

Fine Arts

DIVISION



Richard N. Stewart, Ph.D.
Division Chair

Programs and coursework 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. These internships can be chosen in the following areas: performance, composition, music business, arts management, music theatre, accompanying, pedagogy (private teaching), piano tuning, instrument repair, church music, and electronic music. 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.



Faculty

Stewart, Richard N., Professor of Music (1972) (Chair); B.M. (1965), Baldwin-Wallace College; S.M.M. (1981), Union Theological Seminary; Ph.D. (1984) Michigan State University

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

Good, Gregory A., Associate Professor of Music (1975); B.M. (1970), M.M. (1972), Eastman School of Music

Hines, John T., Assistant Professor of Music (2002). B.M. (1990), Heidelberg College; M.M. (1996), Kent State University; D.M.A. program, Shenandoah University.

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

Taylor, Mark L., Assistant Professor of Music (2002). B.M. (1978), Grand Rapids Baptist College; M.M. (1981), Michigan State University; Ph.D. (1995), Case Western Reserve University.

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

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

Music Department Handbook. The Music Department publishes a handbook setting forth requirements and policies in addition to those state 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 page 69.)

Students wishing to study music at the Division of Music must meet the requirements below in addition to those required by the curriculum.

Acceptance as a Major into the Music Program

Students in all degree programs (CCM, Performance, Music Ed. and B.A.) 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.) Auditions for admission will be held in the spring before the freshman year. Auditions performed in the spring will constitute an audition for a music scholarship if the student so desires. (Please contact the music office for further information regarding music scholarships.) All prospective students unable to audition in the spring must audition for admission into the music program at the beginning of the fall semester. 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 advised to change his or her academic major to something other than music.

Requirements for Continuation as a Music Major

THEORY PROFICIENCY REQUIREMENT

All entering freshman must take a theory test prior to beginning coursework in music. This test will cover key signatures, time signatures, scales, rhythm, intervals, and root-position triads. Those showing weakness in these areas will be advised to seek tutorial help while in MUS 111.

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 repertory are:
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.

Jury and Recital Requirements

Students who are enrolled in any of the Applied Lesson courses (MUA 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 Major6 Juries
1 half-hour Junior Recital
1 Senior Recital

Bachelor of Music, Music Education Major4 Juries
1 half-hour Recital

Bachelor of Arts, Applied Major4 Juries
1 half-hour Recital

Bachelor of Arts, Music Minor2 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.

Convocations

Attendance is required at Music Department convocations. Refer to the Music Department Handbook for details.

Ensemble Requirement

All students enrolled in professional undergraduate degrees (B.Mus., B.Mus.Ed. and any other degree program leading to a teaching certification in music) 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 majors may choose either a vocal ensemble or an instrumental ensemble.

Private Lessons

Music majors are required to register for private lessons 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 69.)

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 Ensemble2
MUS 101 Contemporary Ensemble (non-credit, 2 required)0
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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 Techniques2
MUS 460 Entertainment Industries (ECN 460)3
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Total credits Contemporary	
Christian Music Emphasis:46

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.

**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 69.)

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 II3
MUS 251 Basic Conducting3
Applied Major8
Recital 1/2 hour1
Ensemble8
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Total Music Core40

ELECTIVE MAJORS (Choose from Performance, Composition)

Performance Major

Required Courses	Credit Hours
MUS 253 Language and Diction* . . . . .	.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 . . . . .	.114-117

*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 Twentieth Century Theory . . . . .	.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 . . . . .	.116

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. are different from those of the B.A. program and are listed in the Degree Information section. (See page 69.)

General Education Core Exception

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

Required Courses	Credit Hours
EDU 230 Principles and Philosophy of Education*	.3
PSY 232 Developmental Psychology	.3

* replaces PHI 211

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 261 MIDI	.1
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
Total	.46

*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 283 School Observation Practicum	.1
EDU 363 Diverse Populations/Differentiated Instruction	.3
EDU 344 Content Area Literacy	.3
EDU 262 Computers and Technology in Education	.3
EDU 381 Educational Psychology	.3
EDU 382 Teacher Assistant Practicum**	.1
EDU 486 K-12 Directed Teaching Practicum	.12
Total	.29

TOTAL CORE REQUIREMENTS .75

*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.

** Students in the instrumental emphasis should enroll in Section 2 of EDU 382 (see page 300).

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 Pedagogy2
MUS 457 Vocal Music Methods and Materials: Elementary School2
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Total16

Vocal

Required Courses	Credit Hours
MUS 352 Choral Techniques3
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
MUS XXX Electives3
Applied piano or voice in area other than above*2
Applied Guitar2
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Total17

Total for Music Education Major127

*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 69.)
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 Arts, 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 Division of Teacher Education, page 277.



4. An additional Minor may be selected from the following: Bible, Christian Ministries.

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 261 MIDI . . . . .	.1
MUS 380 Internship3
Applied Major*8
Recital1
Ensemble4
MUS XXX Music Electives5
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Total41
Total for Bachelor of Music Major115

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 II2
MUS 121 Survey of Music Literature3
Applied Music*4
MUS XXX Electives**9
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Total22

*Only one credit of service playing (MUS 162) may apply.
 **Four elective credits may be taken in Wind Ensemble Chorale, or Chancel Singers.

