

# **SOUTHERN WESLEYAN UNIVERSITY**

## **Department of Music**

### **Handbook and Policy Manual**

**2017**



## SWU DEPARTMENT OF MUSIC HANDBOOK AND POLICY MANUAL

The mission of the Southern Wesleyan University (SWU) Department of Music is to provide a quality music curriculum within a Christian environment. To accomplish this mission, each program within the department will: 1) equip the student with the skills necessary to excel in a variety of musical settings, and 2) integrate various aspects of the Christian faith into each course, attempting to instill within the student an awareness of the practical outworking of Biblical principles.

In June 2008 the National Association of Schools of Music (NASM) voted to accept SWU as a member, after reviewing the university and its music programs. This national recognition affirms the high quality of music programs at SWU and is a distinct advantage both for the reputation of its programs and for the recognition of its graduates. Accreditation was renewed in 2015 with the next full review taking place during the 2023-2024 academic year.

Programs are offered leading to a B.A. in Music or Music Education and a B.M. in Church Music. Courses are also offered leading to a minor in music. Programs offered in conjunction with the Department of Religion include a B.A. in Religion with a Christian Worship Concentration and a minor in Christian Worship.

The B.A. in Music, a general degree, provides the student with a foundation in musical studies while giving elective opportunity for study in a secondary area which often integrates with music, e.g., business or computers. Although an applied performance degree is not offered at SWU, some B.A. in Music majors concentrate in performance by taking additional hours in applied areas of study, particularly in their freshman and sophomore years.

The B.A. in Music Education prepares an individual for certification as a music teacher within the South Carolina Schools. Students pursuing this degree may also teach in private school music programs and serve as applied music instructors.

The B.M. in Church Music prepares an individual to serve as a minister of music in a local church setting. This curriculum will also provide instruction equipping the student to work within a church music education program in areas such as applied and classroom music.

Private instruction, seminars, classes, recitals, and cultural events combine to develop the total musician. SWU strives to achieve a close teacher/student relationship. Faculty members are available for counseling and advising each student according to his or her needs.

**The ultimate responsibility for successful completion of any degree program is in the hands of the student. Regular practice and diligent study will enable each student to achieve his or her own goals. The music faculty pledges its best effort to guide each student and expects the best from him or her in terms of self-discipline and consistent striving toward those goals.**

## MUSIC FACULTY

### **Don Campbell**, Professor of Music

B.A. in Music, California State University at Fullerton; M.A. in Music Performance, California State University at Fresno; D.M.A. in Choral Conducting, Arizona State University; choirs, conducting, music history, music education (joined SWU faculty in 1998)

### **Greg Day**, Associate Professor of Music

B.M., Furman University; M.M., University of Southern Mississippi; instrumental music, music education, orchestration, theory (joined SWU faculty in 2000)

### **Jane Dill**, Chair, Fine Arts Division, Professor of Music

A.A., Anderson College; B.M. in Piano Performance, Mars Hill College; M.F.A. in Piano Performance, University of Georgia; Post graduate study with Despy Karlas, University of Georgia; the late Max Camp, University of South Carolina; Martha Thomas, University of Georgia; piano, organ, theory (SWU faculty member 1977-1981; rejoined SWU faculty in 1990)

### **Heather Haithcock**, Instructor of Music

B.A., Southern Wesleyan University; M.A. Radford University in Vocal Performance; voice, diction lab, aesthetics, director of spring musical (joined SWU faculty in 2015)



## ADJUNCT MUSIC FACULTY

Paul Buyer, percussion	Cindy Goodloe, class piano
Bruce Caldwell, saxophone	Tabby Hughey, music/art appreciation
Wesley Day, theory; aurals	Lea Kibler, flute
Tim Easter, string bass	Laurie Parsons, horn
Ryan Forbes, church music	Dodie Skaar, strings
Margaret Giglio, bassoon	Charlie Strickland, guitar
Lyman Golden, guitar	Desirée Werth, clarinet

## FACILITIES

The SWU Department of Music is housed in the Newton Hobson Chapel and Fine Arts Center, which is equipped with an auditorium, studios, classrooms, practice rooms, a computer room, ensemble rehearsal hall, and keyboard lab. This building is open every day from 7:30 a.m. to 2:00 a.m. the following day. An access code for the side entrance will need to be used by the student during the early and later hours when exterior doors are locked. Everyone is expected to help maintain the appearance of music facilities. Personal belongings and student instruments should not be left unattended in classroom or practice areas; this space is needed for other equipment and activities. Neither the music faculty nor officials of the university will assume responsibility for damaged, lost, or stolen equipment or other personal belongings.

## ORGANIZATIONS

**MUSIC CLUB:** All music majors and minors are automatically members of this club. The Music Club is a service organization attempting projects that, in various ways, benefit the entire department. Fund-raisers are held periodically in order to help meet its objectives.

**MENC:** The Music Educators National Conference is the leading organization for music educators. Membership is encouraged for those desiring to become music teachers in a public or private school.

**ACDA:** Student membership is available in the American Choral Directors Association. Those students with interest in this area are urged to join.

## AUDITION OPPORTUNITIES

**NATS:** Each spring, voice students with exceptional abilities may be selected by voice instructors to audition for the National Association of Teachers of Singing.

**SCMTNA:** Students are encouraged to participate in auditions and/or regular meetings of the South Carolina Music Teachers Association. See your instructor for information.

## AUDITIONS—SWU MUSIC DEPARTMENT

All prospective music majors are required to audition for acceptance into the music department. The audition is an opportunity to present studies or compositions that best represent a student's performance capabilities.

## **AUDITIONS – SWU MUSIC DEPARTMENT, cont.**

The following are guidelines for selecting audition material:

### **PIANO**

Each auditioner should prepare two compositions in contrasting styles. Choose at least one composition from standard classical literature. At least one composition should be performed from memory. Sight reading is also required.

### **VOICE**

Each auditioner should prepare two songs in contrasting styles. Choose at least one selection from classical literature (NATS, All-State, Solo/Ensemble lists will provide a guideline). Both selections should be memorized. If possible, one song should be in a foreign language (Italian, French, German, Spanish or Latin). Sight-reading is also required. Please bring your own accompanist or sheet music for our staff accompanist.

### **WIND, PERCUSSION AND STRINGS (including GUITAR)**

Each auditioner should prepare two selections in contrasting styles. Play major scales preferably at the All-State Senior Band level, but at a minimum one octave. Play chromatic scale over the entire working register of your instrument. Please bring your own accompanist or sheet music for our staff accompanist. Be prepared to sight read at least two selections.

## **FINE ARTS SCHOLARSHIPS**

### **MUSIC ENSEMBLE SCHOLARSHIPS**

The Division of Fine Arts supervises the awarding of scholarships to students based on their ability to participate in music ensembles at Southern Wesleyan University. Music majors and non-music majors are eligible for this scholarship. To learn more about the scholarship, please complete the form found at [www.swu.edu/academics/fine-arts/fine-arts-scholarships/music-ensemble-scholarship](http://www.swu.edu/academics/fine-arts/fine-arts-scholarships/music-ensemble-scholarship)

### **MUSIC MAJOR SCHOLARSHIPS**

A music major that is rated high following an entrance audition will be eligible to receive a Phillippe Young Artist Award. It may be renewed annually based upon the following requirements:

- 1.) Maintain a minimum overall GPA of 2.0;
- 2.) Maintain a 2.5 GPA in all music courses;
- 3.) Acceptable progress and continuing enrollment in applied lessons;
- 4.) Enrollment as a full-time student in music each semester (12 semester hours);
- 5.) Enrollment and participation each semester in an appropriate ensemble (choir, wind ensemble, or jazz ensemble).

The music faculty will review the transcript of each recipient at the end of the school year to determine whether or not the award will be renewed.

## **FULL-TIME MUSIC MAJOR COURSE REQUIREMENTS**

A full-time music major at Southern Wesleyan is one who takes a minimum of 12 hours per semester and follows the sequence of core music courses as presented in the *Music Department Handbook*. Sequentially-oriented courses include Music Theory, Aural Fundamentals, Class Piano, Music Literature, and Music History. Until the student has performed in a senior recital, the full-time music major must take an applied major course of study each semester. Enrollment in either Concert Choir or an instrumental ensemble is also required per semester—each student must be in the ensemble that corresponds to their respective applied major as directed by the student’s advisor.

## **ENSEMBLE REQUIREMENTS**

Ensemble participation is an important part of all music degree programs. At SWU, the music student has an opportunity to experience a wide range of standard ensemble literature. Each music major is required to enroll in Concert Choir or Wind Ensemble each semester of study. Music education students will also be required to participate in various small ensembles. Music minors are encouraged to participate in an ensemble each semester of study. Students auditing ensembles must fulfill syllabus and attendance requirements in order for an audit to appear on the transcript.

## **CAMPUS ENSEMBLES**

### **CONCERT CHOIR**

The Concert Choir is a required ensemble for vocal music majors. Representative choral literature from each stylistic period, in addition to major choral works, will be rehearsed for touring and public performances.

### **WIND ENSEMBLE**

The wind ensemble is open to all Southern Wesleyan students and is a required ensemble for all wind and percussion music majors. Membership will be selected by audition. The ensemble will meet two times per week. Representative literature from each stylistic period will be rehearsed for touring and public performances.

### **JAZZ ENSEMBLE**

Membership for the jazz ensemble will be selected by audition. In order to take jazz ensemble, all wind and percussion players will need to be registered for wind ensemble. This ensemble rehearses two times per week and performs a variety of literature in the jazz idiom. A significant campus outreach, the jazz ensemble performs in churches, schools and at local events.

## **RECITAL ATTENDANCE**

Music students should be acquainted with repertoires beyond their area of specialization. Exposure to the large and varied body of music takes place through study and attendance at recitals, concerts, musical theatre productions and other performances.

Music majors are required (minors are encouraged) to attend all concerts and recitals sponsored by the music department and/or Fine Arts Series Committee. Unexcused absences from these events, including the Recital Hour, will result in a lowering of the grade in the student's applied major instrument. Students are also encouraged to attend off-campus cultural events as well. Notice of area concerts and other arts events will be posted on the bulletin boards in the lower level hallways of the Newton Hobson Chapel and Fine Arts Center.

## **RECITAL ETIQUETTE**

Audiences at student, guest, ensemble, and faculty recitals are expected to behave in a cordial and mature manner. You should not enter the recital area after the program has begun until applause is heard between selections. Be aware that applause is not appropriate between movements of sonatas, cycles, or suites. Talking and whispering during a recital or yelling during applause is inappropriate behavior in an academic setting. Text messaging is inappropriate for this venue. Standing ovations are generally not acceptable for student and faculty recitals. Considerate behavior is appreciated by the performers and is the mark of a mature musician.

Formal student recitals, faculty recitals, and cultural arts programs should be given respect and appreciation through appropriate dressing, including modest, Sunday-type dress for men and women (no blue jeans and tennis shoes, please).

## **APPLIED MUSIC JURIES AND EVALUATIONS**

All music majors are required to have an applied major and an applied minor. Recitals for freshman, sophomores and juniors will not constitute a substitute for the semester jury. Only one instrument of concentration is required for minors. A juried examination is held in the applied major at the end of each semester. However, the faculty may call for a jury with a two-day notice should they suspect a student in need of additional evaluation. Students may request a jury at any point in the semester for consideration of advancement in their applied standing. A minor is not required to take a jury unless requested by the respective applied instructor. Students should consult with their teachers concerning all jury arrangements.

## **SOPHOMORE EVALUATION**

The second semester sophomore jury will serve as an evaluation period for each music major. Students will have a conference following their jury at which time the faculty will discuss with the student their evaluation of the following issues:

1. General progress in applied major.
2. Application of learned skills
  - a. Practice habits
  - b. Technical concepts to literature.
3. Level of achievement in relationship to standards required of a sophomore.
4. Overall standing in the music curriculum.
5. Procedures to be followed to bring work up to acceptable standards.

## **SENIOR RECITAL**

**RECITAL DATE** – A recital date must be established in consultation with the respective private teacher. This date must then be cleared with Bob Kerstetter.

