

# Music Student Handbook

*2024-2025*



*Handbook is online at [mobap.edu/performingarts](https://mobap.edu/performingarts)*

# MBU 2024-2025 Music Handbook

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## **The purpose of this handbook**

This handbook is designed to provide vital information to MBU music students.

It serves three primary purposes:

- 1) to outline policies and procedures of departmental operations;
- 2) to answer some of the questions that new students may have;
- 3) to provide a comprehensive listing of all music degree programs.

In accordance with the mission statement of Missouri Baptist University and the academic program, the music discipline offers courses of undergraduate study which provide students with knowledge and skills that will equip them to achieve excellence in music teaching, music ministry, music performance, musical theatre, and music with elective studies in business, and prepare them to assume roles which require heightened aesthetic awareness of music. In addition, the Music Department provides classes, ensembles, and music instruction to enrich the lives of both music majors and students majoring in other fields and offers a variety of cultural experiences for the University and the community.

## **Faculty & Staff**

**Jordan Cox, Ph.D. (Dean, College of Arts & Humanities; Associate Professor of Music; Director of Choral Activities & Music Education)**

**314-392-2101, [Jordan.Cox@mobap.edu](mailto:Jordan.Cox@mobap.edu)**

Dr. Jordan Cox is the Fine Arts Division Chair overseeing the Music, Worship, Theatre & Dance, and Communications Departments, Assistant Professor of Music and the Director of Choral Activities & Music Education at Missouri Baptist University. Dr. Cox earned a PhD in Music Education with an emphasis in Choral Conducting from the University of Missouri and holds a Master of Arts in Religion in Worship Studies from Liberty Baptist Theological Seminary and a Bachelor of Music Education with K-12 vocal certification from MBU. Prior to joining the faculty of MBU, Dr. Cox taught 6-12 grade vocal music in the Jackson and Cape Girardeau school districts where his ensembles earned top ratings at district and state events. He has been awarded numerous honors including the Outstanding Beginning Teacher award and Southeast District Outstanding District Director award from the Missouri Choral Directors Association. Dr. Cox is an active clinician, adjudicator, and presenter, serves as the Exhibit Coordinator for MCDA and is also an active member of MMEA and NAFME. His choirs at MBU have travelled extensively in the U.S. and abroad and have been invited to sing at WinterJam, a National CCM tour, the Keith & Kristyn Getty's Sing! Conference with composer Dan Forrest, and have enjoyed collaborations with the Kirkwood Children's Choirs, Bach Society of St. Louis, and Alton Symphony Orchestra. Dr. Cox has also led worship for numerous churches, conferences, and events throughout Missouri and currently serves as the Lead Pastor of College Park Church on MBU's campus.

**Melissa Bishop, Ed.D. (Assistant Professor of Music)**

**314-392-2104, [Melissa.Bishop@mobap.edu](mailto:Melissa.Bishop@mobap.edu)**

Professor Bishop received a Bachelor of Music in Composition from Webster University where she studied with Bob Chamberlin and Kim Portnoy. She received her Master of Music in Theory and Composition at Kansas State University where she studied with Hanley Jackson. She currently serves as the director for School of the Arts in St. Louis County and writes for Six Hour Drive Publishing, a subsidiary of Brentwood-Benson Music Publishing. Her first cut was in the country market for an independent label entitled, "Wishing You Were Home." She has had continued success in the Christian market in various genres including CCM/AC, Southern Gospel and print. Professor Bishop instructs upper level music theory and history courses, commercial vocal styles, and piano.

**Jason Mallory, D.M.A. (Assistant Professor of Music; Director of Vocal Studies)  
314-392-2235; Jason.Mallory@mobap.edu**

DMA in Vocal Pedagogy and Literature, University of Iowa, 2014;

