

- B.A. or B.S. Music Majors, B.M. Music Majors with Emphasis in Management or Worship Leadership, and B.M. Music Majors with Elective Studies in Communication Arts are required to complete 6 semesters of choral ensembles if voice principals or 6 semesters of instrumental ensembles if instrument principals. Keyboard principals are required to comple
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Course Offerings in Music (MUS)

() Hours Credit; F–Fall; W–Winter; S–Spring; Su–Summer

Academic Courses

Introduction to fundamentals of music reading, listening skills and musical understanding including pitch names, simple and compound meters, major and minor scales and keys, intervals, triads, and seventh chords.

Basic music theory including an introduction to Species Counterpoint, four-voice writing, and leading-tone seventh chords. Three hours of lecture and two hours of laboratory each week.

An introduction to International Phonetic Alphabet symbols as they apply to pronunciation for singing. An introduction to pronunciation and application of rules for singing in Italian, Church Latin, and English.

Basic instruction in singing and the teaching of singing, designed for Music Education majors whose primary instrument is not voice. The class meets 2 hours each week.

An introduction to pronunciation, application of rules for singing in French and German.

Prerequisite: MUS 109.

Continuation of Elementary Music Theory. Topics will include chromaticisms and their harmonic implications, modal mixture, modulation techniques, and simple compositional forms. Three hours of lecture and two hours of laboratory each week.

Prerequisite: MUS 209.

Continuation of Intermediate Music Theory. Topics will include serialism, set theory, and other 20th- and 21st-century analytical and compositional techniques. Three hours of lecture and two hours of laboratory each week.

A course designed to assist organists in the building of a worship service; hymn, anthem, and solo accompanying; and

Prerequisite: MUS 215.

Advanced service playing skills including oratorio accompaniment and figured bass playing.

Prerequisite: MUS 209.

Introduction to the historical styles of music through listening and score-reading to build a working knowledge of a basic music repertory through listening and score study. Attendance at and review of music performances will be required.

Prerequisite: MUS 109.

A first year course designed for students interested in composition. The class encompasses a broad stylistic survey, score study, notation skills, aesthetics and discussions of professional objectives as a composer.

Prerequisite: MUS 209 or consent of instructor

Students will learn the facets of strong songwriting through score study, composition, performance, and analysis. There will be an emphasis on popular styles but art song may be briefly discussed as well.

A class in the fundamental concepts of playing stringed instruments and of teaching others in a classroom setting to do the same.

A class in the fundamental concepts of playing woodwind instruments and of teaching others in a classroom setting to do the same.

A class in the fundamental concepts of playing brass instruments and of teaching others in a classroom setting to do the same.

A class in the fundamental concepts of playing percussion instruments and of teaching others in a classroom setting to do the same.

Prerequisite: MUS 210 or consent of instructor.

Designed to be a practical study of electronic music and its production, this course will study methods of sound production and manipulation with synthesizers, MIDI, software and the DAW. Students will arrange and compose in the electronic environment using basic sequencing and sound editing techniques as well as the use of MIDI-controlled devices.

Prerequisite: MUS 209 or consent of instructor.

An introductory study of the grammar of conducting aimed at developing a usable repertoire of basic conducting patterns and styles. Techniques of conducting with and without the baton are included.

Methods and materials for teaching children music in grades kindergarten through six. Includes demonstration and observation of teaching at this level. Designed primarily for the music education major, this course involves study of a well-balanced program of singing, listening, rhythmic, creative, and instrumental activities.

Prerequisite: MUS 220.

Survey of music from the Greeks to the Baroque c. 1700 with emphasis on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices. Extensive use of recordings and listening.

Prerequisite: MUS 315 or consent of the instructor.

Survey of music from the late Baroque to the present day, with emphasis on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices. Extensive use of recordings and listening.

Prerequisite: MUS 210.

A comprehensive study of single movement forms drawn from a variety of musical periods. The ability to articulate musical ideas in both oral and written contexts will be the primary goal of this course.

Prerequisite: MUS 317.

A study of single and multi-movement works drawn from a variety of musical periods. Selection of works studied will be guided in part by participants. The ability to articulate musical ideas in both oral and written contexts will be the primary goal of this course.

A comprehensive study of the organizational and musical techniques employed by the school marching band director, to include a survey of field and street procedures, precision drill, half-time pageantry, and study of the routines. Included within the content of this study will be class lectures and guided observation of selected area bands.

Analysis and appreciation of the great hymns of the church. A study of their sources, development, and use in services of today. Students will study the music of hymns so the ability to

A survey of useful, current resources and an introduction to practical skills associated with professional church musicianship, including instruments common to worship, lighting and sound systems, time management, staff relations, budgeting and training of volunteer leaders in the church program. Requires field observation (30 hours) in a local church music program.

Prerequisite: MUS 210.

The individual characteristics of various instruments of the modern orchestra. The arrangement for orchestra and band of original or standard compositions and arrangements for ensemble groups, preparation of orchestral, band, and choral ensemble scores, calligraphy, music copy and layout, reproduction processes, and copyright law.

Prerequisite: MUS 210.

An introductory study of composition and arranging aimed at developing usable skills to compose, arrange, and adapt music from a variety of sources to meet the demands and ability levels of the contemporary music scene.

Prerequisite: MUS 210.

Major works of the symphonic idiom from early Viennese beginnings to 20th century.

This course provides an opportunity for the student to gain practical experience in a church music ministry setting, with guidance and supervision provided by the local minister of music and a faculty member. The internship program entails approximately ten hours per week in the placement setting and a weekly class meeting.