**PROCEDURE** – A pre-recital hearing for the senior recital will be held four weeks before the scheduled recital date. A student who feels unprepared should submit a written petition to the music faculty for a second hearing to be scheduled no later than two weeks before the recital date. A student who does not pass the four week pre-recital hearing has the option of petitioning the music faculty for a second hearing which shall occur no later than two weeks prior to the scheduled recital. No additional hearing will be scheduled. An unsuccessful hearing which occurs two weeks before a scheduled recital date will result in the rescheduling of a new recital date in the following semester.

**ALL RECITALS AND HEARINGS** should be completed before the last two weeks of school. If you are planning a recital for three weeks before the end of the semester, be sure to plan your hearing seven weeks before the end of the semester. Scheduling will be cleared by the Division Chair, in coordination with the school master calendar. For the music education major, the senior recital must take place the semester before student teaching.

**INVITATIONS** – Written invitations to senior recitals are acceptable and appropriate but may be mailed only after successful completion of the pre-recital hearing.

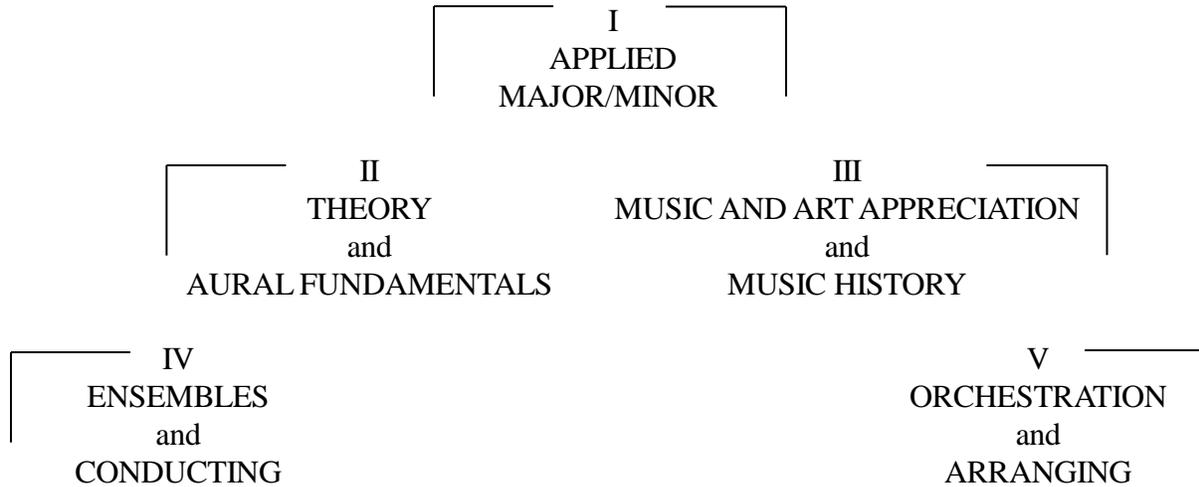
**PROGRAMS** – The printed recital program is the responsibility of the student. The correct program copy must be delivered to the applied music professor for approval immediately after the hearing is passed. The composers' dates of birth and death as well as first and last names must be included. Songs in a foreign language must be translated and incorporate appropriate symbols (e.g., accents) where necessary. Programs will be printed using the music department's official format and grade/color of paper made available by the applied music professor.

## ELEMENTS OF THE SENIOR RECITAL

- I. COMPLETE PREPARATION
  - A. Correct notes and rhythm
  - B. Dynamic shadings and phrasings
  - C. Correct technical approach to the work
  - D. Effective ensemble with the accompanist working
  - E. Vocalists—correct diction
  
- II. TOTAL UNDERSTANDING OF CONTENT
  - A. The text must be understood and have personal meaning.
  - B. The basic musical elements need to be absorbed and utilized.
  - C. Technique needs to be established so that the performer is free of constantly “thinking technique.”
  - D. The style of the period must also be understood.
  
- III. INTERPRETATION AND COMMUNICATION
  - A. The performer must interpret literature:
    - 1. In a style and manner appropriate to the period of its composition.
    - 2. With expressiveness which communicates itself to the listener.
    - 3. With understanding of the text (even in other languages) so that the central meaning of it is made clear through dramatic as well as musical expression.
  - B. If students have mastered points one and two above, they will be "free" to polish or refine the program and to ENJOY. In so doing, they cause their audience to enjoy also—ESPECIALLY THEIR TEACHERS!!



## SENIOR RECITAL



### I. APPLIED MAJOR

- A. Understanding of the instrument
- B. Development of practice techniques
- C. Development of technique-control
- D. Study of literature
- E. Interpretation of literature
- F. Performance that communicates an understanding of
  1. "What" is being said by the composer and
  2. "How"

### II. THEORY AND AURAL FUNDAMENTALS

How to HEAR what you see and to SEE what you hear.

That's the point!

Analysis of

- A. Form
- B. Melody
- C. Rhythm
- D. Harmony
- E. Sound (Inner Ear)

### III. MUSIC AND ART APPRECIATION; MUSIC HISTORY

- A. A cultural framework for understanding the period in which a work of art is created
- B. Understanding of stylistic characteristics of composers and periods
- C. Further analysis of form and other elements of music
- D. The ability to communicate ideas in the "language" of the professional musician

IV. ENSEMBLES and CONDUCTING

- A. Studying literature from various periods of music history
- B. Learning more about performance practice of various styles
- C. Sharpening your understanding of rhythm, meter; gaining a primary tool in the process of studying for recital or teaching

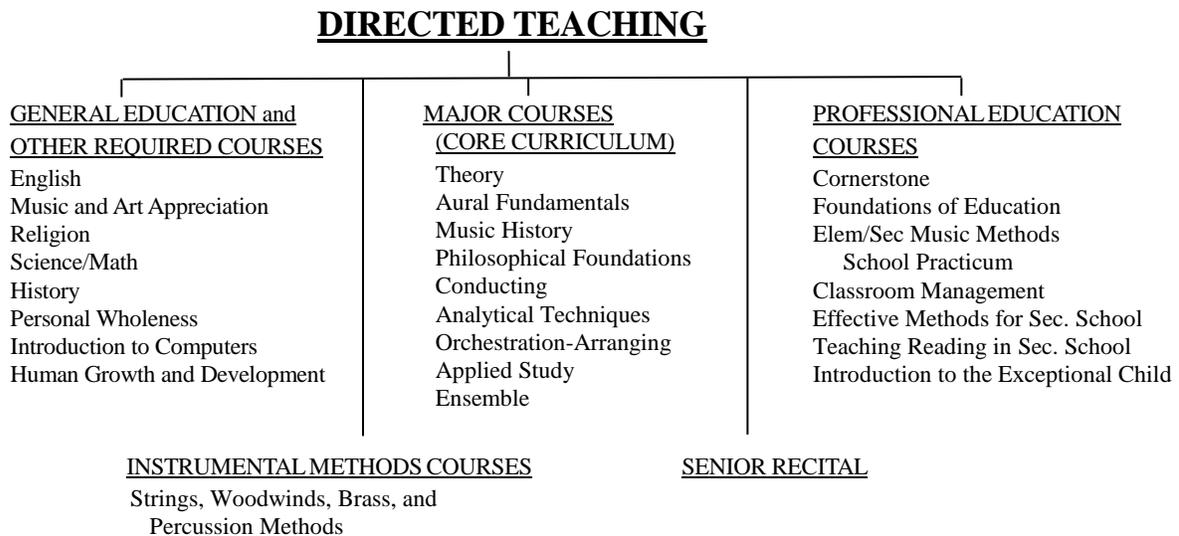
V. ORCHESTRATION and ARRANGING

- A. For pianists and singers, understanding of orchestral reductions: What instrument are you supposed to be?
- B. Increased understanding of timbre
- C. Ability to make judgments regarding your literature: Is this arranged well? What can you do to compensate if it isn't?
- D. Increased understanding and perception of the inner workings of a piece

The senior recital is a culmination of four years of applied study synthesizing many aspects from the aforementioned subject areas. It should reflect many of the understandings, skills, and attitudes which are gained or developed in liberal arts and professional courses within the student's major.

There are several other culminating activities for music majors. In addition to a senior recital, the music education major and the music major with a concentration in church music will be involved in directed teaching and a practicum, respectively.

The illustration below provides one example of how different aspects of the music education curriculum contribute to a well-rounded preparation for directed teaching (as well as the senior recital):



## SENIOR RECITAL CHECKLIST

- \_\_\_ Talk with applied teacher about a date for the hearing and recital.
- \_\_\_ Reserve a date through Conference Services for the auditorium and rehearsal hall; all rehearsals in the auditorium must be cleared through Conference Services.
- \_\_\_ Planning for a reception in the rehearsal hall—check with Conference Services about tables and other needs.
- \_\_\_ Check with your applied teacher concerning appropriate attire.
- \_\_\_ Turn in program notes at the senior recital hearing to your private teacher.
- \_\_\_ Once the hearing has been approved, notify music majors as to when the recital will take place.
- \_\_\_ Three weeks before the recital—turn in all program material (program, program notes, translations, acknowledgements, information about reception, etc.) to Dr. Campbell.
- \_\_\_ One week before the recital—speak with Zach Adams concerning sound and lighting.
- \_\_\_ Ask two friends to hand out programs, appropriately dressed for the occasion.
- \_\_\_ Check with Professor Dill about the recital introduction and prayer.
- \_\_\_ A gift or other expression of thanks should be given to the teacher and accompanist.
- \_\_\_ Vocalists and instrumentalists: secure a page turner for the accompanist during the hearing and recital.

### **STUDENT RECITALS – ADDITIONAL SUGGESTIONS and CONSIDERATIONS**

1. Recital attire must reflect the standards of the university and will be discussed periodically during recital hours, seminars and applied lessons.
2. There will be no freshman, sophomore or junior receptions on campus or listed on the program.
3. All students are to present senior recitals in a joint format, 30 minutes per student performance, unless a petition to perform a one-hour solo recital is approved by the music faculty. A petition form, given on the next page, provides the policy with respect to the Senior Solo Full Recital.
4. Senior recitalists must perform only the music that was approved at the senior recital hearing.



**Music Department**

Request to Perform a Senior Solo Full Recital

The following student requests permission to perform a Senior Solo Full Recital:

Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

Applied Level: \_\_\_\_\_ Semester Recital is to be given: \_\_\_\_\_

Signature of Student \_\_\_\_\_ Date \_\_\_\_\_

Signature of Applied Teacher \_\_\_\_\_ Date \_\_\_\_\_

Please attach the following:

- ♪ A list of the probable/possible literature
- ♪ A copy of your unofficial transcript
- ♪ A letter stating your reason for requesting a full recital

Recommended action by the faculty

---



---

Date of Recommendation \_\_\_\_\_

**Senior Solo Full Recital Policy**

- ♪ SWU music department policy is that all music students must give a joint recital as part of their graduation requirements. This is to maximize resources and budget the time of students and faculty.
- ♪ Students who want to be considered for a full, solo recital must petition the music faculty.
- ♪ The student must have this petition form completed and given to the Division Chair **by the sixth week of the semester** prior to the semester of the proposed recital.
- ♪ Approval for or denial of the full, solo recital will be returned to the student within the next two weeks after the petition form is submitted.
- ♪ A student who requests to do a full, solo recital must:
  - show exceptional promise as a performer.
  - have a desire to pursue a graduate performance degree.
  - have shown diligence and professionalism in his/her undergraduate career.
  - have the full support from his/her teacher and a majority of support from the faculty.

## KEYBOARD PROFICIENCY EXAM

All music majors (vocal or instrumental) are required to pass a Piano Proficiency Examination, preferably during the junior year. These skills should be gained during the required hours of piano for each degree program. All vocal and instrumental (non-piano) majors will take the non-major levels of piano each semester until this requirement is met. This policy may require students to register for more than the number of hours of piano required for their major—depending upon their application of consistent practice and commitment to developing their skills. The proficiency exams are usually given during the jury period at the end of each semester.

The Piano Proficiency Examination will be heard by the music faculty and will include the following as requested by the faculty jury:

1. Harmonization of a melody from a current music series using basic chords (I, IV, V). This process involves the principle of improvisation.
2. Playing of *America* and *The Star-Spangled Banner* or chorales (hymns) of similar difficulty.
3. Playing both major and minor scales, one octave, hands together.
4. Transposing of I-IV-V-I cadences into all major and minor keys.
5. Sight reading a vocal or instrumental accompaniment or a four-part chorale selected by the faculty.
6. Performance of one piece prepared by the student under the direction of a faculty member.