MM in Music Performance, University of Louisville, 2006

BM in Vocal Arts Performance, University of Southern California, 2004

Dr. Mallory teaches voice, opera, diction, vocal pedagogy, and vocal literature. He previously taught at the University of Missouri - St. Louis, Lindenwood University, University of Iowa, University of Louisville, and Coe College. As a performer, lyric baritone Dr. Mallory has been seen on stage in opera and oratorio in the United States, Italy, and Poland. Some of his favorite roles are Count Almaviva in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Dancaïro in *Carmen*, Dr. Dulcamara in *L'Elisir d'amore*, Haly in *L'italiana in Algeri*, Giorgio Germont in *La Traviata*, Aeneas in *Dido and Aeneas*, Top in *The Tender Land*, and Pooh-Bah in *The Mikado*. His oratorio credits include Bach's *Christmas Oratorio*, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Mozart's *Vesperae solennes de Confessore*, Saint-Saëns' *Christmas Oratorio*, Fauré's *Requiem*, and Vaughan Williams' *Five Mystical Songs*. Though Dr. Mallory grew up Baptist, he has led worship in multiple styles at many different denominations of churches in Missouri, Iowa, Kentucky, and California.

**Shane Williams, M.M. (Associate Professor of Music; Director of Bands)  
314-392-2103, Shane.Williams@mobap.edu**

Wm. Shane Williams is Director of Bands at MBU. In addition to conducting at MBU, Mr. Williams holds the post of Music Director/Conductor of the Alton Symphony and Music Director/Conductor of the St. Charles County Youth Orchestra-Symphony. Under his baton the youth orchestra has been selected to perform multiple times at the MMEA State Convention. Mr. Williams is an active clinician, adjudicator, and guest conductor in the region. As a professional musician, he has performed and recorded with the St. Louis Symphony Orchestra (noted performances at Carnegie Hall), the Illinois Symphony, the Nashville Symphony, the Compton Heights Band, the St. Louis Brass Band, the Joffrey Ballet, Moody Blues, Opryland USA, Burt Bacharach, Roger Williams, Dionne Warwick, Tommy Tune, Jane Lynch and many others. Mr. Williams was a featured guest artist with the Equinox Players for the Women in the Arts Conference featuring the music of contemporary composer, Beth Denisch. Mr. Williams holds a Bachelor of Science degree in Music Education from Austin Peay State University, a Master of Music degree in Percussion Performance from the St. Louis Conservatory of Music, and a Master of Music degree in Conducting from the University of Missouri-Columbia.

**Part-Time Faculty**

**Dr. Ann Ahrens** (Piano) - Ann.Ahrens@mobap.edu

**Mrs. Paula Bernhardt** (Flute) - Paula.Bernhardt@mobap.edu

**Mr. Mark Blackmore** (Class Brass) - mlblackmore@centurytel.net

**Mrs. Mary Bryant** (Clarinet) - Mary.Bryant@mobap.edu

**Dr. Elizabeth Ducey Moss** (Voice; Music Appreciation) - Elizabeth.DuceyMoss@mobap.edu

**Dr. John Francis** (Director of MBU Ringers; Conducting) - John.Francis@mobap.edu; jfrancis@parkwaybaptist.net

**Ms. Sherry Francis** (Music Education Methods) - Sherry.Francis@mobap.edu

**Dr. Eric Gargrave** (Saxophone) - Eric.Gargrave@mobap.edu

**Mr. Charles Glenn** (Gospel/R&B Styles) - charles-glenn@sbcglobal.net

**Mr. Aaron Latina** (Music & Worship Technology) - Aaron.Latina@mobap.edu

**Ms. Ingrid Popp** (Strings) - Ingrid.Popp@mobap.edu

**Mr. Mark Roach** (Director of Spirit Wing, Principles of Sound, Studio Recording) - Mark.Roach@mobap.edu

**Mr. Harrison Saldana** (Associate Director of Spirit Wing, Ear Training) - Justice.Saldana@mobap.edu

**Mr. Jose Silva** (Theory; Clarinet) - Jose.Silva@mobap.edu

**Ms. Gabrielle Stahlschmidt** (Voice) - Gabrielle.Stahlschmidt@mobap.edu

**Ms. Sarah Walseth** (Director of Piano Studies) - Sarah.Walseth@mobap.edu

**Mr. Jason Weaver** (Guitar) - Jason.Weaver@mobap.edu

## Performing Arts Facility

The Pillsbury Chapel & Dale Williams Fine Arts Center and houses the School of Performing Arts: Music, Communications, Worship and Theatre. It is also host to a number of special events throughout the school year, such as concerts by guest musicians and workshops with outside organizations.

### First Floor:

**Performing Arts Office Suite (CFA 101).** This office suite houses faculty, the Worship Arts studio and the Fine Arts Administrative Assistant. Mailboxes for all Fine Arts faculty are located in this office.

