

Fine Arts

DIVISION



Donna Bohn, D.M.A.
Division Chair

Our mission is to affirm God's sovereignty in the performing arts and to provide musical, professional and spiritual leadership as a community of believers for student musicians that reflects musical, academic and spiritual excellence.

In this scholarly community of artists, we provide the freedom for students to explore the aesthetic dimension of humanity, to learn the craft and technique of their artistic pursuit and to recognize and understand their God-given gift as a responsibility and service to the larger community in declaration of the glory of God. In order to accomplish our mission and provide a practical means for creating a cultural aesthetic grounded in a Christian worldview, we offer degrees in contemporary Christian music, performance, composition, music education and music. Specific coursework within these degrees address the various components of music, such as the theoretical underpinnings, technical proficiency in a performance area, technological applications related to music, and historical contexts, cultural attitudes and philosophies as they impact the structures, styles and purposes of this art form. Woven throughout our courses is a sense of musicality, of beauty that is qualitative in nature.

Our internship program and music capstone experience strive to combine the practical with the aesthetic components of music. The internships provide opportunities to apply the musical, academic and spiritual components of our program to areas such as church music and worship, studio work, private teaching, accompanying, instrument repair, music business, arts management and the like. Students completing a music degree have numerous career opportunities, including teaching K-12 music in a public or private school, creating a performance career, becoming a worship leader or member of a worship team, working in music business or industry with recording or other technology, or continuing music studies in graduate school.

Degrees

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

Majors

Composition (B. Mus.)
Contemporary Christian Music (B. Mus.)
Music (B.A.)
Music Education (B. Mus.)
Performance (B. Mus.)

Minors:

Music (B.A.)

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

Faculty

Bohn, Donna M., Division Chair, Associate Professor of Music (2006); B.S. (1987), University of Alabama; M.M. (1989), Wichita State University; D.M.A. (1994), University of Alabama

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

Haas, Cynthia, Instructor of Music, Coordinator of Accompanists (2007); B.M.E. (1982), Simpson College; B.S. (1983) Faith Bible College; M.M.E. (2005), Drake University

Stockdale, Michael, Assistant Professor of Music, Director of the Contemporary Christian Music program (2007); ARCM (1982) DipRCM (1983) Royal College of Music, London, England

Van Dessel, Joan, Assistant Professor of Music (2007); B.M. (2001), Michigan State University; M.M. (2002), Guildhall School of Music & Drama, London, England; D.M. (2006), Florida State University

Van Dessel, 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, (1997); B.M. (1992), Cornerstone University; M.M. (1996), Western Michigan University

Weston, Julie, Assistant Professor of Music, Director of Vocal Studies (2007); B.M. (1984); M.M. (1987) DePaul University

Criteria for Graduation as a Division Major: *See the Academic Information section under Graduation Requirements. Refer also to the Fine Arts Division 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.

Acceptance as a Major into the Music Program

All prospective students must audition for admission into any music major degree program prior to the beginning of the fall semester. Auditions performed in the spring will constitute an audition for a music scholarship if the student so desires.

Specific information regarding dates, suggested repertoire and other guidelines can be obtained on the music department portion of the Cornerstone University Web site, or by calling the music department at (616) 222-1545. 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 or deny the student admission into the program. In some instances, students may be accepted on a probationary basis. If a student is not accepted into the program, that student has two additional opportunities to re-audition and can enroll in freshman-level music major courses.

Entering students intending to pursue a music major who have not auditioned before the music faculty may enroll in all freshman-level music major courses. These students must complete audition requirements at the fall semester jury, and will be fully accepted, or denied admission into the program at that time.

Requirements for Continuation as a Music Major

FINE ARTS DIVISION HANDBOOK

The Fine Arts Division publishes a handbook setting forth requirements and policies in addition to those stated in the catalog. The handbook is considered an extension of the Cornerstone University Academic Catalog.

MINIMUM GRADES

Music Majors must pass all music courses in their prescribed degree program with a “C-” or better.

LARGE ENSEMBLES

All students enrolled in music major degree programs must register for a large ensemble every semester. Those students with a concentration in instrumental music are required to participate in Symphonic Winds (MUP-X21). Those students with a concentration in voice are required to participate in University Chorale (MUP-X01) or Chancel Singers (MUP-X11). Keyboard and guitar majors may choose either a vocal or instrumental large ensemble. Exceptions to this are limited to music education majors who are completing their student teaching requirement and students who are not enrolled full-time.