## CLASS PIANO LEVELS

### **MUSC 1411** Class Piano Level I

A lab course in piano designed to provide elementary-level students with fundamental skills in note-reading, technical studies, and theoretical concepts.

### **MUSC 1421** Class Piano Level II

A lab course in piano designed to resume elementary-level study begun in MUSC 141. Prerequisite: MUSC 141 or qualifying audition.

### **MUSC 1431** Class Piano Level III

A lab course in piano designed to provide intermediate-level students with fundamental skills in note-reading, technical studies, and theoretical concepts. Students are also prepared for the keyboard proficiency examination. Intermediate level literature and hymns are included. Prerequisite: MUSC 142 or qualifying audition.

### **MUSC 1441** Class Piano Level IV

A lab course in piano designed to resume study carried out in MUSC 143. Students are also prepared for the keyboard proficiency examination. Prerequisite: MUSC 143 or qualifying audition.

### **MUSC 1451** Class Piano Level V

A lab course in piano designed to resume study carried out in MUSC 144. Students continue to prepare for the keyboard proficiency examination. Appropriate levels of literature and hymns are also included. Prerequisite: MUSC 144 or qualifying audition.

## NON-MAJOR LEVELS OF PRIVATE INSTRUCTION

### **MUSC 1630** Non-major Applied Voice (hours to be determined)

Designed for the student whose level of vocal ability does not meet entering standards for MUSC 115 but whose potential merits a private lesson. No required performance on a recital or jury unless requested by instructor. Basics of vocal technique and diction are studied in elementary literature. This level may not count toward graduation for the voice major.

### **MUSC 1640** Non-major Applied Piano (hours to be determined)

Private piano studies designed for music majors wishing to receive piano proficiency level and for non-music majors whose level of ability does not permit them to enter MUSC 111 but whose potential merits a private lesson. No required performance on a recital or jury unless requested by instructor. This level may not count toward graduation for the piano major.

**MUSC 1650 Non-Major Applied Organ**

Private study for music or non-music majors whose level of ability does not permit them to enter MUSC 113. Students are not required to perform on a recital or jury unless requested by instructor. This level may not count toward graduation for the organ major.

**MUSC 1660 Non-Major Applied Woodwinds**

Private study for music or non-music majors whose level of ability does not permit them to enter MUSC 161. No performance on a recital or jury unless requested by instructor. This level may not count toward graduation for the woodwinds major.

**MUSC 1670 Non-Major Applied Brass**

Private study for music or non-music majors whose level of ability does not permit them to enter MUSC 171. No performance on a recital or jury unless requested by instructor. This level may not count toward graduation for the brass major.

**MUSC 1680 Non-Major Applied Percussion**

Private study for music or non-music majors whose level of ability does not permit them to enter MUSC 181. No performance on a recital or jury unless requested by instructor. This level may not count toward graduation for the percussion major.

**MUSC 1690 Non-Major Applied Strings**

Private study for music or non-music majors whose level of ability does not permit them to enter MUSC 191. No performance on a recital or jury unless requested by instructor. This level may not count toward graduation for the strings major.



## REPRESENTATIVE REPERTOIRE FOR APPLIED MUSIC

### PIANO

The following is a list of sample repertoire for each year of piano study. Selections are taken from the baroque through contemporary periods.

#### **MUSC 111-112.** Freshman Piano

Technical facility and musical concepts will be developed through pieces on the level of Bach's *Eighteen Little Preludes and Fugues*; Clementi's *Sonatina*, Op. 36; as well as 20th-Century pieces such as Kabalevsky's *Sonatina*, Op.13 and Tcherepnin's *10 Bagatelles*, Op.5.

#### **MUSC 211-212.** Sophomore Piano

Continuation of conceptual understanding through works on the level of Bach's two- and three-part inventions, Mozart's *Sonata in C*, K 330, Mendelssohn's *Songs Without Words*, Op. 38 Bk. III, and Gershwin's *Three Preludes*.

#### **MUSC 311-312.** Junior Piano

Mature works are studied in this level of piano study. Representative works such as Bach's *Preludes and Fugues*, Bk. I, Beethoven's *Sonata*, Op. 14, No. 1, Brahms' *Intermezzi*, Op. 117, and Dello Joio's *Sonata No.3* are the focus of this level of study.

#### **MUSC 411-412.** Senior Piano

Repertoire for recital purposes is the main focus of this level of piano study. The concepts and technical development should synthesize to produce music on the level of Bach's *French Suite in G Major*, Beethoven's *Sonata in D Major*, Op. 28, Schubert's *Impromptus*, Op. 90, and Bartok's *Suite*, Op. 14.

### **NON-WESTERN KEYBOARD REPERTOIRE**

Students could have literature chosen from these composers over their course of study:

<u>Composer</u>	<u>Selection</u>
Haim Alexander (Israel)	<i>Patterns</i>
P. Humberto Allende (Chile)	<i>6 Etudes</i> <i>Tempo di Minuetto</i> <i>12 Tornadas</i>
Oyo Bankole (Nigeria)	<i>Nigerian Suite</i>
Arturo Bosmans (Brazil)	<i>Sonatina Lusitana</i> <i>Sonata en Colores</i>

## NON-WESTERN KEYBOARD REPERTOIRE (continued)

Jose Maria Castro (Argentina)	<i>Sonata de Primavera</i> <i>Ten Short Pieces</i> <i>Sonata</i>
Juan Jose Castro (Argentina)	<i>Toccata</i> <i>Casi Polka</i> <i>Corales Criollos No. 1</i> <i>Five Tangos</i> <i>Bear Dance</i> <i>Playful Lamb</i> <i>Sonatina Espanola</i>
Ignacio Cervantes (Cuba)	<i>Six Cuban Dances</i>
Carlos Chavez (Mexico)	<i>Sonatina</i> <i>Seven Pieces for Piano</i> <i>Ten Preludes</i>
Akin Euba (Nigeria)	<i>Scenes from Traditional Life</i>
David Andross Farquhar (New Zealand)	<i>And One Makes Ten</i>
Jacobo Ficher (Argentina)	<i>6 Animal Fables</i> <i>Sonata, Op. 44</i> <i>Tres Danzas</i>
Roberto Garcia-Morillo (Argentina)	<i>Tres Peizas, Op. 2</i> <i>Variaciones, Op. 10</i> <i>Variaciones, Op. 13</i>
Alberto Ginastera (Argentina)	<i>Twelve American Preludes</i> <i>Vol. I and II</i> <i>Tres Piezas</i> <i>Danzas Argentinas</i>
Percy Grainger (Australia)	<i>The Young Pianist's Grainger</i>
Shoji Hamaguchi (Japan)	<i>Autumn</i>
Hiroshi Hara (Japan)	<i>21 Etudes</i> <i>Toccata</i>

## NON-WESTERN KEYBOARD REPERTOIRE (continued)

Azusa Hayashi (Japan)	<i>Preludes</i> <i>Suite</i>
John Joubert (South Africa)	<i>Sonata II, Op. 71</i>
Octavio Pinto (Brazil)	<i>Danca Negreira</i> <i>Scenas Infantis</i> <i>Festa de crianças</i>
Domingo Santa Cruz (Chile)	<i>4 Vinetas</i> <i>5 Poemas Tragicas</i> <i>Imágenes Infantiles</i>
Heitor Villa-Lobos (Brazil)	<i>Ten Pieces on Popular Children's Folk Tunes</i>

## REPRESENTATIVE REPERTOIRE FOR APPLIED MUSIC

### VOICE

The following is a list of sample repertoire for each year of voice study:

#### **MUSC 115-116.**

Artsong:

- a. English  
*Sound The Flute*, Dougherty  
*The Pasture*, Naginski
- b. Italian  
*Sebben Crudele*, Caldara  
*Se tu m'ami, se sospiri*, Parisotti
- c. German  
*Morgengruss*, Schubert  
*An Die Musik*, Schubert
- d. French  
*Ici bas*, Faure  
*La Belle Table est Mise*, Old French Carol

Sacred song:

- What a Friend We Have In Jesus*, Sanborn  
*A Little Christmas Cycle*, Lothar

**MUSC 215-216.**

Artsong:

- a. English  
*The Cabin*, Bowles  
*Silver*, Duke
- b. Italian  
*Che Fiero costume*, (Arietta) Legrenzi  
*Vergin, tutto amor*, Durante
- c. German  
*Bist du bei mir*, Bach  
*Die Ehre Gottes aus der Natur*, Beethoven
- d. French  
*Si mes vers avaient des ailes!*, Hahn  
*Ouvre ton coeur*, Bizet

Sacred song:

*O What Love is Here Displayed*, Grimm  
*Jesus, Thou Joy of Loving Hearts*, Murray

Arias:

- a. Sacred  
“If With All Your Heart Ye Truly Seek Me” from *Elijah*, Mendelssohn
- b. Opera  
“Batti, Batti, o bel Masetto” from *Don Giovanni*, Mozart

**MUSC 315-316.**

Artsong:

- a. English  
*Brown is My Love, But Graceful*, Quilter  
*At the Cry of the First Bird*, Guion
- b. Italian  
*Spesso vibra per suo gioco*, Scarlatti  
*Quella fiamma che m'accende*, Marcello
- c. German  
*Er Ist's*, Wolf  
*Meine Liebe ist Grun*, Brahms
- d. French  
*Après un Reve*, Debussy  
*Mandoline*, Faure

Sacred song:

*Three Psalms*, Head  
*Jesus, Thou Joy of Loving Hearts*, Murray

Song cycle:

*I Hate Music*, Bernstein  
*Over The Rim of the Moon*, Head

Arias:

- a. Sacred  
*O vos omnes*, Dubois
- b. Opera  
*Il mio tesoro intanto*, Mozart

**MUSC 415-416.**

Artsong:

- a. English  
*The Light That Is Felt*, Ives  
*Sure On This Shining Night*, Barber
- b. Italian  
*Separazione*, Sgambati  
*Cara, Cara E Dolce*, Scarlatti
- c. German  
*In dem Schatten meiner Locken*, Wolf  
*Gretchen am Spinnrade*, Schubert
- d. French  
*Si tu le veux*, Koechlin  
*Chere Nuit*, Bachelet

Sacred song:

- Alleluia*, Rorem  
*Psalm Settings*, Nelhybel

Song cycle:

- a. Artsong  
*Gitanjali*, Carpenter  
*Prayers From The Ark*, Kirk
- b. Sacred  
*Cycle of Holy Songs*, Rorem  
*Biblical Songs*, Dvorak

Arias:

- a. Sacred  
*Rejoice*, Handel
- b. Opera  
*Vous qui faites l'endormie*, Gounod

## REPRESENTATIVE REPERTOIRE FOR APPLIED MUSIC

### INSTRUMENTAL

#### **FRESHMAN YEAR**

Exercises in tone production, attack, tonguing, slurring, intonation, breath control, and vibrato through the use of long tones, major scales, minor scales, chromatic scales, and arpeggios. Range developed. For woodwinds, reed-making will be started.

\*Many levels of study may be represented in a number of the method books which are noted. It is therefore possible that such method books will be used during several years for the student's course of applied study.

### WOODWINDS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Soussmann/Popp, <i>Complete Method</i>	"Menuet" from <i>L'Arlesienne</i> (Bizet)
Oboe	Gekeler, <i>Method for Oboe</i> (II)	<i>Sonata I, c minor</i> (Handel)
Clarinet	Klose, <i>Method</i>	"Meditation" from <i>Thais</i> (Massenet-Isaac)
Alto Saxophone	Klose-Gay, <i>Methode Complete Pour Saxophone</i>	<i>Air from Suite in D</i> (Bach-Lesson)
Bassoon	Weissenborn, <i>Practical Method</i>	<i>Six Sonatas</i> (Galliard-Weisburg)

### BRASS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	Arban, <i>Complete Method</i>	<i>Legend</i> (Fitzgerald)
Horn	Pottag-Hovey, <i>Method for Horn</i> , Bk. II	<i>Nocturne</i> (Gliere)
Trombone Baritone Horn	Rochut, <i>Melodious Etudes</i> , Bk. I	<i>Where'er You Walk</i> (Handel)
Tuba	Bell, <i>Foundations to Tuba Playing</i>	<i>Chaconne</i> (Sowerby)

NOTE: One solo minimum per semester.

