

# MUSIC

Professor Schell, Chair  
Professors Bell, B. Holz, R. Holz, Zent  
Associate Professor Flanigan

Asbury College is an accredited institutional member of The National Association of Schools of Music and offers two majors in the area of music.

1. The Music Education Major prepares students for positions as teachers of vocal and/or instrumental music in the public and private schools.
2. Within the Music Major, four emphases are offered: Church Music Leadership, Composition/Arranging, Performance, and Music History. Students may choose one of these, may minor in some subject outside music, or may use general electives to complete the degree requirements.

The faculty of the Music Department is committed to helping students gain a high level of performance proficiency, a firm theoretical and historical foundation, a solid preparation for a music career and/or graduate study, and a fusion of Christian faith and practice with the students' musical pursuits.

Students applying for acceptance into the music major should obtain the "Music Department Student Handbook", which functions as a comprehensive addendum to this Bulletin.

## **A. ENTRANCE AND AUDITION PROCEDURES**

1. All students who wish to major or minor in music must have the approval of the music faculty, based on an entering performance audition. A student who successfully passes the entrance audition will be admitted to the music program through the sophomore level, at which time a second audition will determine eligibility for upperclassman standing. A student may also enter the program with a probationary standing. A student is removed from musical probation on the recommendation of his/her Area Coordinator and the Chairman of the Music Department after receiving a minimum of a B average in the semester jury examination combined with a minimum of a B average in the semester grade average given by the area coordinator. A student may remain in the music degree program on musical probation for no more than two semesters.

## **2. AUDITION REQUIREMENTS**

Auditions on campus are generally held during prospective student visit weekends. Applicants may also submit a taped audition (VHS, VHS-C, or DVD). All requests should be addressed to: Chairman, Department of Music, Asbury College, One Macklem Drive, Wilmore, Kentucky 40390-1198. Students must audition to be eligible for Music Performance Scholarships (see details in the Financial Aid section of this Bulletin).

The audition process for each specific vocal/instrumental type is described below.

a. INSTRUMENTAL

i. Wind and Stringed Instruments

Students should be prepared to perform major and minor scales through four sharps and four flats, a chromatic scale covering the entire range of the instrument, and selected solos representing at least two styles of music (e.g.: Baroque, Classic, Romantic, Twentieth Century, or technical and lyrical styles). Students will also perform a simple sight-reading exercise.

ii. Percussion Instruments

Percussion students should be prepared to perform major scales through three flats and three sharps on bells, marimba or xylophone. Students with snare and/or timpani experience should also be prepared to demonstrate rudiments and/or timpani tuning and basic technique. Percussionists will also play two solos or solo movements demonstrating contrasting musical styles.

b. ORGAN

Students who wish to be admitted to the study of organ may or may not have had previous training on the instrument. For those who have had private organ studies, the following are suggested as sample audition pieces: a prelude and fugue from Eight Little Preludes and Fugues by J.S. Bach (Krebs); a chorale prelude from The Liturgical Year by J.S. Bach. Those who have little or no organ study should demonstrate proficiency on the piano in at least two stylistic periods (e.g.: Baroque, Classic, Romantic, Twentieth Century) with levels of difficulty equal to the following: a two-part invention by J.S. Bach; any standard sonata by Mozart, Haydn, or Beethoven; a waltz by Chopin; a piano composition by a modern composer such as Bartok or Kabalevsky.

c. PIANO

Students should be prepared to sight-read a short piece, play several major scales (hands together, four octaves), and perform two pieces representing literature from two stylistic periods. The literature should either equal or exceed the level of challenge of works listed here: 1) Baroque--J. S. Bach, Two-Part Invention, No. 13, in A Minor; 2) Classic--Beethoven, Sonata in C Minor, Op. 13, movement III; 3) Romantic--Brahms, Rhapsody in G Minor, Op. 79, No. 2; 4) Twentieth-Century--Debussy, Arabesque No. 1 in E Major. Other appropriate literature might be found in anthologies, such as the following: 1) Agay, Denes, ed. Early Advanced Classics to Moderns, Volume 47, New York: Consolidated Music Publishers, 1969; 2) Bigler, Carole; and Lloyd-Watts, Valery, ed. Recital Winners,

Volume Two, Van Nuys, CA: Alfred, 1993; 3) Olson, Lynn Freeman, Applause, Book Two, Van Nuys, CA: Alfred, 1986.

d. VOCAL

In addition to a simple sight-reading exercise, the student should demonstrate an ability to sing two art songs of a contrasting nature including an American/British song. Students demonstrating the ability to sing a foreign language song in addition to the required America/British art song will be given preference for the performance scholarship award. An accompanist will be provided. Taped accompaniments are not acceptable. Voice auditionees should send copies of their audition music at least three weeks prior to the audition date, to: Coordinator of Vocal Studies, Asbury College, Department of Music, One Macklem Drive, Wilmore, KY 40390.