APPLIED LESSONS

All students enrolled in music major degree programs must register for applied lessons every semester. Exceptions to this are limited to music education majors who are completing their student teaching requirement and students who are not enrolled full-time.

JURIES

All students enrolled in any applied lessons (MUA-XXX) must perform a jury before the music faculty each semester. The jury is the final exam for applied lessons and provides a record of student performance progress. A jury is not required in a semester in which the student performs a recital.

MUSIC CONVOCATIONS

All students enrolled in music major degree programs must register for Music Convocation (MUS-099) every semester. Students in the contemporary Christian music, performance and composition majors must pass seven semesters of this course. Students majoring in music education or music (B.A.) must pass six semesters.

All students enrolled in music major degree programs must perform on at least one Music Convocation or studio recital every semester. If a student fails to perform during a semester, the student must perform twice the following semester.

KEYBOARD PROFICIENCY REQUIREMENT

All students enrolled in music major degree programs must pass a keyboard proficiency exam as part of the degree requirements. Class Piano I-IV (MUS-143, 144, 243, 244) prepares students for the following exam components. Students must continue enrollment in piano courses until the exam is passed.

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.
- c. Root-third-fifth pop chord voicings in all major and minor keys.*

2. Repertoire: Two easy contrasting pieces, chosen from the Baroque, Classic, Romantic or Twentieth Century. Suggestions for appropriate repertoire are as follows:

Baroque: Bach – Anna Magdalena Notebook, or short Prelude

Classic: Sonatina movement by Clementi, Kuhlau, Haydn, Mozart or Beethoven

Romantic: Schumann – Album for the Young, or Chopin – Prelude (such as #4 or #6)

Twentieth Century: Works by Kabalevsky, Bartok, Stravinsky, Prokofiev, Tcherpnin

3. Sight-Reading: Each student will sight-read an additional piece of the appropriate level.
4. Harmonization: Each student will harmonize at sight a simple folk melody using block chords. CCM majors will harmonize at sight a simple pop melody using standard pop keyboard voicings and appropriate stylistic gestures.
5. Simple Four-Part Chordal Texture: Each student will prepare in advance one short piece (e.g., a hymn). Not required for CCM majors.
6. Improvisation:*
- Prepared – students must play a moderately difficult contemporary song from a lead sheet or chord chart using standard pop keyboard voicings and appropriate stylistic gestures.
 - Unprepared – students must play a relatively easy contemporary song from a lead sheet or chord chart using standard pop keyboard voicings and appropriate stylistic gestures at a singable tempo.

** B.Mus. Contemporary Christian Music majors only*

SOPHOMORE EVALUATION

All students enrolled in music major degree programs must successfully complete a sophomore evaluation. This assessment is administered during the fourth semester of the major, and includes the following: 1) a full-faculty judged performance, 2) a brief interview, 3) an essay, and 4) fulfillment of specified academic requirements. Please refer to the Fine Arts Division Handbook for complete details.

RECITALS

All students enrolled in music major degree programs must complete recital requirements as prescribed by the specific degree program.

Bachelor of Music Degree

The Bachelor of Music degree is designed for students seeking careers in areas associated with music performance, K-12 teaching and full-time Christian ministry, and for students who desire to continue their studies on the graduate level. Students may choose from the following majors: contemporary Christian music, performance, composition and music education.

CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE MAJOR (B.Mus.)

General Education Core requirements for the B.Mus. are listed in the Degree Information section (see page 54).

Required Courses	Credit Hours
MUS-099 Music Convocation (Pass 7 semesters)	0
MUS-113, 114, 213, 214 – Aural Perception I, II, III, IV	4
MUS-117, 118, 217, 218 – Music Theory I, II, III, IV	12
MUS-171 Introduction to Music Technology	3
MUS-221, 222, 225 - Music History and Literature I, II, III	9
MUS-251 Basic Conducting	3
MUS-314 Orchestration and Arranging.	3
MUS-315 Songwriting.	2
MUS-317 Keyboard Harmony.	2
MUS-334 Music and Worship.	3
MUS-340 Junior Recital	0
MUS-371 Sequencing.	2
MUS-380 Internship	3
MUS-432 Pedagogy (reflecting applied major)	2
MUS-440 Senior Recital	0
MUS-441 Senior Recital Project	1
MUS-460 Music Business	3
MUS-472 Basic Recording Studio Techniques.	2
MUS-475 Advanced Recording Techniques.	2
MUP-X41 Contemporary Ensemble	4
MUP-X01, X11 or X21 - Large Ensemble (Chancel Singers, Chorale, Symphonic Winds)	6
MUA-XXX Applied Major (keyboard, guitar, vocal, percussion only)*.	16
MUA-XXX Applied Minor.	4
Music Hours:	86
General Ed. Core Hours:	40
Elective Hours:	3
Total Hours:	129

*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.