MUSIC EDUCATION MINOR FOR ELEMENTARY AND SECONDARY TEACHERS (B.A.)

The 24-hour minor is designed for the student desiring basic music as a second teaching area, and may be taken as follows:

- (1) With a departmental minor in another area and the elementary planned program minor, leading to K-8 general classroom certification with endorsements in music and another minor area. This combination is appropriate for the general elementary classroom teacher desiring supplemental skills in basic classroom music.
- (2) With a major in another area on an elementary certificate, leading to K-8 general classroom certification with endorsements in music and the major area. This combination is appropriate for the middle school teacher wishing to specialize in an area other than music, but desiring supplemental skills in basic classroom music.

- (3) With a major in another area on a secondary certificate, leading to 7-12 certification with endorsements in music and the major area. This combination is appropriate for the high school teacher wishing to specialize in an area other than music, but desiring supplemental skills in basic classroom music.

NOTE: Although a student technically would be certified to teach music at levels specified in the above three combinations, the university would not recommend that student as proficient in any area of music teaching beyond general classroom music.

Required Courses for Elementary Certification:

MUS 111, 112 - Harmony I, II . . . . .	.2
MUS 113, 114 - Aural Perception I, II . . . . .	.2
MUS 115, 116 - Keyboard Harmony I, II . . . . .	.2
MUS 121 Survey of Music Literature . . . . .	.3
MUS 251 Basic Conducting . . . . .	.3
MUS 457 Vocal Music Methods & Materials for Elementary School . . . . .	.2
FAR 243 Art for Elementary Classroom Teachers . . . . .	.3
Ensemble*2
Ensemble* (non-credit, 6 required)0
Applied Music4
MUS XXX Electives3
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Total26

*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.

Required Courses for Secondary Certification:

MUS 111, 112 - Harmony I, II . . . . .	.2
MUS 113, 114 - Aural Perception I, II . . . . .	.2
MUS 115, 116 - Keyboard Harmony I, II . . . . .	.2
MUS 121 Survey of Music Literature . . . . .	.3
MUS 251 Basic Conducting . . . . .	.3
MUS 450 Instrumental and Vocal Music Methods: Middle and High School . . . . .	.3
MUS 457 Vocal Music Methods and Materials: Elementary School . . . . .	.2
FAR 211 Introduction to Fine Arts . . . . .	.3
Ensemble* . . . . .	.2
Ensemble* (non-credit, 6 required)0
Applied Music4
MUS XXX Music Electives1
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Total27

*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.

A more detailed description of the requirements for degrees in music is available upon request.



MUS 103 Chamber Choir 0-1/1

A select vocal ensemble committed to exposing skilled singers to a wide variety of challenging choral works suitable for the small choir. The Chamber Choir, consisting of sixteen to twenty-four singers, presents at least one concert each semester where members have the opportunity to give high-quality performances of traditional and unusual choral chamber music. The choir's repertoire is drawn from a wide range of choral genres, from madrigals to vocal jazz, and calls upon the singers to perform works in a number of different languages. Particular emphasis is placed upon recent compositions. Singers will also have the opportunity to perform with a variety of accompanying instrumental textures. Membership in the Chamber Choir is open by audition and requires that the student participate in the ensemble for the entire academic year.

MUS 105 Symphonic 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 performs a full-length, formal concert consisting of standard and contemporary masterwork's for concert band and wind ensemble. The ensemble also performs at various university functions as well as in several area churches. During every third fall semester, the Symphonic Winds conducts a week long tour to a major metropolitan area. During the interim semesters, a weekend retreat is held off-campus to foster musical growth and camaraderie among its members. Membership in the Symphonic Winds is by audition and permission of the instructor and requires that the student participate in the ensemble for the entire academic year.

MUS 107 Chancel Singers 0-1/1

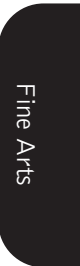
A large performing ensemble dedicated to missions and ministry. Membership is open to all students without audition. Choristers train for revival, evangelism and encouragement through cell groups in preparation for campus performance and community outreach encompassing churches, missions, malls and retirement homes. An annual missions tour precedes spring semester. Previous tours have taken the group to Hawaii, California, Florida, and seven other states. A \$80 fee is applied to fall semester for a retreat and outfits.

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 coursework 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 121 Survey Of Music Literature 3/5
A systematic survey of works representing the mainstream of Western musical development from the Renaissance to the present. Considers major stylistic characteristics through lecture and listening.

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 162 Service Playing 1/6
Applied study on organ or piano aimed at the development of techniques useful to the church organist and pianist, such as transposition, modulation and hymn playing. Not applicable as an applied requirement to a music major or minor. May be repeated for credit.

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 detailed study of the basic physical actions of conducting with choral and instrumental applications. Prerequisite: MUS 111-112, MUS 113-114, MUS 115-116.		