**B. GENERAL INFORMATION**

1. ENSEMBLES

Primary ensembles at Asbury are those that exist in support of the degree requirements for music majors and minors. The Asbury College Orchestra is the primary performing ensemble for students whose instrumental area of study is an orchestral stringed instrument. The Concert Band is the primary performing ensemble for students whose instrument is a wind or percussion instrument. The Chorale is the primary performing ensemble for students whose major instrument is voice. Primary Ensembles are not specified for majors and minors who study other instruments; however, those students must meet ensemble credit requirements. Students must not only register for an ensemble but also meet that ensemble's membership requirements in order to participate. All ensembles are, however, open for participation by all students whether or not they are pursuing a major or minor in music.

Music majors, for whom a primary ensemble is required, must participate in that primary ensemble for the first 75% of the total ensemble semesters required for the degree. For example, majors who are required to receive 8 semesters of credit for an ensemble (MUS) must register for at least 6 semesters in Concert Band, Chorale or Orchestra, as defined above. Majors who are required to receive 7 semesters of credit for an ensemble (MUSE) must register for at least 6 semesters in Concert Band, Chorale or Orchestra, as defined above. Music minors, who are required to receive 4 semesters of credit for an ensemble, register for at least 3 semesters in Concert Band, Chorale or Orchestra, as defined above. In some circumstances, a major or minor may be permitted to have an auxiliary ensemble count toward a primary ensemble requirement. All exceptions, however, must be recommended by the advisor to the Area Coordinator, and then presented to the music faculty for approval.

Depending upon such factors as student interest, faculty loads, budget, etc., the Music Department also offers a wide variety of other ensembles to enrich the musical life of the college and to offer additional performing experiences for students of all majors. At present, the following additional ensembles are offered at Asbury College: Collegium Musicum

(Instrumental Chamber Groups), Handbell Choir, Jazz Ensemble, Men's Glee Club & Women's Choir.

Further information about Asbury College Music Ensembles may be found on our website: <http://www.asbury.edu/majors/music/ensembles>.

2. Recital Attendance

Recital attendance is required of all music minors and majors. Those in the B. A. Music degree program must pass eight semesters of recital attendance. Those in the B.S. Music Education degree program must pass seven semesters, because the student teaching semester is exempt. Those in the Music Minor program must pass four semesters of recital attendance. Transfer music majors are required to enroll in RCT 041 each and every semester.

3. Recital Requirement: All music majors must present a recital of high caliber in accordance with music department standards.

4. Non-Music Majors: Students not majoring in music are encouraged to enroll in music courses and to participate in the choral and instrumental ensembles. They may also take private lessons.

5. Juries and Public Performance Requirement: Music majors and minors participate in a jury exam for private instrument or vocal study at the end of each semester of required private lessons. The evaluation of the non-music major receiving private instruction can be an examination, a jury, or a studio or student recital performance. In addition, music majors and minors have an annual public performance requirement. Departmental recital performances in the last four weeks of the semester may substitute for a jury examination.

6. Language Requirement: French and German are the languages of music; therefore these are the recommended languages for the Music majors. Music Education majors are exempt from the language requirement.

**MUSIC (48-61 hour major + general education + electives)**

CON 311, 312; MHL 251, 252; one of MHL 351, 352, 353, 354, 355, 356; MTH 111, 112, 121, 122, 231, 232, 311, 331; MUS 150; RCT 480 or 481; Keyboard Majors only: PNO 161, 162, 261 and 262 or 130; Non-keyboard majors: PNO 151, 152, 251; Piano majors: PNO 361; Voice Majors: VOC 105, 106; Major instrument: INS, ORG, PNO, VOC (4 semesters of 211 and 4 semesters of 411); ENS (8 semesters); RCT 041 (8 semesters).

In addition, one of the following emphases may be completed:

A. Church Music Leadership (9-10): CHM 210, 312, 472; CHM 435; MED 303 or 304; PNO 130 instead of PNO 261 (Keyboard majors) VOC 200-level Proficiency; B.