Survey examination of the solo song in western music with particular attention to early Italian and British song and the development of the German

Survey examination of the solo song in western music with particular attention to the development of the French and 20th century British and American art song.

Prerequisite: MUS 210.

The study of contrapuntal techniques of the 16th, 18th, and 20th centuries.

Prerequisite: Junior piano major standing or consent of instructor.

Professional, practical, and ethical considerations of private piano teaching. In-depth analysis of teaching materials. Compilation of a large body of resource materials will be a major project. Supervised teaching of a beginning piano student.

Prerequisite: Junior piano major standing or consent of instructor.

A survey of the standard literature for piano. Approach will be mainly historical. Assigned listening, examination of variant scores, and classroom performance of musical selections. Each student will complete a research project.

A course of instruction for organ majors of advanced standing, considering the methods and materials for teaching organ.

Instruction for organ majors of advanced standing, considering the literature for the organ.

Concepts in the teaching of applied voice with emphasis on the beginning student.

Prerequisite: MUS 210.

A study of music of the 20th century from Impressionism to the present. All media of performance will be investigated.

Organizing and leading comprehensive church music ministry. Topics: preschool/children's choir organization and leadership, instrumental ministry, scheduling, promotion, and integrating the ministry with other Christian education programs in church.

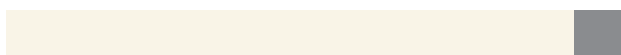
Prerequisite: MUS 311.

Advanced studies in choral conducting techniques including methods for addressing vocal techniques, diction, blend, balance, intonation, choral musicianship, and solving technical problems in the context of the choral rehearsal. Includes significant studies in vocal pedagogy, score analysis, and conducting of rehearsals.

Studies in classroom teaching and management specific to music education and informed by Christian values and ethics. This course is taught as a part of a year-long internship and provides students with opportunities to engage in experiential learning.

Prerequisite: MUS 311.

Advanced studies in instrumental conducting, including methods for addressing complex musical problems in the context of rehearsal. Includes extensive score analysis, rehearsals, methods and materials, supervision of ensembles, selection and maintenance of instruments, class organization, scheduling, courses of study, and preparation for public performances, contests, and festivals.



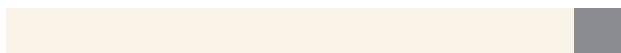
Individual applied instruction for the elective student and music major/minors in a performing area outside their principal area. Music minors may register at 300 level in their principal area after completing 4 hours of 150, 250. Permission of instructor required.

129I, 229I, 329I, 429I—brass, woodwinds, strings, or percussion

129IG, 229IG, 329IG, 429IG—guitar

129K, 229K, 329K, 429K—piano or organ

129V, 229V, 329V, 429V—voice



Prerequisite: Successful audition.

This ensemble performs unaccompanied and accompanied choral literature drawn from various periods, styles, and cultural bodies of repertoire. Singers present performances as part of a spring tour of churches and schools, occasional performances in local venues, and with The Jackson Symphony Orchestra.

Accompanying art song, operatic and oratorio selections, and various instrumental works.

Performance of opera scenes and arias or of full operas. Materials for performance will be chosen according to the skills and abilities of those in the course.

Course Offerings in Worship Leadership (WL)

() Hours Credit; F–Fall; W–Winter; S–Spring; Su–Summer

Overview of Old and New Testament practices and principles related to worship.

Examination of various practices in Christian worship from the early Church to present day. While a myriad of worship actions will be surveyed, particular attention will be given to the development and utilization of music in public and private worship settings.

Prerequisites: WL 202 and WL 205.

Exploration of a wide array of philosophies pertaining to Christian worship and how each affects elements of corporate worship. The ultimate goal is the development of a personal, working theology of worship. Practicum Included: Students will attend a determined number of worship services at churches (3-5) of diverse sizes, styles, and constituencies. Each experience will culminate with a report on the practices of the worship service and the theology exhibited through them.

Prerequisite: WL 305.

Consideration of diverse contexts of worship and applications within varied contexts of concepts, skills and philosophies learned during the Worship Leadership curriculum. Topics will include diversity of ages, cultures, socio-economic conditions, and international settings. Practicum Included: Students will participate in worship services at a determined number of churches (2-3) under the supervision of the course instructor and the pastors or designated ministers at each location. Each experience will culminate with a report on the demographics of the particular congregation, the actions of worship, and the cause and effect of each action according to the demographic.

Prerequisites: WL 202 and WL 205.

Survey of current technology applicable to modern worship leadership, including sound reinforcement, video projection, and electronic media, and a critical analysis of their application.

Prerequisites: WL 202 and WL 205.

Examination of necessary skills and helpful tools of the worship leader that are not directly related to the implementation of corporate worship. These include budgeting, conflict management, personal, professional and spiritual development, and team building. Practicum Included: Students will attend a spectrum of committee meetings, staff meetings, business sessions, and portions of routine work days at an assigned church, for a designated number of hours (20) under the supervision of the course instructor and the pastor or designated minister. Each experience will culminate with a report on the activities observed and the impact each activity had on corporate worship and the overall life of the church.

Prerequisites: WL 305, WL 310, WL 402.

Capstone experience to include a full spectrum of Worship Leadership activities within the context of a local congregation and under the supervision of a designated faculty member and qualified full-time pastor or appropriate ministry staff member.

Prerequisite: 2 semesters of previous Department of Music ensemble experience.

A non-performance ensemble designed for those preparing to utilize musical skills to lead others in worship. Primary focus will be placed on the planning, rehearsing, and leading of contemporary worship music.