PERFORMANCE MAJOR (B.Mus.)

General Education Core requirements for the B.Mus. are listed in the Degree Information section (see page 54).

Required Courses	Credit Hours
MUS-099 Music Convocation (Pass 7 semesters)	0
MUS-113, 114, 213, 214 - Aural Perception I, II, III, IV	4
MUS-117, 118, 217, 218 - Music Theory I, II, III, IV	12
MUS-171 Introduction to Music Technology	3
MUS-221, 222, 225 - Music History and Literature I, II, III	9
MUS-251 Basic Conducting	3
MUS-311 Counterpoint.	2
MUS-314 Orchestration and Arranging.	3
MUS-317 Keyboard Harmony.	2
MUS-340 Junior Recital	0
MUS-380 Internship	3
MUS-411 Form and Analysis	3
MUS-432 Pedagogy (reflecting applied major)	2
MUS-440 Senior Recital	0
MUS-441 Senior Recital Project	1
MUS-XXX Music Electives*	6
MUP-X01, X11 or X21 – Large Ensemble (Chancel Singers, Chorale, Symphonic Winds).	8

MUP-X31, X41, X51	Small Ensemble	2
MUA-XXX	Applied Major	16
MUA-XXX	Applied Minor	4
	Music Hours:	83
	General Ed. Core Hours:	40
	Elective Hours:	6
	Total Hours:	129

**MUS-253 Diction I and MUS-255 Diction II are required electives for vocal majors only.*

COMPOSITION MAJOR (B.Mus.)

General Education Core requirements for the B.Mus. are listed in the Degree Information section (see page 54).

Required Courses		Credit Hours
MUS-099	Music Convocation (Pass 7 semesters)	0
MUS-113, 114, 213, 214	– Aural Perception I, II, III, IV	4
MUS-117, 118, 217, 218	– Music Theory I, II, III, IV	12
MUS-171	Introduction to Music Technology	3
MUS-221, 222, 225	- Music History and Literature I, II, III	9
MUS-251	Basic Conducting	3
MUS-311	Counterpoint	2
MUS-314	Orchestration and Arranging	3
MUS-317	Keyboard Harmony	2
MUS-340	Junior Recital	0
MUS-371	Sequencing	2
MUS-380	Internship	3
MUS-411	Form and Analysis	3
MUS-414	Composition Project	2
MUS-XXX	Music Electives	5
MUP-X01, X11, X21	Large Ensemble (Chancel Singers, Chorale, Symphonic Winds)	8
MUP-X31, X41, X51	Small Ensemble	2
MUA-XXX	Applied Composition	12
MUA-XXX	Applied Minor	8
	Music Hours:	83
	General Ed. Core Hours:	40
	Elective Hours:	6
	Total Hours:	129

MUSIC EDUCATION MAJOR (B.Mus.)

General Education Core requirements for the B.Mus. are listed in the Degree Information section (see page 54).

Required Courses		Credit Hours
MUS-099	Music Convocation (Pass 6 semesters)	0
MUS-113, 114, 213, 214	– Aural Perception I, II, III, IV	4
MUS-117, 118, 217, 218	– Music Theory I, II, III, IV	12
MUS-171	Introduction to Music Technology	3
MUS-221, 222, 225	– Music History and Literature I, II, III	9
MUS-251	Basic Conducting	3
MUS-314	Orchestration and Arranging	3
MUS-317	Keyboard Harmony	2
MUS-326	Non-Western Music	2
MUS-382	Music Teacher Assistant Practicum	1
MUS-440	Senior Recital	0
MUS-441	Senior Recital Project	1
MUS-450	Music Methods: Middle and High School	3
MUS-457	Music Methods: Elementary School	2
MUP-X01, X11, X21	Large Ensemble (Chancel Singers, Chorale, Symphonic Winds)	7
MUP-X31, X41, X51	Small Ensemble	2