Composition/Arranging (11): MTH 293, 332, and 7 hours of MTH 393

C. Music History (11): MHL 391, 475, and 6 hours from MHL 351, 352, 353, 354

D. Performance (9-11): INS, ORG, PNO, VOC, (additional 6-8 hours of private lessons at major level); INS, ORG, PNO, VOC 461, 462, RCT 380.

**MUSIC EDUCATION P-12 (85.5-95.5) hour major + general education + electives)**

CON 311, 312; ED 200, 210, 220, 230, 320, 405, 460, 465; ENS 7 semesters; MHL 251, 252; 1 of MHL 351, 352, 353, 354, 355, 356; MTH 111, 112, 121, 122, 231, 232, 311, 331; MUS 150; RCT 041 (7 consecutive semesters); INS, ORG, PNO, VOC, (4 semesters of 211

and 3 semesters of 411); RCT 480; Voice majors: VOC 106, 462; Non-keyboard majors: PNO 151, 152, 251; Keyboard majors: PNO 161, 162, 261, 361;

Area of emphasis (choose one):

A. Instrumental (15-17)--MED 241, 242, 243, 244, 363, 364, 365; plus 1-3 credits from MED 302, 303, 304, 305

B. Vocal/Choral (13)--MED 302, 303, 304, 305; VOC 105, 461; plus 2 credits from MED 241, 242, 243, 244, 363, 364, 365

C. General Music (16)—MED 302, 305; VOC 200; VOC 105, 461 (if principle instrument is voice) plus 10 credits from the following: ED 410, INS 100 MED 241, 242, 243, 244, 303, 304, 363, 365

D. Combined Instrumental/Vocal (18)--MED 302, 365, VOC 200; plus 13 credits from the following: INS 100, MED 241, 242, 243, 244, 303, 304, 305, 363, 364, VOC 105, 461

**MUSIC** (23 hour minor)

CON 311; ENS (4 semesters); MHL 251, 252; MTH 111, 112, 121, 122; 4 semesters of private lessons at major level; PNO 151, 152 (non-keyboard minors) or PNO 161, 162 (keyboard minors); RCT 041 (4 semesters).

(The Music minor may not be completed by MUS, MUSB, or MUSE majors.)

## **CHURCH MUSIC LEADERSHIP COURSES**

**CHM 210 (2) Music in Worship**—A brief examination of the history and philosophy of church music in its relation to fixed and free forms of Christian worship. Includes study of both Western and non-Western indigenous practices. Open to all students without prerequisites.

**CHM 312 (2) Church Music Administration**—A philosophical and practical study of methods and materials used in the administration and leadership of congregational, choral and instrumental music in the church. Open to all students without prerequisites.

**CHM 435 (1) Internship**—An internship under the guidance of experienced and qualified church musicians in an approved church music program. It is designed for the student to acquire the practical experience vital to understanding a comprehensive ministry of church music. The internship may also be completed internationally, with the expectation that the student will assume full financial responsibility. Contract.

**CHM 472 (2) Songs of the Church**—An introduction to the historical and analytical study and utilization of songs intended for Christian worship. The content begins with Biblical songs and progresses to the current time. Open to all students without prerequisites.

## **CONDUCTING COURSES**

**CON 311 (2) Conducting I**—Study of the fundamentals of conducting. Prerequisite: MTH 112

**CON 312 (2) Conducting II**—Course will include conducting skills with baton and the study of orchestral and band scores. Score reading, score study, aural skill development, interpretation, style and rehearsal techniques are all part of the study. Members of the class serve as the laboratory ensemble. Prerequisite: CON 311.

## **ENSEMBLES**

**ENS 101 (.5-1) Collegium Musicum**—General name under which all of the instrumental chamber groups function. Combinations vary each semester. By audition and as openings occur. Ensembles may be combined. Minimum of one-hour weekly rehearsals.

**ENS 111 (.5-1) Women's Choir**—Open to all women students, staff, and faculty by audition. In addition to local concerts, this ensemble will tour periodically.

**ENS 131 (.5-1) Men's Glee Club**—Open to all male students without audition. In addition to local concerts, this ensemble will tour periodically.

**ENS 141 (.5-1) Concert Band**—Open to all qualified students by audition. In addition to local concerts, this ensemble will tour periodically.

**ENS 151 (.5-1) Orchestra**—Open to all qualified students by audition. The heart of the group is the string section. Woodwind, brass, percussion, and keyboard players are added on a per/composition basis. The literature studied and performed is from the classical tradition, baroque to the present.

**ENS 161 (.5-1) Chorale**--The Asbury Chorale is an SATB ensemble open to all students by audition. Repertoire consists of challenging choral literature from various style periods. The Chorale supplements its on-campus performance schedule with occasional off-campus events and tours.