## SOPHOMORE YEAR

Continuation of exercises in tone production, attack, tonguing, slurring, intonation, breath control, and vibrato. Introduction of orchestral studies. For woodwinds, reed-making will be continued.

### WOODWINDS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Cavally, <i>Melodious and Progressive Etudes</i>	<i>Sonata No. 1</i> (Handel)
Oboe	Barrett, <i>Method Complete</i>	<i>Sonata</i> (Hindemith)
Clarinet	Langenus, <i>Method</i>	<i>Concerto</i> (Rimsky-Korsakov)
Alto Saxophone	Klose-Mule, <i>15 Melodious Studies</i>	<i>Nightfall</i> (Morrissey)
Bassoon	Weissenborn, <i>Bassoon Studies</i>	<i>Capriccioso</i> (Weissenborn)

### BRASS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	St. Jacome, <i>Complete Method</i>	<i>Prelude et Ballade</i> (Balay)
Horn	Kopprasch, <i>60 Studies</i> (Bk. I & II)	<i>Concerto in D Major</i> (Mozart)
Trombone Baritone Horn	Rochut, <i>Melodious Etudes</i> , Bk. II	<i>Andante et Allegro</i> (Barat)
Tuba	Gower-Voxman, <i>Advanced Method</i>	<i>Excerpts from Concerto No. 4</i> (Golterman-Bell)

NOTE: One solo minimum per semester.

## JUNIOR YEAR

### WOODWINDS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Anderson, <i>24 Studies</i> , op. 21	<i>Scherzo Brilliante</i> (Dorlay)
Oboe	Brod, <i>Twenty Etudes</i>	<i>Sonata for Oboe &amp; Piano</i> (Poulenc)
Clarinet	Baermann, <i>Method</i>	<i>Concerto</i> , op. 107 (Mozart)
Alto Saxophone	Mausy, <i>10 Studies of Medium Difficulty</i>	<i>Rigoletto</i> (Verdi-Bettoney)
Bassoon	Milde, <i>Concert Studies</i>	<i>Concerto No. 5</i> (Blazevich)

### BRASS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	E. Williams, <i>Complete Method</i>	<i>Concerto</i> (Haydn)
Horn	Mueller-Pottag, <i>22 Etudes for Horn</i>	<i>Concerto for Horn in F</i> (Beethoven)
Trombone Baritone Horn	Tyrrell, <i>40 Progressive Studies</i>	<i>Morceau Symphonique</i> (Guilmant)
Tuba	Slama, <i>66 Etudes</i>	<i>Concerto No. 2</i> (Williams)

NOTE: One solo minimum per semester.

## SENIOR YEAR

### WOODWINDS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Flute	Boehm, <i>24 Caprices</i>	<i>Sonata</i> (Hindemith)
Oboe	Gillet, <i>Exercices sur les Gammes, les Intervalles, et le Staccato</i>	<i>Concerto</i> (Vaughan Williams)
Clarinet	Kroepsch, <i>416 Exercises for the Clarinet</i>	<i>Concertos I or II</i> (Weber)
Alto Saxophone	Mule, <i>53 Etudes, after Boehm, Terschak, and Furstenaus</i> (3 vols.)	<i>Sonata</i> (Creston)
Bassoon	Bozza, <i>Fifteen Etudes</i>	<i>Fantaisie</i> (Bozza)

### BRASS

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Trumpet	Clarke, <i>Characteristic Studies</i> , Bk. III	<i>Concertino</i> (Bozza)
Horn	Gumbert, <i>Orchestral Studies</i> (10 books)	<i>Concerto</i> , Op. 8 (F. Strauss)
Trombone Baritone Horn	Ostrander, <i>Orchestral Studies</i> (4 books) Vobaron, <i>32 Celebrated Studies</i>	<i>Sonata</i> (Hindemith)
Tuba	Endresen, <i>Supplementary Studies</i>	<i>Judas Maccabeus</i> (Beethoven-Bell)

NOTE: One solo minimum per semester.

## PERCUSSION

### **FRESHMAN YEAR**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Coffen, <i>The Performing Percussionist</i>	<i>The 400</i> (Harr)
Timpani	T. McMillan, <i>Basic Timpani Technique</i>	<i>Suite for Solo Timpanist</i> (Huston)
Mallet Keyboard	Wickstrom, <i>Keyboard Mastery</i> , Vol. 1	<i>Galloping Comedians</i> (Kabalevsky, arr. Goldenberg)

### **SOPHOMORE YEAR**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Goldenberg, <i>Modern School of Snare Drum</i>	<i>General Pershing</i> (Heney)
Timpani	Friese, <i>Basic Timpani Technique</i>	<i>Four Verses for Timpani</i> (Houllif)
Mallet Keyboard	Wickstrom, <i>Keyboard Mastery</i> , Vol. 2	<i>Etude in B Major</i> , op. 6, no. 9 (Musser)
Cymbals	Denov, <i>The Art of Playing Cymbals</i>	

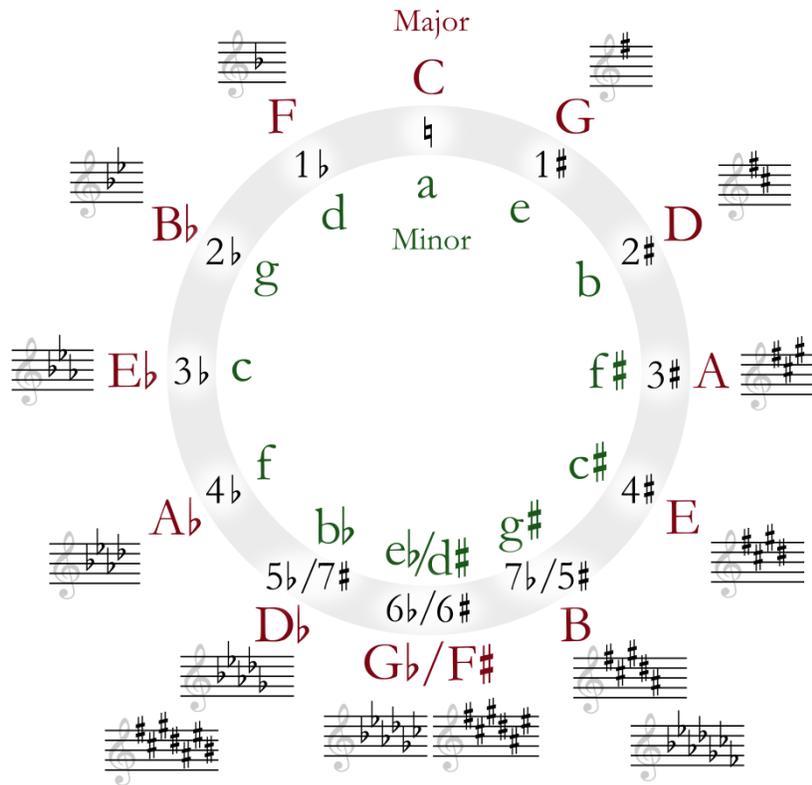
### **JUNIOR YEAR**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Cirone, <i>Portraits in Rhythm</i>	<i>Medley of 6/8 Rhythms</i> (Harr)
Timpani	Goodman, <i>Modern Method for Timpani</i>	<i>Musica per Timpani Solo</i> (Turrebruno)
Latin American	Morales, <i>Latin American Instruments and How to Play Them</i>	

**SENIOR YEAR**

INSTRUMENT	SAMPLE STUDY BOOK	SAMPLE SOLO
Snare Drum	Payson, <i>The Snare Drum in the Concert Hall</i>	<i>General Lee</i> (Heney)
Timpani	Firth, <i>The Solo Timpanist</i>	<i>Forms</i> (Leonard)
Other Instruments	Price, <i>Advanced Techniques for Tambourine, Triangle, and Castanets</i>	

NOTE: One solo minimum per semester for all levels.



Circle of Fifths

## SPECIAL INFORMATION

### Protecting Your Hearing Health

#### A NASM – PAMA Student Information Sheet

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times ( NIOSH) to sounds at or above 85 dB are as follows:
  - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
  - 90 dB (blender, hair dryer) – 2 hours
  - 94 dB (MP3 player ½ volume) – 1 hour
  - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
  - 110 dB (rock concert, power tools) – 2 minutes
  - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of using MP3 earbuds in light of the MP3 information given above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

## Protecting Your Hearing Health, cont.

- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM – PAMA hearing health documents, located on the NASM Web site at the URL linked below. [http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA:  
November 2011



## **Protecting Your Vocal Health**

### **A NASM – PAMA Student Information Sheet**

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain health habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the MASM Web site at the URL linked below.  
<http://name.arts-accredit.org/index.jsp?page=NASM-PAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.

## **Protecting Your Neuromusculoskeletal Health**

### **A NASM – PAMA Student Information Sheet**

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignments and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing” it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.  
<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Vocal Health.” Vocal health is an aspect of neuromusculoskeletal health.

## **ADDITIONAL INFORMATION FOR DEPARTMENT OF MUSIC**

### **BULLETIN BOARD**

All major announcements such as concert and recital information, class announcements, and time changes will be posted on the main bulletin board in the lower level of the Newton Hobson Chapel and Fine Arts Center. All students should check this board each day for information that may concern them.

### **DIVISION CHAPELS**

Fine Arts Division chapels occur one to two times per semester and will help the student understand basic interrelationships among the various professions and activities that make up the musical enterprise. They will also serve to spiritually enrich the student from a musical perspective.

### **LOCKERS**

Each instrumental music student will be assigned a locker and lock after the music major/minor meeting held at the beginning of the fall semester. Locks are to be used only on the student's assigned locker located in the lower level hallway of the Newton Hobson Chapel and Fine Arts Center. Additional lockers, if available, may be assigned to students on a seniority-level basis for materials such as music and textbooks.

### **SENIOR EXIT INTERVIEW**

This interview takes place immediately prior to graduation. Music faculty will consult the student in areas such as strengths and weaknesses in the SWU curriculum and will discuss issues in regard to the student's spiritual and professional development.

### **ON-STAGE PERFORMANCE GRAND PIANO**

The 9-foot Steinway Concert Grand Piano in the auditorium of Newton Hobson is to be used by a music faculty member, staff accompanist, or with permission from a music faculty member. The piano is used primarily for chapel, recital hour, student recitals, and fine arts events. When not in use, the piano will remain locked and covered at all times. Anyone desiring to use the piano should contact Bob Kerstetter for scheduling the rehearsal.

### **ACCOMPANYING**

The art of accompanying is acquired only through experience. All piano majors will accompany one or more vocal or instrumental students each semester.

### **OFF-CAMPUS REPRESENTATION**

Any student who is asked to represent SWU in an off-campus event should work with his or her applied music instructor beforehand.

### **STUDY-PRACTICE HABITS**

In choosing music as your major, you have selected a challenge which can be both exhilarating and demanding. You must develop a regular schedule for study and practice. Your major is much more time-consuming than many others and will require you to discipline yourself. Concerning practice, you are expected to practice one hour daily per credit hour. These habits are necessary if you are to develop maturity as a musician.



### **RECITAL HOUR**

This activity is required of all music majors and minors registered for instrumental, piano or vocal instruction. The recital hour will take place every Wednesday at 2:00 p.m. and consists of weekly performances given by students with attention to the correction of specific problems. Opportunities will also be given for students to assess performances in both combined and area-specific venues.

### **E-MAIL**

Students should check SWU e-mail at least once per day.



## CURRICULUM

Each student should maintain a checklist of courses to be taken and courses completed. Each student and advisor should agree on courses required and completed. Advisors and advisees should look ahead at the SWU schedule to be aware of courses that are only offered every other semester or year. No student wants to be caught missing only one hour that would be offered after the projected semester of graduation. A successful college career needs careful and early planning.