MUA-XXX	Applied Major	8
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Instrumental Emphasis:

MUS-161	Vocal Fundamentals	1
MUS-291	Brass Methods	1
MUS-292	Woodwind Methods	1
MUS-293	Percussion Methods	1
MUS-294	String Methods	1
MUS-353	Advanced Conducting: Instrumental	3

Vocal Emphasis:

MUS-165	Guitar Fundamentals	1
MUS-253	Diction I	2
MUS-255	Diction II	2
MUS-352	Advanced Conducting: Choral	3

Music Hours: 70

Professional Education and Other Required Courses:

PSY-232	Developmental Psychology	3
EDU-230	Principles and Philosophy of Education	3
EDU-231	School Observation Practicum	1
EDU-344	Content Area Literacy	3
EDU-363	Diverse Populations/Differentiated Instruction	3
EDU-381	Educational Psychology	3
EDU-430	Directed Teaching Seminar	3
EDU-491	K-12 Music Directed Teaching Practicum	9

Education Hours: 28

General Ed. Core Hours: 37

Total Hours: 135

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.

General Education Core for the B.A. degree, as well as Minor concentrations, are listed in the Degree Information section (see page 53).

MUSIC MAJOR

Required Courses	Credit Hours	
MUS-099	Music Convocation (Pass 6 semesters)	0
MUS-113, 114, 213	Aural Perception I, II, III	3
MUS-117, 118, 217	Music Theory I, II, III	9
MUS-171	Introduction to Music Technology	3
MUS-221, 222, 225	Music History and Literature I, II, III	9
MUS-251	Basic Conducting	3
MUS-317	Keyboard Harmony	2
MUS-380	Internship	3
MUS-440	Senior Recital	0
MUS-441	Senior Recital Project	1
MUP-X01, X11, X21	Large Ensemble (Chancel Singers, Chorale, Symphonic Winds)	6
MUP-X31, X41, X51	Small Ensemble	2
MUA-XXX	Applied Major	8

Hours: 49

MUSIC MINOR

Required Courses	Credit Hours
MUS-113, 114 - Aural Perception I, II	2
MUS-117, 118 - Music Theory I, II.	6
MUS-221, 222 or 225 - Music History and Literature I, II or III.	3
MUS-XXX Music Electives	3
MUP-X01, X11 or X21 - Large Ensemble (Chancel Singers, Chorale, Symphonic Winds)	4
MUA-XXX Applied Music (4 semesters)	4
Hours:	22

Course Descriptions

Department Level/Course Name

Credits/Frequency

(See page 57 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 judgment skills within the context of a Christian worldview.

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 in the planned course minor in the three minor programs.

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

MUA-XXX Applied Lessons

1-2/1

Foundational to the development of skills in a performance area, weekly one-half hour or hour private lessons are available on many orchestral instruments, piano, organ, guitar, drumset, and voice.

MUP-X01 University Chorale

1/1

A select choral ensemble dedicated to the regular public performance of outstanding choral literature, and to choral performances as a means of worship, and Christian service. The University Chorale specializes in a broad spectrum choral literature ranging from large-scale works employing orchestral accompaniment, to sixteenth-century a cappella motets, as well as contemporary choral compositions, jazz and spirituals. Membership by audition only.

MUP-X11 Chancel Singers

1/1

A large choral ensemble emphasizing outstanding choral performances for purposes of worship and ministry. Choristers prepare for campus performances, including Chapel, as well as outreach concerts in churches and retirement homes. Membership is open to all students without audition.

MUP-X21 Symphonic Winds and Chamber Winds

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 formal concerts consisting of standard and contemporary masterworks. At the beginning of each fall term, a weekend retreat is held off-campus to foster musical growth and camaraderie among its members. Membership by audition only.

MUP-X31 Jazz Band

1/1

An ensemble devoted to the performance of mainstream jazz literature from the 1920's to the present. Emphasis is on stylistic awareness, improvisation and theoretical understanding of various genres.

MUP-X41 Contemporary Ensemble

1/1

A small ensemble comprised of drums, bass, keyboard, guitars, and vocalists. Contemporary Ensembles perform music in a variety of styles drawn from the broad umbrella of popular music. The groups explore experimentation with various ensemble textures, ability to produce stylistically appropriate instrumental parts from a chart, microphone techniques for soloists and instrumentalists, background vocals, improvisation and soloing, and listening skills required for good ensemble. Contemporary Ensembles perform both on and off campus in a variety of settings. Membership by audition only.