**ENS 171 (.5-1) Handbell Choir**—Open to all students by audition. In addition to local concerts, this ensemble tours periodically.

**ENS 191 (.5-1) Jazz Ensemble**—Open to all qualified students through audition. In addition to local concerts, this ensemble will tour periodically.

## **MUSIC EDUCATION COURSES**

**MED 241 (2) Brass Methods**—Class instruction in the techniques of playing and teaching brass instruments. Various materials and diagnostic measures are studied.

**MED 242 (2) Strings Methods**—Class instruction in the techniques of playing and teaching string instruments. Various materials and diagnostic measures are studied.

**MED 243 (2) Percussion Methods**—Class instruction in the techniques of playing and teaching percussion instruments. Various materials and diagnostic measures are studied.

**MED 244 (2) Woodwind Methods**—Class instruction in the techniques of playing and teaching woodwind instruments. Various materials and diagnostic measures are studied.

**MED 301 (2) Elementary School Music**—An overview of teaching methods and materials for using musical activities in the elementary grades; includes practical experience with home-schooled students

**MED 302 (3) Introduction to Elementary Music Teaching**— Introduction to elementary music education pedagogy with overview of teaching methods and materials for teaching music in the elementary grades, including state and national standards. Includes lab teaching experience with homeschool classes.

**MED 303 (3) Training Children’s Voices, P-5**—Introduction to training children’s voices and to incorporating Kodaly & Orff methodologies in both church and school music programs; includes practical experience with home-schooled students.

**MED 304 (2) Choral Music Pedagogy**—Introduction to working with choirs in church and school, adolescent through adult singers.

**MED 305 (1) Secondary General Music**—Introduction to teaching secondary general music classes, including keyboard labs, guitar classes, humanities classes, world music, etc. (aligns with National Standards for Music Education and with Kentucky Core Content guidelines)

**MED 363 (2) High School Instrumental Methods**—Prepares the future instrumental music educator to teach band and/or orchestra in the secondary schools. Students will develop skills in appropriate teaching techniques and strategies, create a file of appropriate materials, and develop a personal philosophy of music education. Students will also acquire the skills needed to administer a successful instrumental music program. Prerequisites: MED 241, 242, 243, 244 or permission of the instructor.

**MED 364 (2) Marching Band Methods**—Designed to prepare the instrumental music education major to organize and administer a marching band program in the secondary schools. The student will learn both manual and computer assisted charting techniques for marching drill design, participate in a planned field experience, and develop teaching skills through peer teaching. Students will explore the role of the marching band in the schools through a study of its history and the various philosophical positions related to the marching band.

**MED 365 (2) Elementary/Middle School Instrumental Methods**—Student will develop techniques, strategies, and materials unique to the elementary and middle school instrumental music program. This course will introduce a systematic recruitment and retention program for the beginning instrumental music program, will develop skills in diagnosing and prescribing solutions for performance problems on the various band and orchestra instruments, and will examine the administrative skills needed for the program. Prerequisites: MED 241, 242, 243, 244 or permission of the instructor.

## **MUSIC HISTORY AND LITERATURE COURSES**

**MHL 251 (3) History and Literature of Music I**—Early Christian, Medieval, Renaissance, and Baroque Periods (ca. 33--1750). A study of the music of these periods through reading, listening, performance practice seminar, and score analysis. Prerequisite: MTH 111 and 112 or consent of instructor.

**MHL 252 (3) History and Literature of Music II**—A continuation of MHL 251; study of music from ca. 1750 to the present (Classical, Romantic, and 20th Century). Prerequisite: MTH 111 and 112 or consent of the instructor.

**MHL 351 (2) Chamber Music**—An intensive survey of solo and chamber literature, with particular attention given to the solo song, solo sonata and the string quartet. Students are encouraged to research and study the solo/chamber literature for their particular instrument.

**MHL 352 (2) Symphonic Literature**—An intensive survey of the symphonic repertoire from the late-18th century until the present. Both orchestral and wind repertoires are studied.

**MHL 353 (2) Choral Masterworks**—Intensive survey of choral masterworks from the Renaissance to the present, with particular emphasis on the works of J. S. Bach, W. A. Mozart, and Johannes Brahms.

**MHL 354 (2) Music since 1900**—In-depth study of the music of the 20th and early 21<sup>st</sup> centuries with particular emphasis on the music of the post-World War II era, 1945-to present.