The Division of Fine Arts offers a **B.A. degree in Music** or **Music Education**, or a **B.M. in Church Music**

### MUSIC B.A. REQUIREMENTS

Major Courses (Core Curriculum)	Hours
MUSC 1013 Freshman Theory I	3
MUSC 1023 Freshman Theory II	3
MUSC 1061 Freshman Aural Fundamentals I	1
MUSC 1071 Freshman Aural Fundamentals II	1
MUSC 2013 Sophomore Theory I	3
MUSC 2023 Sophomore Theory II	3
MUSC 2061 Sophomore Aural Fundamentals I	1
MUSC 2071 Sophomore Aural Fundamentals II	1
MUSC 3052 Basic Conducting	2
MUSC 4062 Orchestration	2
MUSC 4072 History of Western Music I	2
MUSC 4082 History of Western Music II	2
MUSC 4093 History of Western Music III	3
MUSC 4352 Vocal Pedagogy (vocalists)	2
<u>or</u>	
Instrumental Methods (instrumentalists take two courses)	
MUSC 2211 String Methods	1
MUSC 2241 Woodwinds Methods	1
MUSC 2251 Brass Methods	1
MUSC 2261 Percussion Methods	1
MUSC Private Voice/Instrument*	12
MUSC Applied Minor	4
MUSC Ensemble	<u>8</u>
30-Minute Recital in Applied Major (Senior Year)	
Piano Proficiency	
Total - 53	

\*Includes Recital Hour; vocal majors will also take Diction Lab.

\*\*Twenty-seven hours in electives are also required to receive the B.A. in music.

Date Entered

Name

Placement

**GENERAL EDUCATION REQUIREMENTS**

ENGLISH (9 hrs.)

- ENGL 1003
- ENGL 1013
- ENGL 2103

AESTHETICS (3 hrs.)

- ASTH 2053 or 4013

RELIGION (9 hrs.)

- BIBL 1013
- BIBL 1023
- RELG 2403

COMPUTER SCIENCE (3 hrs.)

- CPSC 1103

SCIENCE (4 hrs.)

- Lab Science

MATH (3 hrs.)

- MATH 1053 (or 1023, 1033, 2153, or 2504)

HISTORY (3 hrs.)

- HIST 1063 or 2053

SOCIAL SCIENCE (3 hrs.)

- PSYC 2003

FNDTNS. OF SUCCESS (3 hrs.)

- SEMR 2323

(TOTAL 40 hrs.)

**MAJOR REQUIREMENTS**

- MUSC 1013 - Freshman Theory
- MUSC 1023 - Freshman Theory
- MUSC 1061 - Freshman Aural Fundamentals
- MUSC 1071 - Freshman Aural Fundamentals
- MUSC 2013 - Sophomore Theory
- MUSC 2023 - Sophomore Theory
- MUSC 2061 - Sophomore Aural Fundamentals
- MUSC 2071 - Sophomore Aural Fundamentals
- MUSC 3052 - Basic Conducting
- MUSC 4062 - Orchestration
- MUSC 4072 - Music History I
- MUSC 4082 - Music History II
- MUSC 4093 - Music History III
- MUSC 4352 - Vocal Pedagogy (vocal)  
or Instrumental Methods (2) (instrumental)

Applied Major - (12 hrs.)

--	--	--	--	--	--	--	--

Applied Minor - (4 hrs.)

--	--	--	--

Recital Hour

--	--	--	--	--	--	--	--

Diction Lab (vocal majors only)

--	--	--	--

Ensemble (each semester)

1	5
2	6
3	7
4	8

Senior Recital (no credit hours)

Piano Proficiency

(TOTAL 53 hrs.)



## MUSIC – VOCAL

\*\*\*Suggested Curriculum Guide\*\*\*

<b>FRESHMAN YEAR</b>										
<i>FIRST SEMESTER</i>					<i>SECOND SEMESTER</i>					
CPSC	110	3	Intro. to Computers w/Lab		BIBL	101	3	Old Testament		
ENGL	100	3	Freshman English I		ENGL	101	3	Freshman English II		
SEMR	232	3	Foundations for Success		MUSC	102	3	Freshman Theory II		
MUSC	101	3	Freshman Theory I		MUSC	107	1	Freshman Aural Fundamentals II		
MUSC	106	1	Freshman Aural Fundamentals I		MUSC	116	1	Applied Major – Voice w/Diction Lab		
MUSC	115	1	Applied Major – Voice w/Diction Lab		MUSC	xxx	1	Applied Minor		
MUSC	xxx	1	Applied Minor		MUSC	151	1	Concert Choir		
MUSC	151	1	Concert Choir		xxxx	xxx	3	Elective		
		16					16			
<b>SOPHOMORE YEAR</b>										
<i>FIRST SEMESTER</i>					<i>SECOND SEMESTER</i>					
MATH	105	3	Quantitative Reasoning		HIST	106/205	3	History Survey		
ENGL	210	3	Speech Communication		xxxx	xxx	4	Science		
MUSC	201	3	Sophomore Theory I		MUSC	202	3	Sophomore Theory II		
MUSC	206	1	Sophomore Aural Fundamentals I		MUSC	207	1	Sophomore Aural Fundamentals II		
MUSC	215	1	Applied Major – Voice w/Diction Lab		MUSC	407	2	History of Western Music I	Spring only	
MUSC	xxx	1	Applied Minor		MUSC	216	1	Applied Major – Voice w/Diction Lab		
MUSC	151	1	Concert Choir		MUSC	xxx	1	Applied Minor		
xxxx	xxx	3	Elective		MUSC	151	1	Concert Choir		
		16					16			
<b>JUNIOR YEAR</b>										
<i>FIRST SEMESTER</i>					<i>SECOND SEMESTER</i>					
MUSC	305	2	Basic Conducting	Fall only	BIBL	102	3	New Testament		
MUSC	408	2	History of Western Music II	Fall only	MUSC	409	3	History of Western Music III	Spring only	
MUSC	315	2	Applied Major – Voice		MUSC	316	2	Applied Major – Voice		
MUSC	151	1	Concert Choir		MUSC	151	1	Concert Choir		
xxxx	xxx	3	Elective		xxxx	xxx	3	Elective		
xxxx	xxx	3	Elective		xxxx	xxx	3	Elective		
xxxx	xxx	3	Elective				15			
		16								
<b>SENIOR YEAR</b>										
<i>FIRST SEMESTER</i>					<i>SECOND SEMESTER</i>					
ASTH	205	3	Music and Art Appreciation		SOSC	xxx	3	*Social Science		
MUSC	435	2	Vocal Pedagogy	Fall only	RELG	240	3	Basic Christian Beliefs		
MUSC	406	2	Orchestration	Fall only	MUSC	416	2	Applied Major/Voice Recital		
MUSC	415	2	Applied Major – Voice		MUSC	151	1	Concert Choir		
MUSC	151	1	Concert Choir		xxxx	xxx	3	Elective		
xxxx	xxx	3	Elective				12			
		13								
*See General Education course listings in <i>SWU Bulletin</i> for options							<b>120</b>	<b>TOTAL CREDIT HOURS</b>		

## MUSIC – INSTRUMENTAL

\*\*\*Suggested Curriculum Guide\*\*\*

<b>FRESHMAN YEAR</b>											
<i>FIRST SEMESTER</i>						<i>SECOND SEMESTER</i>					
CPSC	110	3	Introduction to Computers w/Lab			BIBL	101	3	Old Testament		
ENGL	100	3	Freshman English I			ENGL	101	3	Freshman English II		
SEMR	232	3	Foundations for Success			MUSC	102	3	Freshman Theory II		
MUSC	101	3	Freshman Theory I			MUSC	107	1	Freshman Aural Fundamentals II		
MUSC	106	1	Freshman Aural Fundamentals I			MUSC	xxx	1	Applied Major		
MUSC	xxx	1	Applied Major			MUSC	xxx	1	Applied Minor		
MUSC	xxx	1	Applied Minor			MUSC	152	1	Wind Ensemble		
MUSC	152	1	Wind Ensemble			xxxx	xxx	3	Elective		
		<b>16</b>						<b>16</b>			
<b>SOPHOMORE YEAR</b>											
<i>FIRST SEMESTER</i>						<i>SECOND SEMESTER</i>					
MATH	105	3	Quantitative Reasoning			HIST	106/205	3	History Survey		
ENGL	210	3	Speech Communication			xxxx	xxx	4	Science		
MUSC	201	3	Sophomore Theory I			MUSC	202	3	Sophomore Theory II		
MUSC	206	1	Sophomore Aural Fundamentals I			MUSC	207	1	Sophomore Aural Fundamentals II		
MUSC	xxx	1	Applied Major			MUSC	407	2	History of Western Music I	Spring only	
MUSC	xxx	1	Applied Minor			MUSC	xxx	1	Applied Major		
MUSC	152	1	Wind Ensemble			MUSC	xxx	1	Applied Minor		
xxxx	xxx	3	Elective			MUSC	152	1	Wind Ensemble		
		<b>16</b>						<b>16</b>			
<b>JUNIOR YEAR</b>											
<i>FIRST SEMESTER</i>						<i>SECOND SEMESTER</i>					
MUSC	305	2	Basic Conducting	Fall only		BIBL	102	3	New Testament		
MUSC	408	2	History of Western Music II	Fall only		MUSC	409	3	History of Western Music III	Spring only	
MUSC	xxx	2	Applied Major			MUSC	xxx	2	Applied Major		
MUSC	152	1	Wind Ensemble			MUSC	152	1	Wind Ensemble		
xxxx	xxx	3	Elective			xxxx	xxx	3	Elective		
xxxx	xxx	3	Elective			xxxx	xxx	3	Elective		
xxxx	xxx	3	Elective					<b>15</b>			
		<b>16</b>									
<b>SENIOR YEAR</b>											
<i>FIRST SEMESTER</i>						<i>SECOND SEMESTER</i>					
ASTH	205	3	Music and Art Appreciation			SOSC	xxx	3	**Social Science		
MUSC	221/224	1	*Strings or Woodwinds Methods	Fall only		RELG	240	3	Basic Christian Beliefs		
MUSC	406	2	Orchestration	Fall only		MUSC	225/226	1	*Brass or Percussion Methods	Spring only	
MUSC	xxx	2	Applied Major			MUSC	xxx	2	Applied Major/Instrumental Recital		
MUSC	152	1	Wind Ensemble			MUSC	152	1	Wind Ensemble		
xxxx	xxx	3	Elective			xxxx	xxx	3	Elective		
		<b>12</b>						<b>13</b>			
*Taught on an alternating-year basis											
						<b>120 TOTAL CREDIT HOURS</b>					
**See General Education course listings in <i>SWU Bulletin</i> for options											

## MUSIC B.A. REQUIREMENTS FOR MUSIC EDUCATION CERTIFICATION

<b>Major Courses</b>	<b>Hours</b>	
<u>Major Courses (Core Curriculum) listed on p. 34</u>	<u>53</u>	
<b>Additional Courses Required</b>		
MUSC 3032 Form and Analysis	2	
MUSC 3062 Advanced Conducting	2	
MUSC 3303 Philosophical Foundations for the Musician	3	
Instrumentalists—two additional instrumental methods classes and two semesters of choir	4	<u>or</u>
Vocalists— four instrumental methods classes	4	
	11	
<b>Professional Education Courses</b>	<b>Hours</b>	
EDUC 1201 Cornerstone in Education	1	
EDUC 2113 Foundations of Education	3	
EDUC 3203 Introduction to the Exceptional Child	3	
EDUC 3273 Teaching Reading in the Secondary School w/ Field Experience	3	
EDUC 3292 Classroom Management	2	
EDUC 3123 Effective Methods for Secondary School w/ Field Experience or EDUC 2003 Eff. Meth. For the Elem. School w/ Field Exp.	3	
EDUC 4412 Elementary Music Methods	2	
EDUC 4502 Preclinical Experience	2	
EDUC 4422 Secondary Choral Music Methods and Materials or EDUC 4432 Sec. Instrumental Music Methods and Materials	2	
EDUC 4627 Clinical Experience I	7	
EDUC 4637 Clinical Experience II	7	
PSYC 3123 Human Growth and Development	<u>3</u>	
	38	



Date Entered

Name

Placement

**GENERAL EDUCATION REQUIREMENTS**

ENGLISH (9 hrs.)