MUP-X51 Chamber Ensembles

1/1

A variety of ensembles provide an opportunity to study and play representative standard chamber literature. Opportunities include woodwind quintet, brass quintet, percussion ensemble, string ensemble, opera workshop, and vocal ensemble ("Credo"). Some ensembles also perform in high schools and churches. Some ensembles require an audition.

- MUS-099 Music Convocation** **0/1**
 A regular forum primarily for the purpose of student performances and dissemination of music department information. May also include guest lecturers and other topics and activities designed to enhance and enrich students' music education. Required of all music majors.
- MUS-113 Aural Perception I** **1/2**
 Parallels the course work in Music Theory 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 using solfege, to notate melodies, rhythms, and harmonies, and aurally identify scales, intervals, triads and simple harmonic progressions. Concurrent enrollment: MUS-117
- MUS-114 Aural Perception II** **1/2**
 A continuation of Aural Perception I. The student's skills are expanded to include the ability to notate and identify basic chord progressions and cadences utilizing triads in all inversions. Sight-singing and dictation skills are further developed. Prerequisites: MUS-113, 117. Concurrent enrollment: MUS-118.
- MUS-117 Music Theory I** **3/2**
 An introduction to music theory, providing fundamental skills in the development of the student as musician. Components include music notation writing skills, identifying and notating scales, key signatures, intervals, chords, and rhythms, chords using inversion symbols and figured bass as well as pop notation, utilizing basic principles of voice leading for triads, harmonic analysis of excerpts and smaller works. Concurrent enrollment: MUS-113
- MUS-118 Music Theory II** **3/2**
 A continuation of Music Theory I. Expansion on previous materials, including cadences and other basic structural units such as phrases and period forms, harmonic analysis of more complex progressions and larger classical and popular works, non-chord tones, increased development of four-part writing including all diatonic triads and seventh chords. Prerequisites: MUS-113, 117. Concurrent enrollment: MUS-114.
- MUS-143 Class Piano I** **1/2**
 The first of a four-semester piano course sequence designed to prepare students for the level of playing required to pass the piano proficiency exam required of all music majors. Orientation to the keyboard, including basic technique, rhythm, tone conception, articulation and fingering. Major and minor pentachord patterns, sight reading, transposition, simple I-V harmonization, basic repertoire.
- MUS-144 Class Piano II** **1/2**
 Continuation of MUS-143, including pedaling and phrasing, major scales, I-IV-V progressions and harmonization/transposition with simple accompaniment patterns. Introduction to playing by ear and improvisation. Appropriate sight reading and solo repertoire.
- MUS-161 Vocal Fundamentals** **1/2**
 An introductory study and application of basic vocal technique including physiology of singing, respiration, phonation, resonance, registers, diction, interpretation, and communication. Both classical and contemporary vocal techniques are utilized. Some individual instruction provided using standard song repertoire.
- MUS-165 Guitar Fundamentals** **1/2**
 An introductory study and application of basic guitar techniques including scales, standard chord voicing and inversions, finger-style techniques, tone production and rhythmic accompaniment. Both classical and contemporary guitar styles are incorporated. Some individual instruction provided using standard guitar repertoire.
- MUS-171 Introduction To Music Technology** **3/1**
 A survey course designed to provide hands-on exposure to a broad spectrum of topics related to music technology. Students learn fundamentals of synthesis, MIDI, analog and digital audio, scoring (using Finale and Sibelius), computer-assisted music education, and computer-based accompaniment packages (i.e. SmartMusic).
- 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. Prerequisites: MUS-114, 118. Concurrent enrollment: MUS-217.
- 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. Prerequisites: MUS-213, 217. Concurrent enrollment: MUS 218.