**MHL 355 (2) World Music Survey**—Intensive survey of a number of musical soundscapes of non-Western origin, and the cultural contexts out of which they arise, with particular emphasis given to the discipline of ethnomusicology and its attendant approaches to the study of individual soundscapes. May not also hold credit for MHL 281.

**MHL 356 (2) Opera and Musical Theater**—A concentrated study of representative operas and musicals from the late 18th century to the contemporary Broadway stage.

**MHL 391 (3) Independent Study**—An introduction to the discipline of historical musicology and the techniques related to historical research in music. During this

independent study the student will complete a major research and data-gathering project that will provide the basis for the student's Senior Project, MHL 475. Prerequisite: Completion of MHL 251, 252, and at least one of the MHL 351-356 sequence of genre courses. Contract.

**MHL 393 (1-3) Seminar**— Study of various issues in the field of music history and literature. (on occasion)

**MHL 475 (2) Senior Seminar**—Independent study during which the student will complete a major written report on a topic researched during MHL 391. Prerequisite: MHL 391.

## **MUSIC THEORY COURSES**

**MTH 100 (2) Fundamentals of Music**—Designed to increase proficiency in music fundamentals such as rhythm, scales, modes, intervals, triads. Suggested for non-majors or music majors or minors with Theory Placement Exam scores of less than 70%. A mastery of these basic fundamentals is essential for any further work in the music major or minor. Does not count toward graduation hours for a music major or minor (offered on occasion).

**MTH 111 (2) Musicianship: Written Theory I**—Basic theory sequence begins with a study of rhythm, scales, intervals, triads, and cadences, followed by principles of harmony, embellishing tones, and 18th-century part-writing techniques. Original compositions in a simple, four-voice texture are written. Prerequisite: Theory Placement Exam.

**MTH 112 (2) Musicianship: Written Theory II**—This course is a continuation of Basic Musicianship I, and introduces melodic form, large-scale melodic relationships, and simple two and three-part forms. Further exploration of harmony centers on diatonic seventh chords and chords of secondary function, and includes elementary modulation. Original compositions in two or three-part forms are written. Prerequisite: MTH 111.

**MTH 121 (1.5) Musicianship: Sight Singing / Aural Training I**—Sight singing / aural training sequence begins with a study of rhythm, scales, modes, intervals, triads and corrective listening as well as large-scale analytical listening. Emphasis is on experiential tasks and the skill of aural imaging; in addition to class meeting, students attend a weekly sight-singing lesson and complete a taped transcription assignment. Class meets twice weekly, and is taken concurrently with MTH 111. Prerequisite: Theory Placement Exam.

**MTH 122 (1.5) Musicianship: Sight Singing / Aural Training II**—Sight singing / aural training sequence continues the study of rhythm, scales, modes, intervals, triads, and corrective listening as well as large-scale analytical listening. Aural training expands to include seventh chords. Emphasis is on experiential tasks and the skill of aural imaging; in addition to class meetings, students attend a weekly sight singing lesson and complete a taped transcription assignment. Class meets twice weekly, and is taken concurrently with MTH 112. Prerequisite: MTH 121.

**MTH 231 (4) Advanced Musicianship I**—An integration of the aspects of written theory, sight singing, and aural training. This course explores 18th-century contrapuntal forms, followed by Classical forms such as sonata-allegro and rondo. Harmonic vocabulary expands to include altered pre-dominants, followed by early 19th-century harmonic developments. Sight singing curriculum include melodies with modulations/altered tones, as well as rhythms with varying meters, syncopations, and unusual subdivisions. Emphasis on developing a facility with bass lines and harmonic progressions, including chords of secondary function as well as altered pre-dominants. Corrective listening, as well as large-scale analytical listening, further heightens aural abilities. Prerequisite: MTH 111, 112, 121, 122.

**MTH 232 (4) Advanced Musicianship II**—An integration of the aspects of written theory, sight singing, and aural training. This course is a continuation of Advanced Musicianship I, and introduces linear chromaticism in 19th-century piano forms as well as late 19th-century harmonic developments, including higher-order tertian sonorities. Examines 20th-century harmony, rhythm, and compositional techniques, and includes early 20th-century tonal music, set theory, serial procedures, and recent musical developments. Training in sight singing and aural training expands to include 20th-century concepts in rhythm, melody, and harmony. Emphasis on developing a facility with bass lines and harmonic progressions, including chords of secondary function, as well as altered pre-dominants. Corrective listening, as well as large-scale analytical listening further heightens aural abilities. Prerequisite: MTH 231.