**Music Classroom (CFA 104).** The majority of music classes are taught in this classroom.

**Computer Lab (CFA 108).** This computer lab includes electronic pianos for Class Piano courses, as well as Macintosh computers with composition software. When not being used for a class, this facility is open to use by all MBU students regardless of major. No food, drinks, or chewing gum are allowed in the Music Lab at any time.

**Faculty studios.** The offices of all music faculty members are located on the west end of the lower level of the building. Class schedules and office hours are posted outside each door.

**Practice Rooms.** Across from the faculty offices are eight practice rooms. Seven of the rooms contain pianos, and one contains an organ. These practice rooms are available to all MBU students, but Music students have priority. No food, chewing gum or drinks (with the exception of bottled water) are allowed in the practice rooms.

Open practice hours:

Monday through Friday, 7:00 am - 12:00 am

Saturday and Sunday, 12:00 pm - 12:00 am

Public Safety - 314-744-5355

### Second Floor:

**Mabee Great Hall.** The Mabee Great Hall functions as the lobby of the Pillsbury Chapel & Dale Williams Fine Arts Center. It is often used for special events, such as dinners, receptions, job fairs, concerts and open houses.

**Pillsbury Chapel (CFA 209).** This 960-seat auditorium is the location of most of the large music and theatre events, as well as weekly chapel services. Pillsbury Chapel is often used by outside groups for performances and other large events.

**Performance Hall (CFA 211).** The smaller of the two main performance venues (155 seats), the Performance Hall is used for weekly student recitals, studio classes, lecture classes and some small-scale theatre and opera performances.

**Rehearsal Room (CFA 205).** This is the main room where MBU musical ensembles rehearse. This room is also used as a classroom when needed, and can be reserved by percussionists and pianists to practice when not being used otherwise.

## Ensembles

**MBU Concert Band.** The MBU Concert Band is the premiere instrumental ensemble at MBU, dedicated to the quality performance of wind literature. Concert Band rehearses three hours per week. This ensemble is open to all MBU students regardless of major, and meets the large ensemble requirement for music majors and minors. Concert Band students may also contact Mr. Williams about Pep Band. Shane.Williams@mobap.edu

**MBU Jazz Band.** The MBU Jazz Band is the instrumental ensemble dedicated to all facets of the American Pop genre - jazz, rock 'n' roll, blues, Latin, and R&B, etc. The Jazz Band rehearses two hours per week, and performs, on average, one full-length concert per semester on campus, and minor performances throughout the year. The Jazz Band is open to all MBU students regardless of major who play the following instruments: saxophone, trumpet, trombone, guitar, piano, bass, and drums. Participation by audition. Shane.Williams@mobap.edu

**MBU Pep Band.** The Pep Band is a small combo that plays for home athletic events, primarily football and basketball. The band's main focus is contemporary pop and rock music. Pep Band rehearses two to three hours per week. Participation by audition. Shane.Williams@mobap.edu

**MBU Ringers.** Ringers is a five-octave handbell choir that is open to all students, regardless of major. This ensemble represents MBU through various tours and performances on and off campus. Participation by audition. John.Francis@mobap.edu

**MBU Chorale.** The Chorale is the large choral ensemble and is open to all MBU students regardless of major, and meets the large ensemble requirement for music majors and minors. The Chorale specializes in sacred music and presents at least one major work each school year. The Chorale performs on campus and also represents MBU in churches, schools, and special events. Jordan.Cox@mobap.edu

**MBU Chamber Singers.** The Chamber Singers is a select vocal ensemble. The Chamber Singers perform a wide variety of sacred and secular music. This group performs for schools, churches, and special events throughout the school year, and goes on tour each year. Participation by audition. Jordan.Cox@mobap.edu

**MBU Choral Society.** The MBU Choral Society is open to all MBU students, faculty, staff and community members who love to sing. The Choral Society combines with Chorale for two concerts each year and Choral Society members are also eligible to participate in extended tours, such as the 2011 Italy tour, 2008 England tour, the 2005 tour of Eastern Europe. Jordan.Cox@mobap.edu