- MUS-217 Music Theory III** **3/2**
 A continuation of Music Theory II. Secondary dominants, modulations, chromatic harmonies including Neapolitan and augmented sixth chords, larger formal structures such as binary and ternary forms in both classical and popular styles. Prerequisites: MUS-114, 118. Concurrent enrollment: MUS-213
- MUS-218 Music Theory IV** **3/2**
 A continuation of Music Theory III. Late Romantic and Twentieth century techniques including non-Western scales and harmonic structures, Schenkerian analysis, atonality and basic set theory, serial techniques. Also includes jazz theory, studying harmonic structures, keyboard voicings, chord substitutions, blues and other forms, scales utilized for improvisation and chord structure. Prerequisites: MUS-213, 217. Concurrent enrollment: MUS-214
- MUS-221 Music History and Literature I** **3/2**
 A study of the development of Western music from earliest record through the Baroque period (1750). 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. *(Fulfills major writing intensive requirement.)*
- MUS-222 Music History and Literature II** **3/2**
 A study of the development of Western music from early Classic through the Romantic period. 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. *(Fulfills major writing intensive requirement.)*
- MUS-225 Music History and Literature III** **3/2**
 A study of the development of Western music in the twentieth century to the present time. Also includes contemporary popular forms such as Jazz. 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. *(Fulfills major writing intensive requirement.)*
- MUS-243 Class Piano III** **1/2**
 Continuation of MUS-144, including major scales and arpeggios, introduction to minor scales and arpeggios, major and minor primary chord patterns and harmonization/transposition. Appropriate sight reading, solo and ensemble repertoire, and easy hymns.
- MUS-244 Class Piano IV** **1/2**
 Continuation of MUS-243, including all major and minor scales and arpeggios in multiple octaves, harmonization/transposition using advanced chord progressions. More difficult hymns and four-part chorale settings. Intermediate level repertoire such as Bach's short preludes, Classic era sonatinas, Schumann's *Album for the Young*, Bartok's *Mikrokosmos*.
- 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.), aural skills (internalization, error detection, aural imaging, intonation deficiencies, etc.), and theoretical skills (score reading, transposition, terminology, score analysis and preparation, rehearsal technique, leadership, etc.) of conducting. Prerequisites: MUS-114, 118.
- MUS-253 Diction I** **2/4**
 An introduction to the rules of pronunciation for singing Latin, Italian and German 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-255 Diction II** **2/4**
 An introduction to the rules of pronunciation for singing in the French and English 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** **3/1**
 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; historic 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. Prerequisite: EDU-230 or permission of the instructor.
- MUS-280 Topics in Music** **1/3**
 An investigation of a musical topic chosen by the instructor in conjunction with student demand.

- MUS-291 Brass Methods** **1/4**
 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 teaching methods and materials to prepare students for teaching these instrumental privately or in the schools.
- MUS-292 Woodwinds Methods** **1/4**
 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 teaching methods and materials to prepare students for teaching these instrumental privately or in the schools.
- MUS-293 Percussion Methods** **1/4**
 Study in the technical aspects of playing the snare drum, timpani, keyboard mallet instruments, drumset, marching percussion, and other percussion accessory instruments. Emphasis is on teaching methods and materials to prepare students for teaching these instrumental privately or in the schools.
- MUS-294 String Methods** **1/4**
 Study in the technical aspects of tone production, manual dexterity, fingering, and bowing of the violin, cello and double bass. Emphasis is on teaching methods and materials to prepare students for teaching these instrumental privately or in the schools.
- MUS-311 Counterpoint** **2/4**
 A study of 18th century contrapuntal practice. Emphasizes 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. Prerequisites: MUS-213, 217.
- MUS-314 Orchestration and Arranging** **3/4**
 A study of the art of orchestration and arranging for a variety of ensembles, including the full orchestra, concert band, rock band, jazz ensemble and smaller chamber groups. Includes a detailed examination of all of the major instrument groups and their typical uses in both classical and popular/contemporary musical genres.
- MUS-315 Songwriting** **2/4**
 Students examine the art of songwriting in a variety of popular music styles. Class work involves analysis of popular song melodies and lyrics, study of lyric writing and organization, hooks, form and melodic structure and creation of song demos. Students are required to compose at least four songs over the course of the semester in a variety of styles. Students are able to hear their songs performed in periodic “seminar” type sessions and have the opportunity to have their work recorded by students in other music technology courses. Prerequisites: MUS-171, 213, 271, or permission of instructor.
- MUS-317 Keyboard Harmony** **2/1**
 Application of harmony to the keyboard, includes scales, modes, diatonic triad and seventh chord harmonizations, cadential formulas, secondary dominants, additional chromatic harmonies, modulations and enharmonic resolutions. Prerequisites: MUS-213, 217.
- 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 acquires 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 are 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**
 Students will develop a philosophy of worship and aesthetics through a historical survey of the development of music and worship in the church and a theological survey of music and worship throughout scripture. Students will then apply their philosophy practically in the development of a public worship service that is musically, aesthetically and theologically consistent and coherent.
- MUS-340 Junior Recital** **0/1**
 One-half hour recital required of contemporary Christian music, performance and composition majors.
- MUS-352 Advanced Conducting: Choral** **3/4**
 A one-semester course advancing the fundamental skills learned in Basic Conducting with a focus on choral ensembles. In addition to the development of conducting skills (physical, aural and theoretical) and rehearsal techniques necessary for preparing choral ensembles for performance, student have practical opportunities to develop self-confidence and leadership skills within a laboratory setting. Prerequisite: MUS-251