**MTH 293 (2) Introduction to Composition and Arranging**—An exploration of the basic principles of composition and arranging in preparation for MTH 393. Prerequisite: B+ average in MTH 111, 112, 231 and approval of the instructor.

**MTH 311 (2) Form and Analysis**—A study of basic formal principles of music by means of thorough analyses of representative pieces. Students develop analytical skills, both visual and aural, so that they might begin to interpret and perform music intelligently. Prerequisite: MTH 232.

**MTH 322 (2) Counterpoint**—An advanced exploration of the contrapuntal forms and techniques of the 18th century by means of in-depth analysis of representative pieces; includes polyphonic composition in two, three, and four-part counterpoint (offered on occasion).

**MTH 331 (1) Orchestration**—A study of the characteristics of band and orchestral instruments, with assignments in scoring for various instrumental combinations, full band/orchestral score and smaller ensembles. Prerequisite: MTH 232. (Students in the composition/arranging emphasis must take MTH 332 in place of MTH 331).

**MTH 332 (2) Advanced Orchestration**—An advanced study of the characteristics of band and orchestral instruments, with assignments in scoring for various instrumental combinations, full band/orchestra score and smaller ensembles. Prerequisite: a B+ average in MTH 232 and 311.

**MTH 393 (1-3) Composition Seminar**—Students work in a private lesson setting in the area of original composition and arranging, leading to the development of a repertoire suitable for presentation at their Senior Recital (RCT 481). Prerequisite: MTH 293. May be repeated to a maximum of 7 hours.

## **MUSIC COURSES**

**FA 100 (3) Music and Art Appreciation**—Designed for the liberal-arts student. Presents a rudimentary knowledge of the elements and principles used in music and art. Provides a philosophical basis for understanding the arts with considerable time spent viewing art and listening to music. Fee.

**MUS 100 (3) Understanding Music**—Designed for the liberal arts student as an introduction to the art of music, in which refined listening skills, knowledge of the basic parameters of music, and informed aesthetic judgment lead to perceptive understanding of a wide range of historical, cultural and contemporary musical styles.

**MUS 110 (1) Music Reading For Singers**—Beginning sight-singing (using solfège and rhythmic training to sound out vocal parts).

**MUS 150 (1) Music Technology**—An introduction to the use of software and technology commonly utilized by music majors and minors. Students learn fundamental skills in use of music notation software as well as basic recording and sound reinforcement technology. Required of all music majors and minors (unless proficiency is demonstrated in covered technologies), but open to all students. Credit/No Credit. Prerequisite: Basic music notation reading skills.

**MUS 200 (3) Piano Technology**—Open to all students, preference is given to music majors and minors. This course not only teaches piano tuning, servicing, and repair but also the history and the development of the piano, the making of a Steinway grand piano and the servicing of electric pianos and harpsichords. Some attention is given to the theory and acoustics of stringed instruments. Fee. (on occasion)

**MUS 391 (1-3) Independent Study**—Available to students at the junior level or higher. Requires the completion of a contract, signed by the student, instructor, and department chair. Contract.

**MUS 393 (1-3) Seminar**—Study of various issues in the field of music.

## PERFORMANCE COURSES/STUDIO LESSONS

Private music lessons are available on piano, organ, voice, handbells, all orchestral and band instruments, and guitar. A private lesson fee per credit is charged in addition to tuition credit. Students for whom placement is not finalized should register for private lessons using INS 999, ORG 999, PNO 999, or VOC 999.

**INS, ORG, PNO, VOC, 201 (1-2) Private Lessons for Non-Majors**—For all non-majors studying private keyboard, voice, wind, string or percussion instruments. Students registering for 1 credit hour receive a one-half-hour lesson weekly. Students registering for 2 credit hours receive a one-hour lesson weekly. Students are encouraged to also enroll in an approved ensemble. Prerequisite for VOC 201: completion of VOC 100 or permission granted by audition arranged with the Coordinator of Vocal Studies. Students desiring the vocal audition option must be prepared to demonstrate good vocal technique and accurate, expressive musicianship in the performance a standard-length art song. Other variables which will be considered include: (1) past private voice study (at least one semester recommended), (2) music reading skill (determined by a brief sight-reading example) and (3) other musical background (piano, other instruments, etc). Prerequisite: PNO 100 or permission by audition with Coordinator of Keyboard Studies. Fee.