**Opera Theatre.** The purpose of Opera Theatre is to introduce students to the process of staging and performing opera. Beginning with a study of basic stage knowledge, the class learns and stages scenes and/or small-scale operas, culminating in a performance at the conclusion of the semester. Jason.Mallory@mobap.edu

**SpiritWing.** MBU's SpiritWing teams (Red, Blue and Green) perform on campus, at retreats and other venues, and lead worship at churches around the Midwest. The groups can lead a few songs or they can combine music, scripture, and testimonies to lead an entire worship service. Participation is by audition. Mark.Roach@mobap.edu; Justice.Saldana@mobap.edu

**In Character.** This is a ministry group open to any students, regardless of major, for performance of short sketches and monologues. The troupe performs regularly throughout the year on and off campus. Participation by audition. Kasey.Cox@mobap.edu

**The Agency.** The Agency is MBU's improv troupe, open to any students, regardless of major. The Agency performs gigs and hosts events both on and off campus, and produces digital content for social media. Andrea.Robb@mobap.edu

**Theatre Productions.** The Fine Arts Division produces a season of musicals and plays throughout the school year. Auditions are open at the discretion of the Director of Theatre. Students may register to receive credit for participation in any of the productions. Participation by audition. Kasey.Cox@mobap.edu

## Private Lessons

Music majors and minors will participate in at least one type of lesson (voice, piano, and instrumental).

**Voice and piano lessons:** Students will be assigned to a private teacher. Every effort is made to create the best student-instructor match. A student may request a specific instructor in writing to the Division Chair before the fall semester, but it is not always possible to honor these requests. Once an instructor is assigned, the student will have that instructor for the full school year. If a student wishes to change instructors after the first year, the change must first be discussed with the current instructor. Once this has happened, a request may be submitted to the Division Chair.

**Instrumental lessons:** Students taking private instrumental lessons are taught by St. Louis-area professional musicians who are under contract to MBU. At the beginning of each semester, students are assigned an instructor by Mr. Williams.

**Practice:** Students enrolled in MUA\_ 101 private lessons are expected to practice two and a half hours per week; majors and minors enrolled in MUA\_ 111/311 private lessons are expected to practice a minimum of five hours per week; majors enrolled in MUA\_ 112/312 private lessons are expected to practice a minimum of ten hours per week.

**Juries:** During Finals Week of every fall and spring semester, students enrolled in private lessons perform a final exam called a jury. A jury shows the faculty that the student is progressing in their field of study. Students enrolled in private lessons as an elective may or may not be required to take a jury at the discretion of the instructor.

## Accompanists

Students who take private voice or instrumental lessons have the services of an accomplished accompanist. A fee is assessed and automatically charged to the students account to pay for these services. For voice

lessons, an accompanist will play for ten lessons, recital performances, and a jury. For instrumentalist lessons, an accompanist will play for lessons when needed, recital performances and a jury. The relationship between accompanists and performers requires certain courtesies to maintain a professional relationship:

- The student will provide copies of any music to be played by the accompanist as soon as possible.
- The student will notify the accompanist when they are assigned to sing for Recital and let them know what song they will be singing at the earliest time possible.
- The student will notify the accompanist promptly if they know they will miss a lesson or performance (the student must also notify the teacher).

## Studio Class

Applied instruction for music majors and minors consists of one-on-one time weekly between student and instructor as well as a Studio Class, made up of all of the instructor's students. This class is required for each semester during which the student is taking private lessons. The classes are intended for group instruction as well as a master class format, during which the students may present works in progress and receive feedback from their instructor and fellow students. Students enrolled in more than one area of applied instruction must enroll in the studio class of their primary applied area(s). Dual Certification Music Education majors must attend studio classes for both concentrations. Each private instructor will provide details about meeting times and location for Studio Class.

## Set Load-in & Shop Hours (Musical Theatre majors only)

All Theatre and Musical Theatre majors are required to attend and participate in set load-in and strike for every MBU Theatre production. In addition to this requirement, majors are required to earn shop points each semester. The purpose of shop points is to help students gain knowledge and experience in the operation and maintenance of theatre resources. Shop points are assigned and tracked by the Shop Manager. Poor or incomplete work will result in either no or partial points being awarded for a particular task.