- ENGL 1003
- ENGL 1013
- ENGL 2103

AESTHETICS (3 hrs.)

- ASTH 2053 or 4013

RELIGION (9 hrs.)

- BIBL 1013
- BIBL 1023
- RELG 2403

COMPUTER SCIENCE (3 hrs.)

- CPSC 1103

SCIENCE (4 hrs.)

- Lab Science

MATH (3 hrs.)

- MATH 1053 (or 1023, 1033, 2153, or 2504)

HISTORY (3 hrs.)

- HIST 1063 or 2053

SOCIAL SCIENCE (3 hrs.)

- PSYC 2003

FNDTNS. OF SUCCESS (3 hrs.)

- SEMR 2323

(TOTAL 40 hrs.)

**CORE MUSIC COURSES**

- MUSC 1013 - Freshman Theory
- MUSC 1023 - Freshman Theory
- MUSC 1061 - Freshman Aural Fundamentals
- MUSC 1071 - Freshman Aural Fundamentals
- MUSC 2013 - Sophomore Theory
- MUSC 2023 - Sophomore Theory
- MUSC 2061 - Sophomore Aural Fundamentals
- MUSC 2071 - Sophomore Aural Fundamentals
- MUSC 3032 - Form and Analysis
- MUSC 3052 - Basic Conducting
- MUSC 3062 - Advanced Conducting
- MUSC 3303 - Philosophical Foundations
- MUSC 4062 - Orchestration
- MUSC 4072 - Music History I
- MUSC 4082 - Music History II
- MUSC 4093 - Music History III
- MUSC 4352 - Vocal Pedagogy
- Instrumental Methods (4 hrs.)

Applied Major - (12 hrs.)

<input type="text"/>							
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

Applied Minor - (4 hrs.)

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------	----------------------

Recital Hour

<input type="text"/>							
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

Diction Lab (vocal majors only)

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------	----------------------

Ensemble (each semester)

1	5
2	6
3	7
4	8

Recital (no credit hours)

Piano Proficiency

(TOTAL 64 hrs.)

## PROFESSIONAL EDUCATION COURSES

- |                          |  |
|--------------------------|--|
| <input type="checkbox"/> | EDUC 1201 Cornerstone to Education   |
| <input type="checkbox"/> | EDUC 2113 Foundations of Education   |
| <input type="checkbox"/> | EDUC 2123 Eff. Methods for Sec. Sch. (with field experience)<br>or EDUC 2003 Eff. Methods for Elem. School (with field experience) |
| <input type="checkbox"/> | EDUC 3203 Intro. To Except. Child  |
| <input type="checkbox"/> | EDUC 3273 Tchng. Rdng. Sec. Schl. (with field experience)  |
| <input type="checkbox"/> | EDUC 3292 Classroom Management   |
| <input type="checkbox"/> | PSYC 3123 Human Growth and Development   |
| <input type="checkbox"/> | MUSC 4412 Elem. Mus. Methods   |
| <input type="checkbox"/> | MUSC 4422 Sec. Choral Methods  |
| <input type="checkbox"/> | EDUC 4502 Pre-Clinical Experience  |
| <input type="checkbox"/> | EDUC 4627 Clinical Experience I  |
| <input type="checkbox"/> | EDUC 4637 Clinical Experience II   |

(TOTAL 38 hrs.)

- |                          |  |
|--------------------------|--|
| <input type="checkbox"/> | PRAXIS I (taken ASAP in freshman year or at least by the first semester of the sophomore year)   |
| <input type="checkbox"/> | PRAXIS II (taken upon completion of methods courses and after music content courses such as music history and definitely no later than during the pre-clinical experience) |

***Music education majors may take EDUC 1201, 2113 and 2123 before admission into LOCK I***

## ADDITIONAL GUIDELINES

Majors must maintain an overall GPA of 2.75 with no grade lower than B- in all EDUC and MUSC courses in their program.

At least 32 semester hours must be taken by study under the faculty of SWU, and, . . . be the final 32 hours.

## MUSIC EDUCATION – VOCAL

\*\*\*Suggested Curriculum Guide\*\*\*

FRESHMAN YEAR										
FIRST SEMESTER					SECOND SEMESTER					Take PRAXIS
CPSC	110	3	Intro. to Computers w/Lab		BIBL	101	3	Old Testament		
ENGL	100	3	Freshman English I		EDUC	120	1	Cornerstone to Education		
SEMR	232	3	Foundations for Success		ENGL	101	3	Freshman English II		
MUSC	101	3	Freshman Theory I		MATH	105	3	Quantitative Reasoning		
MUSC	106	1	Freshman Aural Fundamentals I		MUSC	102	3	Freshman Theory II		
MUSC	115	1	Applied Major – Voice w/Diction Lab		MUSC	107	1	Freshman Aural Fundamentals II		
MUSC	xxx	1	Applied Minor		MUSC	116	1	Applied Major – Voice w/Diction Lab		
MUSC	151	1	Concert Choir		MUSC	xxx	1	Applied Minor		
		<b>16</b>			MUSC	151	1	Concert Choir		
							<b>17</b>			
SOPHOMORE YEAR										
FIRST SEMESTER					SECOND SEMESTER					Take PRAXIS
<i>Apply for Lock I Admission</i>										
HIST	106/205	3	History Survey		EDUC	211	3	Foundations of Education		
ENGL	210	3	Speech Communication		PSYC	201	3	General Psychology		
EDUC	212/200	3	Effective Methods w/Field Exper.	Fall only	BIBL	102	3	New Testament		
MUSC	201	3	Sophomore Theory I		MUSC	202	3	Sophomore Theory II		
MUSC	206	1	Sophomore Aural Fundamentals I		MUSC	207	1	Sophomore Aural Fundamentals II		
MUSC	215	1	Applied Major – Voice w/Diction Lab		MUSC	407	2	History of Western Music I	Spring c	
MUSC	xxx	1	Applied Minor		MUSC	216	1	Applied Major – Voice w/Diction Lab		
MUSC	151	1	Concert Choir		MUSC	xxx	1	Applied Minor		
		<b>16</b>			MUSC	151	1	Concert Choir		
							<b>18</b>			
JUNIOR YEAR										
FIRST SEMESTER					SECOND SEMESTER					Take PRAXIS
EDUC	320	3	Introduction to the Exceptional Child		ASTH	205	3	Music and Art Appreciation		
EDUC	327	3	R2S Meth of Tch Rdg w/Practicum	Fall only	MUSC	225	1	*Brass Methods	Spring c	
MUSC	221	1	*Strings Methods	Fall even	MUSC	226	1	*Percussion Methods	Spring c	
MUSC	303	2	Form and Analysis	Fall only	MUSC	306	2	Advanced Conducting	Spring c	
MUSC	305	2	Basic Conducting	Fall only	MUSC	409	3	History of Western Music III	Spring c	
MUSC	408	2	History of Western Music II	Fall only	MUSC	316	2	Applied Major – Voice		
MUSC	315	2	Applied Major – Voice		MUSC	151	1	Concert Choir		
MUSC	151	1	Concert Choir		PSYC	312	3	Human Growth and Development	Spring c	
		<b>16</b>					<b>16</b>			
SENIOR YEAR										
FIRST SEMESTER					SECOND SEMESTER					Take Praxis
<i>Apply for Lock II Admission</i>										
xxxx	xxx	4	Science		EDUC	329	2	Classroom Management		
MUSC	224	1	*Woodwinds Methods	Fall odd	EDUC	450	2	Pre-Clinical Experience		
MUSC	330	3	Phil. Foundations for Musicians	Fall only	RELG	240	3	Basic Christian Beliefs		
MUSC	406	2	Orchestration	Fall only	MUSC	441	2	Elementary Music Methods	Spring c	
MUSC	435	2	Vocal Pedagogy	Fall only	MUSC	416	2	Applied Major/Voice Recital		
MUSC	442	2	Sec. Choral Music Meth. and Mat.	Fall only	MUSC	151	1	Concert Choir		
MUSC	415	2	Applied Major – Voice				<b>12</b>			
MUSC	151	1	Concert Choir							
		<b>17</b>								
					NINTH SEMESTER					Apply for Lock III Admissic
*Taught on an alternating-year basis					EDUC	462	7	Clinical Experience I		
					EDUC	463	7	Clinical Experience II		
Music Education majors who are on a vocal track, having piano as the area of concentration, must complete two hours in voice as an applied minor.							<b>14</b>			
							<b>142</b>	<b>TOTAL CREDIT HOURS</b>		

Date Entered

Name

Placement

**GENERAL EDUCATION REQUIREMENTS**

ENGLISH (9 hrs.)

- ENGL 1003
- ENGL 1013
- ENGL 2103

AESTHETICS (3 hrs.)

- ASTH 2053 or 4013

RELIGION (9 hrs.)

- BIBL 1013
- BIBL 1023
- RELG 2403

COMPUTER SCIENCE (3 hrs.)

- CPSC 1103

SCIENCE (4 hrs.)

- Lab Science

MATH (3 hrs.)

- MATH 1053 (or 1023, 1033, 2153, or 2504)

HISTORY (3 hrs.)

- HIST 1063 or 2053

SOCIAL SCIENCE (3 hrs.)

- PSYC 2003

FNDTNS. OF SUCCESS (3 hrs.)

- SEMR 2323

(TOTAL 40 hrs.)

**CORE MUSIC COURSES**

- MUSC 1013 - Freshman Theory
- MUSC 1023 - Freshman Theory
- MUSC 1061 - Freshman Aural Fundamentals
- MUSC 1071 - Freshman Aural Fundamentals
- MUSC 2013 - Sophomore Theory
- MUSC 2023 - Sophomore Theory
- MUSC 2061 - Sophomore Aural Fundamentals
- MUSC 2071 - Sophomore Aural Fundamentals
- MUSC 3032 - Form and Analysis
- MUSC 3052 - Basic Conducting
- MUSC 3062 - Advanced Conducting
- MUSC 3303 - Philosophical Foundations
- MUSC 4062 - Orchestration
- MUSC 4072 - Music History I
- MUSC 4082 - Music History II
- MUSC 4093 - Music History III
- Instrumental Methods (4 hrs.)

Applied Major - (12 hrs.)

Applied Minor - (4 hrs.)

Recital Hour

MUSC 1521 (wind ensemble) - each semester

1	5
2	6
3	7
4	8

MUSC 1511 (choir) - two semesters

Recital (no credit hours)

Piano Proficiency

(TOTAL 64 hrs.)

## PROFESSIONAL EDUCATION COURSES

<input type="checkbox"/>	EDUC 1201 Cornerstone to Education
<input type="checkbox"/>	EDUC 2113 Foundations of Education
<input type="checkbox"/>	EDUC 2123 Eff. Methods for Sec. Sch. (with field experience) or EDUC 2003 Eff. Methods for Elem. School (with field experience)
<input type="checkbox"/>	EDUC 3203 Intro. To Except. Child
<input type="checkbox"/>	EDUC 3273 Tchng. Rdng. Sec. Schl. (with field experience)
<input type="checkbox"/>	EDUC 3292 Classroom Management
<input type="checkbox"/>	PSYC 3123 Human Growth and Development
<input type="checkbox"/>	MUSC 4412 Elem. Mus. Methods
<input type="checkbox"/>	MUSC 4422 Sec. Instrumental Methods
<input type="checkbox"/>	EDUC 4502 Pre-Clinical Experience
<input type="checkbox"/>	EDUC 4627 Clinical Experience I
<input type="checkbox"/>	EDUC 4637 Clinical Experience II

(TOTAL 38 hrs.)

<input type="checkbox"/>	PRAXIS I (taken ASAP in freshman year or at least by the first semester of the sophomore year)
<input type="checkbox"/>	PRAXIS II (taken upon completion of methods courses and after music content courses such as music history and definitely no later than during the pre-clinical experience)

***Music education majors may take EDUC 1201, 2113 and 2123 before admission into LOCK I***

## ADDITIONAL GUIDELINES

Majors must maintain an overall GPA of 2.75 with no grade lower than B- in all EDUC and MUSC courses in their program.

At least 32 semester hours must be taken by study under the faculty of SWU, and, . . . be the final 32 hours.