**INS, ORG, PNO, VOC, 211 (1-2) Private Lessons for Underclassmen Music Majors and all Music Minors**—Underclassmen music majors and music minors enroll for 4 semesters of private instruction at the 211 level. Students registering for 1 credit hour receive a one-half-hour lesson weekly. Students registering for 2 credit hours receive a one-hour lesson weekly. Students selecting a performance emphasis are required to register for 2 credit hours per term (with the exception of voice students in the freshman year). Prerequisite: Acceptance into the music major or music minor by audition as described in the Music Student Handbook. Fee.

**INS, ORG, PNO, VOC 411 (1-2) Advanced Private Lessons for Upperclassmen Music Majors**—Upperclassmen music majors in the B.A. degree program enroll in 4 semesters of instruction at the 411 level. Those electing the Performance Emphasis are required to enroll for 2 credit hours per term. Students whose emphasis is Composition or Music History are only required two semesters of private lessons at the 411 level—with a demonstration of major instrument proficiency as approved by the appropriate Area Coordinator (see Music Student Handbook). Upperclassmen music majors in the B.S. degree (Music Education) program enroll for 3 semesters of instruction at the 411 level, with a recital requirement included as part of the final semester of study. Prerequisite: Upperclassman Proficiency Exam passed. (See the *Music Student Handbook*.) Fee.

**RCT 041 (0) Recital Attendance**—Required of music majors/minors. Music majors: 8 consecutive semesters; Music Education majors: 7 semesters (student teaching semester is exempt); Music minors: 4 semesters. Credit/No Credit.

**RCT 280 (1) Sophomore Recital**—Optional recital with approval of the faculty.

**RCT 380 (1) Junior Recital**—Required only of music majors with an emphasis in performance; optional recital for other degree programs. This is a 30-minute recital.

**RCT 480 (0.5-1) Senior Recital**—Required of all music majors according to standards outlined in the Music Student Handbook. Music Grades P–12 majors enroll for 0 semester hours (on PF basis) and complete a 14 minute recital. All non-education Music majors (except performance emphasis) enroll in 1 semester hour (on a graded basis) and complete a 30 minute recital. Performance emphasis majors enroll in 1 semester hour (on a graded basis) and complete a 60 minute recital.

**RCT 481 (1) Senior Composition Recital/Music History Lecture Recital**—Required of students completing the emphasis in either Music Composition/Arranging, or Music History. See Music Student Handbook for particulars on the specific timings and requirements.

**INS 100 (1) Class Guitar**—Class lessons for the beginning student in folk guitar.

**PNO 100 (1) Beginning Piano for Pleasure**—Class designed for non-major, adult beginners at the piano. By playing a variety of attractive styles, students develop technical skills while learning basic fundamentals of music notation, rhythm, improvisation. Class meets once weekly. Students may proceed to private piano lessons after successful completion of the course.

**VOC 100 (1) Class Voice Instruction for Non-majors**—An introductory survey of singing technique. Emphasis on gaining fundamental skills involved in vocal production. This course is required prior to enrolling in Private Voice Lessons.

**VOC 105 (1) Diction for Vocal Majors I**—Required of all voice and vocal music education majors, B.A. or B.S. Course includes use of the International Phonetic Alphabet for diction of English, Italian and Spanish. (Requirement may be waived; see Music Department Handbook.)

**VOC 106 (1) Diction for Vocal Majors II**—Required of all B.A. music majors whose major instrument is voice. Also recommended for voice students in the B.S. degree (Music Education). This course is a continuation of VOC 105 using IPA for diction instruction in German and French. Prerequisite: VOC 105 or the equivalent. (Requirement may be waived; see Music Department Handbook.)

**VOC 200-level Proficiency**—Demonstration of vocal proficiency, equivalent to 4 semesters of elective voice lessons at the college level, is required for B.A. students with an Emphasis in Church Music and for B.S. students (Music Education) seeking a vocal or combined

endorsement. Students may fulfill the VOC 200-level proficiency by either of the following two methods:

1. Completion of 4 semesters of non-major vocal studies with jury averages of B or better each term. (Students may also elect vocal lessons for a shorter period of study and pass the proficiency exam following any semester of study. Exam criteria follow.)
2. An examination in which the vocal faculty assesses the student's ability to demonstrate accuracy in song performances in both English and a foreign language, and to demonstrate an appropriate level of performing skill deemed to be equivalent to four semesters of elective, non-major vocal study. For further information, see the Music Student Handbook

**VOC 300 (1-2) Opera Workshop**—Established to give performance experience with chamber operas, light operas or operettas, and/or with opera scenes. Students accept responsibilities for learning a role, assisting with some aspect of technical execution, and/or performing the opera or scenes in which they are involved. Students may register in either term with a maximum of 2 credits. By audition only. Credit/No credit.

