumental Conducting** 3/2
A study of baton technique, left hand technique, expressive gestures and score reading as it applies to instrumental music. Prerequisite: MUS-251
- MUS-362 Arranging And Choral Composition** 2/4
Advanced studies in arranging and composing choral works of two to eight parts with accompaniment or a cappella. Prerequisites: MUS-111/211, MUS-113/213, MUS-115/215
- MUS-371 Computers In Music: Sequencing** 2/4
Students will study the art of sequencing, using the Cakewalk SONAR platform. Topics will include basic terminology and concepts of MIDI sequencing, incorporation of audio with MIDI, use of software synthesis and Propellerhead Reason, extensive study of MIDI controllers, and other techniques necessary to create professional-sounding, high-quality sequenced musical works. The course will culminate in a large creative project utilizing the techniques and tools studied throughout the semester. Prerequisite: MUS-271
- MUS-372 Computers In Music: Scoring** 2/4
An in-depth look at the art of scoring and the use of computer software (Finale) to produce professional, high-quality scores. Students will learn how to produce lead sheets and rhythm charts, piano and piano/vocal sheet music, and full instrumental scores with parts. Prerequisite: MUS-271 or permission of instructor.
- MUS-380 Internship** 1-6
An experience outside of the classroom where the student gains practical experience in the area of desired employment. Includes church music, music/business, pedagogy, accompanying, and other areas related to music. Prerequisite: Junior status.
- MUS-411 Form And Analysis I** 2/4
The study of basic structural units and standard forms of tonal music, including motive, phrases, cadences, phrase groups, period forms, binary and ternary forms, sonata allegro and other sonata forms, rondo forms, continuous and sectional variations, suite, concerto forms, and fugue. Prerequisite: MUS-111/212, MUS-113/214, MUS-115/216.
- MUS-412 Form and Analysis II** 2/4
A continuation, expansion and enrichment of Form and Analysis I. Includes in-depth examination of the music theory and forms of the Medieval, Renaissance and early Baroque eras, and extensive analysis in major scores from the mature Baroque era to the late Romantic era. Prerequisite: MUS-411
- MUS-414 Composition Project** 2/1
A completed composition (or compositions) totaling at least ten minutes for chamber or larger ensemble. For the project to be considered completed, score and parts must be copied out in performable, publishable form. Normally projects will be performed on a composition recital second semester. Prerequisite: MUS-412.
- MUS-340 -
MUS-440 Recital** 1 - 2/1
Junior recital, one-half hour for one credit. Senior recital, one hour for two credits.

- MUS-450 Instrumental/Vocal Music Methods: Music/High School 3/4**
Development of a personal philosophy of successful teaching and administration. Areas covered will include aesthetic basis of music education; curriculum development with sequential organization of concepts of the elements of music; general and special music classes; performance groups: select, non-select, ensembles and concert groups; understanding the changing voice of middle school boys and the vocal development and potential of ages 12-18; instrumental pedagogical techniques; rehearsal planning and techniques; choosing or arranging proper literature; exposure to classical, popular, jazz, folk and ethnic music as well as musical theatre; administration of musicals; classroom control; auditioning; festivals and contests, computer applications and current trends; budgets, purchasing procedures, scheduling, library organization, testing and measurement, public relations and ethics. Prerequisite: Junior Status and MUS-251.
- MUS-451 Vocal Pedagogy 2/4**
An introduction to the science of singing. With an emphasis on methods for teaching singing, students will study the physical processes of respiration, phonation, resonance and articulation, and, through their exposure to various anthologies of music literature, learn how to identify music literature that will enhance the physiological development of each of these processes.
- MUS-452 Piano Pedagogy 2/4**
Study of the piano, piano instruction, and piano study. Emphasis is placed on practical teaching skills, piano methods and other literature, and teaching philosophies. Prerequisite: MUA-293 or above.
- MUS-453 Brass Pedagogy 2/4**
Concentrated study in the technical aspects of embouchure, tone production, hand position, fingering, articulation and playing of the trumpet, horn, euphonium, trombone and tuba. Emphasis is on pedagogical aspects to prepare students for teaching these instruments privately or in the schools. Prerequisite: Sophomore status.
- MUS 454 Woodwind Pedagogy 2/4**
Concentrated study in the technical aspects of embouchure, tone production, hand position, fingering, articulation and playing of the flute, oboe, clarinet, bassoon and saxophone. Emphasis is on pedagogical aspects to prepare students for teaching these instruments privately or in the schools. Prerequisite: Sophomore status.
- MUS-455 Percussion Pedagogy 2/4**
Concentrated study in the technical aspects of playing the snare drum, timpani, keyboard mallet instruments and other percussion accessory instruments. Emphasis is on pedagogical aspects to prepare students for teaching these instruments privately or in the schools. Prerequisite: Sophomore status.
- MUS-456 String Pedagogy 2/4**
Concentrated study in technical aspects of tone production, manual dexterity, fingering, and bowing of the violin, cello and double bass. Emphasis is on pedagogical aspects prepared studies for teaching capability on these instruments. Prerequisite: Sophomore status.