## MUSIC EDUCATION – INSTRUMENTAL

\*\*\*Suggested Curriculum Guide\*\*\*

FRESHMAN YEAR										
FIRST SEMESTER					SECOND SEMESTER					<i>Take PRAXIS I</i>
CPSC	110	3	Introduction to Computers w/Lab		BIBL	101	3	Old Testament		
ENGL	100	3	Freshman English I		EDUC	120	1	Cornerstone to Education		
SEMR	232	3	Foundations for Success		ENGL	101	3	Freshman English II		
MUSC	101	3	Freshman Theory I		MATH	105	3	Quantitative Reasoning		
MUSC	106	1	Freshman Aural Fundamentals I		MUSC	102	3	Freshman Theory II		
MUSC	xxx	1	Applied Major		MUSC	107	1	Freshman Aural Fundamentals II		
MUSC	xxx	1	Applied Minor		MUSC	xxx	1	Applied Major		
MUSC	152	1	Wind Ensemble		MUSC	xxx	1	Applied Minor		
		<b>16</b>			MUSC	152	1	Wind Ensemble		
							<b>17</b>			
SOPHOMORE YEAR										
FIRST SEMESTER					SECOND SEMESTER					<i>Apply for Lock I Admission</i>
HIST	106/205	3	History Survey		EDUC	211	3	Foundations of Education		
ENGL	210	3	Speech Communication		PSYC	201	3	General Psychology		
EDUC	212/200	3	Effective Methods w/Field Exper.	Fall only	BIBL	102	3	New Testament		
MUSC	201	3	Sophomore Theory I		MUSC	202	3	Sophomore Theory II		
MUSC	206	1	Sophomore Aural Fundamentals I		MUSC	207	1	Sophomore Aural Fundamentals II		
MUSC	xxx	1	Applied Major		MUSC	407	2	History of Western Music I	Spring only	
MUSC	xxx	1	Applied Minor		MUSC	xxx	1	Applied Major		
MUSC	152	1	Wind Ensemble		MUSC	xxx	1	Applied Minor		
		<b>16</b>			MUSC	152	1	Wind Ensemble		
							<b>18</b>			
JUNIOR YEAR										
FIRST SEMESTER					SECOND SEMESTER					
EDUC	320	3	Introduction to the Exceptional Child		ASTH	205	3	Music and Art Appreciation		
EDUC	327	3	R2S Meth of Tchg Rdg w/Practicum	Fall only	MUSC	225	1	*Brass Methods	Spring odd	
MUSC	221	1	*Strings Methods	Fall even	MUSC	226	1	*Percussion Methods	Spring odd	
MUSC	303	2	Form and Analysis	Fall only	MUSC	306	2	Advanced Conducting	Spring only	
MUSC	305	2	Basic Conducting	Fall only	MUSC	409	3	History of Western Music III	Spring only	
MUSC	408	2	History of Western Music II	Fall only	MUSC	xxx	2	Applied Major		
MUSC	xxx	2	Applied Major		MUSC	151	1	Concert Choir		
MUSC	151	1	Concert Choir		MUSC	152	1	Wind Ensemble		
MUSC	152	1	Wind Ensemble		PSYC	312	3	Human Growth and Development	Spring only	
		<b>17</b>					<b>17</b>			
SENIOR YEAR										
FIRST SEMESTER					SECOND SEMESTER					<i>Apply for Lock II Admission</i>
xxxx	xxx	4	Science		EDUC	329	2	Classroom Management		
MUSC	224	1	*Woodwinds Methods	Fall odd	EDUC	450	2	Pre-Clinical Experience		
MUSC	330	3	Phil. Foundations for Musicians	Fall only	RELG	240	3	Basic Christian Beliefs		
MUSC	406	2	Orchestration	Fall only	MUSC	441	2	Elementary Music Methods	Spring only	
MUSC	443	2	Second. Instr. Music Meth. and Mat.	Fall only	MUSC	xxx	2	Applied Major/Instrumental Recital		
MUSC	xxx	2	Applied Major		MUSC	152	1	Wind Ensemble		
MUSC	152	1	Wind Ensemble				<b>12</b>			
		<b>15</b>								
					NINTH SEMESTER					<i>Apply for Lock III Admission</i>
*Taught on an alternating-year basis					EDUC	462	7	Clinical Experience I		
					EDUC	463	7	Clinical Experience II		
							<b>14</b>			
							<b>142</b>	<b>TOTAL CREDIT HOURS</b>		

## B.M. IN CHURCH MUSIC REQUIREMENTS

Major Courses	Hours
<u>Major Courses (Core Curriculum) listed on p. 34</u>	53
<b>Additional Courses Required</b>	
MUSC 3032 Form and Analysis	2
MUSC 3062 Advanced Conducting	2
MUSC 3093 Hymnology	3
MUSC 3303 Philosophical Foundations for the Musician	3
MUSC 3423 Planning and Leading Worship	3
MUSC 4016 Church Music Practicum	6
MUSC 4052 Arranging	2
MUSC 4412 Elementary Music Methods	2
WORS 4223 The Ministry of Worship	3
Electives	<u>1</u>
	27



Date Entered

Name

Placement

**GENERAL EDUCATION REQUIREMENTS**

ENGLISH (9 hrs.)

- ENGL 1003
- ENGL 1013
- ENGL 2103

AESTHETICS (3 hrs.)

- ASTH 2053 or 4013

RELIGION (9 hrs.)

- BIBL 1013
- BIBL 1023
- RELG 2403

COMPUTER SCIENCE (3 hrs.)

- CPSC 1103

SCIENCE (4 hrs.)

- Lab Science

MATH (3 hrs.)

- MATH 1053 (or 1023, 1033, 2153, or 2504)

HISTORY (3 hrs.)

- HIST 1063 or 2053

SOCIAL SCIENCE (3 hrs.)

- PSYC 2003

FNDTNS. OF SUCCESS (3 hrs.)

- SEMR 2323

(TOTAL 40 hrs.)

**MAJOR REQUIREMENTS**

- MUSC 1013 – Freshman Theory
- MUSC 1023 – Freshman Theory
- MUSC 1061 – Freshman Aural Fundamentals
- MUSC 1071 – Freshman Aural Fundamentals
- MUSC 2013 – Sophomore Theory
- MUSC 2023 – Sophomore Theory
- MUSC 2061 – Sophomore Aural Fundamentals
- MUSC 2071 – Sophomore Aural Fundamentals
- MUSC 3032 – Form and Analysis
- MUSC 3052 – Basic Conducting
- MUSC 3062 – Advanced Conducting
- MUSC 3093 – Hymnology
- MUSC 3303 – Philosophical Foundations
- MUSC 3423 – Planning and Leading Worship
- MUSC 4016 – Church Music Practicum
- MUSC 4052 – Arranging
- MUSC 4062 – Orchestration
- MUSC 4072 – Music History I
- MUSC 4082 – Music History II
- MUSC 4093 – Music History III
- MUSC 4352 – Vocal Pedagogy (vocal)  
or Instrumental Methods (2) (instrumental)
- MUSC 4412 – Elementary Music Methods
- WORS 3013 – The Foundations of Worship

Applied Major – (12 hrs.)

<input type="text"/>							
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

Applied Minor – (4 hrs.)

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------	----------------------

Recital Hour

<input type="text"/>							
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

Diction Lab (vocal majors only)

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------	----------------------

Ensemble (each semester)

1	5
2	6
3	7
4	8

**MAJOR REQUIREMENTS (CONTINUED)**

Recital (no credit hours)

--

Piano Proficiency

--

(TOTAL 79 hrs.)

**B.M. IN CHURCH MUSIC ELECTIVE(S)**


(TOTAL 1 hr.)

**ADDITIONAL GUIDELINES**

Courses receiving grades of less than C- will not be applied toward major, minor, or concentration requirements, or toward other specified requirements within a major, without permission from the major advisor and the academic dean.

At least 32 semester hours must be taken by study under the faculty of SWU, and, . . . be the final 32 hours.

## CHURCH MUSIC – VOCAL

\*\*\*Suggested Curriculum Guide\*\*\*

FRESHMAN YEAR									
FIRST SEMESTER					SECOND SEMESTER				
CPSC	110	3	Intro. to Computers w/Lab		BIBL	101	3	Old Testament	
ENGL	100	3	Freshman English I		ENGL	101	3	Freshman English II	
SEMR	232	3	Foundations for Success		ASTH	205	3	Music and Art Appreciation	
MUSC	101	3	Freshman Theory I		MUSC	102	3	Freshman Theory II	
MUSC	106	1	Freshman Aural Fundamentals I		MUSC	107	1	Freshman Aural Fundamentals II	
MUSC	115	1	Applied Major – Voice w/Diction Lab		MUSC	116	1	Applied Major – Voice w/Diction Lab	
MUSC	xxx	1	Applied Minor		MUSC	xxx	1	Applied Minor	
MUSC	151	1	Concert Choir		MUSC	151	1	Concert Choir	
		<b>16</b>					<b>16</b>		
SOPHOMORE YEAR									
FIRST SEMESTER					SECOND SEMESTER				
MATH	105	3	Quantitative Reasoning		HIST	106/205	3	History Survey	
ENGL	210	3	Speech Communication		xxxx	xxx	4	Science	
MUSC	201	3	Sophomore Theory I		MUSC	202	3	Sophomore Theory II	
MUSC	206	1	Sophomore Aural Fundamentals I		MUSC	207	1	Sophomore Aural Fundamentals II	
MUSC	215	1	Applied Major – Voice w/Diction Lab		MUSC	407	2	History of Western Music I	Spring only
MUSC	xxx	1	Applied Minor		MUSC	216	1	Applied Major – Voice w/Diction Lab	
MUSC	151	1	Concert Choir		MUSC	xxx	1	Applied Minor	
xxxx	xxx	1	Elective		MUSC	151	1	Concert Choir	
		<b>14</b>					<b>16</b>		
JUNIOR YEAR									
FIRST SEMESTER					SECOND SEMESTER				
BIBL	102	3	New Testament		RELG	240	3	Basic Christian Beliefs	
SOSC	xxx	3	*Social Science		MUSC	306	2	Advanced Conducting	Spring only
MUSC	303	2	Form and Analysis	Fall only	MUSC	309	3	Hymnology	TBA
MUSC	305	2	Basic Conducting	Fall only	MUSC	409	3	History of Western Music III	Spring only
MUSC	408	2	History of Western Music II	Fall only	MUSC	441	2	Elementary Music Methods	Spring only
MUSC	315	2	Applied Major – Voice		MUSC	316	2	Applied Major – Voice	
MUSC	151	1	Concert Choir		MUSC	151	1	Concert Choir	
		<b>15</b>					<b>16</b>		
SENIOR YEAR									
FIRST SEMESTER					SECOND SEMESTER				
MUSC	330	3	Phil. Foundations for the Musician	Fall only	RELG	422	3	The Ministry of Worship	
MUSC	341	3	Worship Music in Today's Church	TBA	MUSC	401	6	Church Music Practicum	
MUSC	406	2	Orchestration	Fall only	MUSC	405	2	Arranging	
MUSC	435	2	Vocal Pedagogy	Fall only	MUSC	416	2	Applied Major/Voice Recital	
MUSC	415	2	Applied Major – Voice		MUSC	151	1	Concert Choir	
MUSC	151	1	Concert Choir				<b>14</b>		
		<b>13</b>							
*See General Education course listings in <i>SWU Bulletin</i> for options.							<b>120</b>	<b>TOTAL CREDIT HOURS</b>	