## **PERFORMANCE METHODS COURSES**

**INS 461, 462 (1 each) Instrumental Pedagogy**—Designed for performance emphasis students but not restricted to them. Open to students preparing to teach brass, woodwind, string, or percussion instruments. Emphasis is given to a survey of pedagogical procedures and materials. Practical experience is gained through supervised teaching. (on occasion)

**ORG 461, 462 (1 each) Organ Pedagogy and Literature**—Introducing point of view, techniques, and some approaches used in teaching of organ literature and materials. Problems of pedagogy, analysis, and performance, as well as important segments of organ repertoire will be studied, extending from the Baroque period through contemporary literature. (on occasion)

**PNO 361, 362 (1 each) Piano Pedagogy**—Designed for piano majors and other students preparing to teach piano. Emphasis is placed upon business aspects of maintaining a studio; survey/evaluation of methods, materials, and techniques for teaching young pianists; observation of piano teachers; supervised piano teaching. Prerequisite: Consent of the instructor (offered on occasion).

**VOC 461, 462 (1 each) Vocal Pedagogy and Literature**—Open to all music majors. Emphasis is placed upon the definitive study and understanding of the body as an instrument, the survey/ evaluation of teaching materials, and lesson procedures. Includes laboratory teaching experience.

## **PIANO, FUNCTIONAL-ALL MAJORS**

1. Non-keyboard music majors must enroll in Functional Piano (151, 152, 251) concurrently with the Freshman and Sophomore Music Theory courses; this enrollment in Functional Piano must continue without interruption until all required courses have been passed.
2. Keyboard music majors are required to take: PNO 161, 162, 261, 262. (Church music keyboard majors take PNO 130 instead of PNO 261).
3. No student will be permitted either to register for student teaching or to request a senior recital hearing until he/she passes all Functional Piano requirements.

**PNO 130 (1) Piano Service Playing**—Designed to allow the student to develop piano skills for leadership in the church. Skills developed will include improvising congregational accompaniments in various styles, preparing piano solos appropriate for the church service, and accompanying. The student must be able to play the piano on an intermediate level and read four-part music in order to be successful in the class.

**PNO 151 (1) Beginning Functional Piano**—Designed for non-keyboard music majors/minors who are beginners at the piano. Students learn to read piano music, developing two-hand coordination by playing two- and three-part studies. Other emphases include sight-reading melodies, harmonizing melodies using primary chords, transposing, and improvising. Class meets twice weekly. PNO 151 taken concurrently with MTH 111. Credit/No Credit.

**PNO 152 (1) Elementary Functional Piano**—Designed for non-keyboard music majors/minors. Students play more challenging repertoire in two/three parts and several major and minor scales. Other emphases include sight-reading parts of ensembles and simple two-part piano pieces; reading two-part vocal scores; harmonizing with primary, secondary, and secondary dominant chords; transposing simple pieces; and improvising with set patterns. Class meets twice weekly. PNO 152 taken concurrently with MTH 112. Prerequisite: PNO 151. Credit/No Credit.

**PNO 251 (1) Intermediate Functional Piano**—Designed for non-keyboard music majors. The Piano Proficiency is administered during the course. Review of skills learned in PNO 152. Other emphases include playing accompaniments of vocal and instrumental pieces; preparing three-part vocal and two-part instrumental scores; sight-reading parts from choral/instrumental scores; harmonizing tunes played by ear; playing pieces in four parts. Class meets twice weekly. PNO 251 taken concurrently with MTH 231. Prerequisite: PNO 152. Credit/No Credit.

**PNO 161 (1) Advanced Functional Piano I**—Designed for keyboard music majors/minors. Skills include music-reading; vocal score-reading of two-four parts; instrumental score-reading involving music for strings, woodwinds, and brass; and basic adapting of hymns in congregational styles. Credit/No Credit.

**PNO 162 (1) Advanced Functional Piano II**—Designed for keyboard music majors/minors. Skills include transposing pieces and patterns of accompaniment; transposing chord progressions involving primary chords, secondary chords, secondary dominants, fully-diminished seventh chords, and modulation; harmonizing and by-ear playing using appropriate styles of accompaniment. Prerequisite: PNO 161. Credit/No Credit.

**PNO 261, 262 (0.5 each) Piano Accompanying I, II**—Designed for piano majors, except for those whose emphasis is Church Music. Students develop their skills in piano accompanying by accompanying a one half-hour vocal lesson per week during two semesters. Furthermore, students will participate in three monthly coaching sessions per semester.