- MUS-457 Vocal Music Methods And Materials: Elementary Students 2/4**
 Course designed for the music specialist. Study includes Kodaly, Dalcroze, Orff, MMCP, and MIDI methodologies and applications; early training in Orff instruments, recorders and autoharp; systematic pedagogy of the basic elements of music; understanding, training and developing the singing voice, ages 4-12; teaching and leading singing; theory and practice of movement; call charts and listening experiences; lesson and program planning; handicapped, gifted, and multi-cultural education.
 Prerequisite: EDU-282 or permission of instructor.
- MUS-458 Guitar Pedagogy 2/4**
 Concentrated study in the technical aspects of guitar, including six string and brass, acoustic and electric. Emphasis is on pedagogical aspects. Intended to prepare students for teaching these instruments in both ensemble and private settings.
- MUS-460 Entertainment Industries (BUS-460) 3/6**
 Entertainment Industries is an overview of the business aspects of the entertainment industry using the principles of economics and business. The course will focus on supply, demand, and industry structure in the following areas: music, theater, and film. The course will use both micro and macro economics to analyze the business of the entertainment industry. The approach will require demographic and sociological analysis also. These cultural industries will also be looked at in terms of integration of faith and learning; that is, what is the Christian's role in and response to entertainment.
- MUS-461 Chamber Woodwind 0-1/1**
 The study and playing of representative standard chamber music for various woodwind ensembles. Possible combinations include flute choir, flute quartet, clarinet choir, clarinet quartet, saxophone quartet and woodwind quintet. Prerequisite: by audition.
- MUS-462 Chamber Brass 0-1/1**
 The study and playing of representative standard chamber brass literature from the Renaissance to the present. Prerequisite: by audition.
- MUS-463 Chamber Strings 0-1/1**
 The study and playing of representative standard string ensemble literature from the Classical period to the present. Prerequisite: by audition.
- MUS-464 Trumpet Choir 0-1/1**
 The study and playing of representative standard trumpet choir literature from the Renaissance to the present. Prerequisite: by audition.
- MUS-465 Percussion Ensemble 0-1/1**
 The study and playing of repertoire written specifically for ensembles including both pitched and unpitched instruments. Prerequisite: by audition.
- MUS-472 Basic Recording Studio Techniques 2/4**
 Students will gain hands-on knowledge of the equipment and techniques used in the recording studio. Topics will include signal routing, microphone techniques, multi-track recording, digital audio editing, equalization, effects, automated mixdown, and mastering. Most class work will be done using Digidesign's ProTools software. Students

will have opportunities for practical application of class material through various lab activities and student projects from other courses. Prerequisite: MUS-271 or permission of the instructor.

MUS-475 Advanced Recording Studio Techniques 2/4

An in-depth continuation of Basic Recording Studio Techniques in which students will gain further experience working in the recording studio environment. Topics will include dynamic processing, synchronization techniques for audio-to-video work, effects automation and programming, advanced equalization and sound manipulation techniques, composite tracking, sample rate conversion, recording project personnel management, and mastering. Most class work will be done using Digidesign's ProTools software and Waves audio processors. Ample opportunity for practical application of class material will be provided through lab activities and other special projects. Students will be required to engineer and produce a large-scale multi-track recording project from beginning to end as their final examination. (Prerequisite: MUS-472)

MUS-480 Advanced Topics 3/6

An in-depth investigation of a musical topic chosen by the instructor in conjunction with student demand. Topics vary from detailed investigations of the works of a single composer to advanced techniques in MIDI.

MUS-491 Contemporary Vocal Styles Practicum 1

In a classroom setting, students learn about the different vocal styles relevant to the contemporary music field. In addition, they address other professional skills germane to preparing for immediate release into the music market upon graduation from Cornerstone.

MUA-XXX Applied Music 1 - 2

Weekly one-half hour or hour private lessons in any orchestral instrument, piano, organ, guitar or voice.