MUS 253 Language and Diction 3/4
An introduction to the rules of pronunciation in Italian, German and French. The student will gain competence in the use of the International Phonetic Alphabet as a tool in applying these languages to singing and teaching the art song and operatic repertoire. Practice in achieving pure vowels and correct consonants while singing is stressed.

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 261 MIDI 1/2
Basic MIDI studio techniques including digital synthesis, sequencing, editing, mixing, and music writing using the latest software.

MUS 271 Introduction To Music Technology 3/4
A survey course covering a wide variety of aspects of music technology. Students will learn basics of MIDI, synthesizers and synthesis, sampling technology, computer software scoring, sequencing, auto-accompaniment, multimedia, and education 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 music. 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 the recording studio techniques courses.

MUS 313 Music of Wagner and Beyond 3/4
A comprehensive study of the important theoretical systems and compositional practice of the twentieth century. Includes: precursors of the twentieth century (Wagner, Debussy), neo-classicism, contrapuntal techniques, dodecaphonic and serial techniques, synthetic and non-Western harmonic sources, non-tertian harmonic structures, the theoretical writings of Messiaen, ultra-serialism, basic set theory and Schenkerian techniques. Prerequisite: MUS 212

MUS 314 Orchestration And Arranging 2/4
Woodwind, brass, string, and percussion instruments and their use: playing techniques, fundamentals of orchestration, basic arranging practices. Prerequisite: MUS 111-211, MUS 113-213, MUS 115-215.

MUS 315 Song Writing 2/4
Students will examine the art of song writing in a variety of popular music styles. Class work will involve analysis of popular song melodies and lyrics, study of lyric writing and organization, hooks, form, and melodic structure, and creation of song demos. Students will be required to compose at least one song in each style studied. Also, students will be required to create a working demo of at least one song during the course of the semester. Student will be able to hear their songs performed in periodic "seminar" type sessions, and will have the opportunity to have their work recorded by students in the recording studio techniques courses.

MUS 325 Jazz History And Theory 2/4
A study of the history of jazz that will focus on its African-American roots to its most progressive trends. Early slave music, spirituals, rags, blues, swing, big band, be-bop, cool, fusion and free jazz will be examined as will the contributions of the great jazz musicians. The theoretical portion will study the common harmonic structures expanded off of the seventh chord, standard keyboard voicings, common root motions, techniques of chord and tritone substitution, blues and "rhythm changes" forms, and scales used in improvisation and chord structure. Prerequisite: MUS 111-112, MUS 113-114, MUS 115-116.

MUS 326 Non-Western Music 2/4
A survey of the traditional music from the world's non-Western cultures and the various methods of ethnomusicological research. The student will accumulate objective listening skills through the study of the traditional music of China, Japan, Southeast Asia, India, and the Arabic countries as well as other cultures such as American Indian, Australian Aborigine, African, and Micronesian. These skills will be used to develop the understanding that music, like any art form, is a cultural expression of the society that produced it. Prerequisite: Junior Status

MUS 334 Music And Worship 3/4
A study of the theological bases of both music and worship in the church and the application of those premises to corporate worship. Includes the development of a theology of worship, the examination of historical and contemporary liturgies and musical practices, and the development of the ability to reflect well-reasoned theological premises through choices and use of music for public worship. Prerequisite: Sophomore status.

- MUS 352 Choral Techniques** 3/4
Choral training and development, including how to achieve tone production, intonation, phonation, pitch awareness, metric security, balance, and overall ensemble. Along with the mastery of proper rehearsal techniques, this course places emphasis on the cultivation of effective verbal and non-verbal communication and the achievement of self-confidence and leadership skills. Prerequisite: MUS 251
- 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 acappella. Prerequisites: MUS 111- 211, MUS 113-213, MUS 115-215
- MUS 371 Computers In Music: Sequencing** 2/4
An in-depth look at the art of sequencing. Will cover everything from basic terminology and concepts to detailed techniques for creating professional-sounding, high-quality sequenced music works. 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 to produce professional, high-quality scores. Will cover everything from lead sheets to piano sheet music to full instrumental scores. Although this course will focus primarily on Coda's Finale software, other applications for IBM and Macintosh will be examined. Prerequisite: MUS 271, MUS 371, 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 - 4/1

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

History, development, and philosophy of vocal pedagogy. Understanding the vocal mechanism, basics of singing: respiration, articulation, phonation, diction, interpretation; literature and anthologies; pedagogical resources; historical development of repertoire; demonstration and study of basic teaching techniques; IPA for Singers. Prerequisite: MUA 291 or above.

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 and woodwind quintet. 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. 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. 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. 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 pre-mastering. Students will have opportunities for practical application of class material through various lab activities and student projects from the Pop Theory and Song Writing courses.

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. 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 multi-track recording project from beginning to end as their final examination. (Prerequisite: Basic Studio Recording Techniques)

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.

MUA XXX Applied Music 1 - 2
Weekly one-half hour or hour private lessons in any orchestral instrument, piano, organ, guitar or voice.