MUS-353 Advanced Conducting: Instrumental **3/4**
A one-semester course advancing the fundamental skills learned in Basic Conducting with a focus on instrumental ensembles. Students develop mastery of conducting skills (physical, aural and theoretical) with several opportunities for practical application within a laboratory setting. Preparing the instrumental music educator for conducting instrumental ensembles from creation to concert is the primary course focus. Prerequisite: MUS-251

MUS-371 Sequencing **2/4**
Students study the art of sequencing, using the Cakewalk SONAR platform. Topics include terminology and concepts relevant to MIDI sequencing, incorporation of audio with MIDI, use of software synthesis and Propellerhead Reason within the SONAR application, extensive study of MIDI controllers, and other techniques necessary to create professional-sounding, high-quality sequenced musical works. The course culminates in a large creative project utilizing the techniques and tools studied throughout the semester. Prerequisite: MUS-171

MUS-382 Music Teacher Assistant Practicum **1/1**
A practical “hands-on” experience assisting a successful high school music program. Typically, students with an instrumental emphasis take this course in the fall semester to observe and participate in marching band direction. Students with a vocal emphasis typically take this course in the spring semester to observe and participate in musical theatre direction. A music faculty member works with the cooperating teacher throughout, including the process of evaluation. Prerequisite: admission to the Education program, EDU-230

MUS-380 Internship **3/1**
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 **3/4**
The examination of 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. Prerequisites: MUS-213, 217.

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 the following semester. Prerequisite: MUS-411.

MUS-432 Pedagogy **2/1**
Required of contemporary Christian and performance majors to provide in-depth pedagogical study of the student’s major performance area. Specific areas of study include voice, piano, guitar, percussion, and all wind instruments. Emphasis is placed on practical teaching skills of the specific performance area, including literature and teaching philosophy, as well as unique technical components. Each performance area is offered as needed.

MUS-440 Senior Recital **0/1**
One-half hour recital required of music education and B.A. music majors. One hour recital required of contemporary Christian music and performance majors. Concurrent enrollment: MUS-441.

MUS-441 Senior Recital Project **1/1**
Students develop responsibility for planning, meeting deadlines, organizing rehearsals, preparing a program, and publicity. This project increases music research and writing skills, particularly in articulating musical concepts, developing a broad conceptual understanding of musical history as it relates to current performance practices, and practically connects historical and analytical elements of music to performance. Concurrent enrollment: MUS-440.

MUS-442 Special Recital **0/1**
Available to all music majors interested in performing a recital beyond their degree requirements.

MUS-450 Music Methods: Middle and High School **3/4**
Development of a personal philosophy of successful teaching and administration. Areas covered 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-457 Music Methods: Elementary School**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-230 or permission of instructor.

MUS-460 Music Business**3/4**

An introductory course presenting a structural overview of the music business and entertainment industries. Historical development of music as a business and the development of the marketplace for both music and musicians. Emphasis is placed on contemporary music business practices. Topics include songwriting, publishing, royalties and rights, artist management, arts management, professional organizations, copyright law, record industry, union and guilds, and career development.

MUS-472 Basic Recording Studio Techniques**2/4**

Students gain hands-on knowledge of the equipment and techniques used in the recording studio. Topics include signal routing, microphone techniques, multi-track recording, digital audio editing, equalization, effects, automated mixdown, and pre-mastering. Most class work is done using Digidesign's ProTools software. Students have opportunities for practical application of class material through various lab activities and student projects from other courses. Prerequisites: MUS-171 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 gain further experience working in the recording studio environment. Topics 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 is done using Digidesign's ProTools software and Waves audio processors. Ample opportunity for practical application of class material is provided through lab activities and other special projects. Students are 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**1-3/6**

An in-depth investigation of a musical topic chosen by the instructor in conjunction with student demand.