## CHURCH MUSIC – INSTRUMENTAL

\*\*\*Suggested Curriculum Guide\*\*\*

FRESHMAN YEAR									
FIRST SEMESTER					SECOND SEMESTER				
CPSC	110	3	Introduction to Computers w/Lab		BIBL	101	3	Old Testament	
ENGL	100	3	Freshman English I		ENGL	101	3	Freshman English II	
SEMR	232	3	Foundations for Success		ASTH	205	3	Music and Art Appreciation	
MUSC	101	3	Freshman Theory I		MUSC	102	3	Freshman Theory II	
MUSC	106	1	Freshman Aural Fundamentals I		MUSC	107	1	Freshman Aural Fundamentals II	
MUSC	xxx	1	Applied Major		MUSC	xxx	1	Applied Major	
MUSC	xxx	1	Applied Minor		MUSC	xxx	1	Applied Minor	
MUSC	152	1	Wind Ensemble		MUSC	152	1	Wind Ensemble	
		<b>16</b>					<b>16</b>		
SOPHOMORE YEAR									
FIRST SEMESTER					SECOND SEMESTER				
MATH	105	3	Quantitative Reasoning		HIST	106/205	3	History Survey	
ENGL	210	3	Speech Communication		xxxx	xxx	4	Science	
MUSC	201	3	Sophomore Theory I		MUSC	202	3	Sophomore Theory II	
MUSC	206	1	Sophomore Aural Fundamentals I		MUSC	207	1	Sophomore Aural Fundamentals II	
MUSC	xxx	1	Applied Major		MUSC	407	2	History of Western Music I	Spring only
MUSC	xxx	1	Applied Minor		MUSC	xxx	1	Applied Major	
MUSC	152	1	Wind Ensemble		MUSC	xxx	1	Applied Minor	
xxxx	xxx	3	Elective		MUSC	152	1	Wind Ensemble	
		<b>14</b>					<b>16</b>		
JUNIOR YEAR									
FIRST SEMESTER					SECOND SEMESTER				
BIBL	102	3	New Testament		RELG	240	3	Basic Christian Beliefs	
SOSC	xxx	3	*Social Science		MUSC	306	2	Advanced Conducting	Spring only
MUSC	303	2	Form and Analysis	Fall only	MUSC	309	3	Hymnology	TBA
MUSC	305	2	Basic Conducting	Fall only	MUSC	409	3	History of Western Music III	Spring only
MUSC	408	2	History of Western Music II	Fall only	MUSC	441	2	Elementary Music Methods	Spring only
MUSC	xxx	2	Applied Major		MUSC	xxx	2	Applied Major	
MUSC	152	1	Wind Ensemble		MUSC	152	1	Wind Ensemble	
		<b>15</b>					<b>16</b>		
SENIOR YEAR									
FIRST SEMESTER					SECOND SEMESTER				
MUSC	330	3	Phil. Foundations for Musicians	Fall only	RELG	422	3	The Ministry of Worship	
MUSC	341	3	Worship Music in Today's Church	TBA	MUSC	401	6	Church Music Practicum	
MUSC	406	2	Orchestration	Fall only	MUSC	405	2	Arranging	
MUSC	221/224	1	**Strings or Woodwinds Methods	Fall only	MUSC	225/226	1	**Brass or Percussion Methods	Spring only
MUSC	xxx	2	Applied Major		MUSC	xxx	2	Applied Major/Instrumental Recital	
MUSC	152	1	Wind Ensemble		MUSC	152	1	Wind Ensemble	
		<b>12</b>					<b>15</b>		
* See General Education course listings in <i>SWU Bulletin</i> for options							<b>120</b>	<b>TOTAL CREDIT HOURS</b>	
** Taught on an alternating-year basis									

Date Entered

Name

Placement

**MINOR REQUIREMENTS**

<input type="checkbox"/>	MUSC 1013 Freshman Theory I
<input type="checkbox"/>	MUSC 1023 Freshman Theory II
<input type="checkbox"/>	MUSC 1061 Freshman Aural Fundamentals I
<input type="checkbox"/>	MUSC 1071 Freshman Aural Fundamentals II
<input type="checkbox"/>	MUSC 2013 Sophomore Theory I
<input type="checkbox"/>	MUSC 2023 Sophomore Theory II
<input type="checkbox"/>	MUSC 2061 Sophomore Aural Fundamentals I
<input type="checkbox"/>	MUSC 2071 Sophomore Aural Fundamentals II
<input type="checkbox"/>	MUSC 3052 Basic Conducting

Private Voice or Instrumental Instruction (2 hrs.)

<input type="text"/>	<input type="text"/>
----------------------	----------------------

Ensemble (4 hrs.)

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------	----------------------

(TOTAL 24 hrs.)

**ADDITIONAL GUIDELINES**

Courses receiving grades of less than C- will not be applied toward major, minor, or concentration requirements, or toward other specified requirements within a major, without permission from the major advisor and the academic dean.

**MINOR CONCENTRATION IN MUSIC**

A minor concentration in music consists of the following courses: Freshman and Sophomore Theory/Aural Fundamentals (16 hrs.); Basic Conducting (2); Ensemble (4); Private Voice or Instrumental Instruction (2). Music minors are encouraged to take additional hours of applied lessons when elective hours are available in the respective major.

# CHRISTIAN WORSHIP CONCENTRATION

Name: \_\_\_\_\_

SWU ID# \_\_\_\_\_ Date Entered: \_\_\_\_\_

## General Education Requirements

### Fine Arts

<input type="checkbox"/>	ASTH 2053	Credits	3
--------------------------	-----------	---------	---

### Humanities

<input type="checkbox"/>	ENGL 1003 Freshman English I	Credits	3
<input type="checkbox"/>	ENGL 1013 Freshman English II		3
<input type="checkbox"/>	ENGL 2103 Speech		3
<input type="checkbox"/>	HIST XXX3 History elective		3

### Seminar

<input type="checkbox"/>	SEMR 2323 Foundations of Success	Credits	3
--------------------------	----------------------------------	---------	---

### Religion

<input type="checkbox"/>	BIBL 1053 Old Testament	Credits	3
<input type="checkbox"/>	BIBL 1063 New Testament		3
<input type="checkbox"/>	RELG 3383 Theology for Ministry I		3

### Science/Math/Computer

<input type="checkbox"/>	CPSC 1103 Intro to Computers	Credits	3
<input type="checkbox"/>	Science with a lab XXX4		4
<input type="checkbox"/>	MATH xxx3 Math with competency		3

### Social Science

<input type="checkbox"/>	PSYC 2003 General Psychology	Credits	3
--------------------------	------------------------------	---------	---

### Electives


Program Summary	
General Education Hours	40
Core Requirements	61
Electives	19
<b>Total</b>	<b>120</b>

## Christian Worship Core Requirements

		Credits
<input type="checkbox"/>	BIBL 2373 Bible Study for Ministry	3
<input type="checkbox"/>	*BIBL Upper Division Bible Elective (Pref. BIBL 4433 Psalms & Wisdom Lit.)	3
<input type="checkbox"/>	RELG 2703 Launching your Ministry	3
<input type="checkbox"/>	RELG 3013 Missional Outreach in Ministry	3
<input type="checkbox"/>	RELG 3393 Theology for Ministry II	3
<input type="checkbox"/>	RELG 4203 The Ministry of Preaching	3
<input type="checkbox"/>	RELG 4233 Ministry Caregiving	3
<input type="checkbox"/>	RELG 4463 Theology of Holiness	3
<input type="checkbox"/>	WORS 2013 The Technology of Worship: Sound, Lighting, & Video	3
<input type="checkbox"/>	WORS 3013 Foundations of Worship: Biblical, Theological, Historical	3
<input type="checkbox"/>	WORS 3423 Planning & Leading Worship	3
<input type="checkbox"/>	WOR 4023 The Christian Year & Church Rituals	3
<input type="checkbox"/>	WORS 4623 Worship Practicum	3
<input type="checkbox"/>	MUSC 1013 Freshman Theory I	3
<input type="checkbox"/>	MUSC 1023 Freshman Theory II	3
<input type="checkbox"/>	MUSC 1061 Freshman Aural Fund. I	1
<input type="checkbox"/>	MUSC 1071 Freshman Aural Fund. II	1
<input type="checkbox"/>	MUSC 2013 Soph. Theory I	1
<input type="checkbox"/>	MUSC 2013 Soph. Theory II	1
<input type="checkbox"/>	MUSC 2061 Soph. Aural Fund. I	1
<input type="checkbox"/>	MUSC 3052 Basic Conducting	2
<input type="checkbox"/>	MUSC 3093 Hymnology	3
<input type="checkbox"/>	MUSC 3413 Music & Worship in Today's Church	3
<input type="checkbox"/>	MUSC 15X1 Ensemble I	1
<input type="checkbox"/>	MUSC 15X1 Ensemble II	1
<input type="checkbox"/>	Music 1641 or 1691 Non-Major Applied Music	1

[MUSC 1002 Fundamentals of Music\*ay be required for students not yet ready for Freshman Theory]

## CHRISTIAN WORSHIP MINOR

The Christian Worship Minor is designed to complement majors within the Division of Fine Arts and the Division of Religion, but is open to all students. The goals of this minor are to provide musical training, a biblical theology of worship, and practical training with multimedia production. The requirements for this minor are as follows:

Date Entered			
Name			
Placement			
<b>Minor Requirements</b>			
	WORS 2013	3 hrs	The Technology of Worship
	WORS 3013	3 hrs	Foundations of Worship
	WORS 3423	3 hrs	Planning and Leading Worship
	WORS 4023	3 hrs	The Christian Year and Church Rituals
Plus 9 hours in <u>one</u> of these tracks:			
<u>Music Majors Track</u>			
	MUSC 3093	3 hrs	Hymnology
	MUSC 4016	6 hrs	Church Music Practicum
<u>Religion or Other Majors Track</u>			
	MUSC 1002	2 hrs	Fundamentals of Music
	MUSC 15x1	1 hr	Ensemble
	MUSC 15x1	1 hr	Ensemble
	MUSC 1631	1 hr	Non-major Applied Music
	MUSC 1641 or MUSC 1691	1 hr	Non-major Applied Music
	WORS 4623	3 hrs	Worship Practicum
	<b>Total</b>	<b>21 hrs</b>	



## INDEX

	<u>PAGE</u>
ACCOMPANYING.....	32
APPLIED MUSIC JURIES AND EVALUATIONS .....	7
AUDITION OPPORTUNITIES .....	4
AUDITIONS—SWU MUSIC DEPARTMENT .....	4-5
BULLETIN BOARD .....	32
CAMPUS ENSEMBLES .....	6
CLASS PIANO LEVELS .....	15
CONCERT CHOIR.....	5
CURRITULUM .....	34-53
MUSIC, B.A.....	34-38
MUSIC, B.M. IN CHURCH MUSIC .....	46-50
MUSIC, B.A., MUSIC EDUCATION.....	39-45
MUSIC, MINOR CONCENTRATION.....	51
CHRISTIAN WORSHIP CONCENTRATION .....	52
CHRISTIAN WORSHIP MINOR .....	53
DIRECTED TEACHING.....	11
DIVISION CHAPELS .....	32
E-MAIL .....	33
ENSEMBLE REQUIREMENTS .....	6
FACILITIES .....	4
FACULTY .....	3
FULL-TIME MUSIC MAJOR COURSE REQUIREMENTS.....	6
INTRODUCTION.....	2
JAZZ ENSEMBLE.....	5
KEYBOARD PROFICIENCY EXAM .....	14
LOCKERS .....	32

NON-MAJOR LEVELS OF PRIVATE INSTRUCTION.....	15-16
ON-STAGE PERFORMANCE GRAND PIANO.....	32
ORGANIZATIONS.....	4
PROTECTING YOUR HEARING HEALTH.....	28-29
PROTECTING YOUR NEUROMUSCULOSKELETAL HEALTH.....	31
PROTECTING YOUR VOCAL HEALTH.....	30
RECITAL ATTENDANCE.....	7
RECITAL ETIQUETTE.....	7
RECITAL HOUR.....	33
REPRESENTATION, OFF-CAMPUS.....	32
REPRESENTATIVE REPERTOIRE FOR APPLIED MUSIC:	
INSTRUMENTAL.....	22-27
PIANO.....	17-19
VOICE.....	19-21
SCHOLARSHIPS, FINE ARTS:	
MUSIC ENSEMBLE SCHOLARSHIPS.....	5
MUSIC MAJOR SCHOLARSHIPS.....	5
SENIOR EXIT INTERVIEW.....	32
SENIOR SOLO FULL RECITAL REQUEST.....	13
SENIOR RECITAL.....	8-13
SENIOR RECITAL CHECKLIST.....	12
SOPHOMORE EVALUATION.....	8
STUDENT RECITALS – ADDITIONAL SUGGESTIONS CONSIDERATIONS.....	12
STUDY-PRACTICE HABITS.....	32
WIND ENSEMBLE.....	5