# MURA 110/310 Recital Attendance

**Instructor: Dr. Jason Mallory**

**Office - 314-392-2235 Email - Jason.Mallory@mobap.edu**

**Section: DMA\***

**Campus: Main**

**Room: Performance Hall**

**Time: Friday, 3:00 pm**

## **Course Policies:**

All music majors and minors are required to receive a passing grade for MURA 110-310 Recital Attendance for 8 semesters (majors—7 semesters for music education majors who are student teaching) or 4 semesters (minors). Transfer students should enroll in MURA 110-310 for each semester of attendance at MBU. The grade for this course is CR or NC and requires the student to attend seminars, student recitals, faculty and guest recitals and other events sponsored by the Music Department. In addition, students will be encouraged to attend outside concerts, such as professional symphony concerts, recitals or concerts at other colleges and universities. Students must attend 10 events each semester. A schedule of recitals and seminars will be posted on the Fine Arts bulletin board, Dr. Mallory's bulletin board and on Canvas. Student recital hour is Friday at 3:00 p.m.

## **Course objectives:**

- The student will gain performance experience through student recital performances.
- The student will gain exposure to various types of music literature by listening to others perform.
- The student will be instructed in proper concert etiquette. Proper recital/concert deportment will be expected at all music events.
- The student will gain an increased awareness of various styles, types and mediums of music by attending professional concerts and/or recitals.
- The student will be exposed to a wide variety of topics pertinent to the field of music in a seminar format with guest speakers, clinicians, or performers.

## **Types of events:**

- **Student Recitals:** The student is required to perform on student recitals in his or her area of concentration. Students taking private lessons for one-hour credit must perform at least once per semester and students taking for two hours credit must perform at least twice per semester. (Exceptions can be made for 1<sup>st</sup> semester freshmen at the teacher's discretion.)
- **Professional Concerts:** Acceptable concerts would be those given by the St. Louis Symphony, graduate or faculty recitals and concerts at other colleges or universities, and degree or faculty recitals at Missouri Baptist University.
- **Video Concerts:** The student may watch an approved video of a professional concert and submit a one-page paper (typed) detailing the contents of the video. Note: only one video concert may be used per semester.
- **Seminars:** any music seminar scheduled on campus counts for credit. If there is a seminar that you wish to attend off-campus, please check with Dr. Mallory to make sure that it will count for credit.

**Attendance** will be taken at all MBU events. For off campus events the student should bring a copy of the program and submit it to Dr.Mallory.

## **Recital Attendance Requirements**

Each semester, there are several afternoon Student Recitals. The student is required to perform on student recitals in his or her area of concentration. The primary purpose of these recitals is to give music students multiple opportunities to perform in front of an audience. Students taking private lessons for 45-minutes must perform at least once per semester and students taking private lessons for 60 minutes must perform at least twice per semester. Exceptions can be made for first semester freshmen at the teacher's discretion. Students who are Dual Certification Music Education majors must perform on two recitals, one in each of their applied areas, per semester. Electives and minors taking 30-minute lessons are encouraged to perform in recital, but not required. The Student Recital schedule will be posted on CANVAS in the Recital Attendance Course Documents. Detailed instruction for how to sign up to perform on a Student Recital will also be posted in the Recital Attendance Course Documents. Students are expected to dress professionally, be backstage one student prior to your performance, and remember to bow and acknowledge accompanist after the performance.



## **Sophomore Proficiency**

The work in the private lessons of all music students is reviewed each semester. At the end of the fourth semester of private lessons (in which the student has earned a grade of C or better), all music majors are required to take a Sophomore Proficiency in their major area. The Sophomore Proficiency assesses the student's progress in their major field, overall academic record, and potential success in the chosen major. Upon successfully passing the Sophomore Proficiency, the student may enroll in Upper Division private lessons and continue toward the completion of their degree.\*\*\*

If the student does not successfully complete the Sophomore Proficiency, the student will continue with Lower Division lessons. The student will be allowed one semester for remedial study to prepare for a re-examination. If the student does not successfully complete on the second attempt, the faculty will advise further remedial study or a change of major concentration or major. If a student does not successfully complete their proficiency and wishes to appeal, they may do so in writing to the Division Chair within 48 hours after the exam.

Transfer students with Junior level credits in private instruction from another institution may complete the Sophomore Proficiency in one of three ways:

1. Take and pass the Sophomore Proficiency at the beginning of their first semester at MBU and immediately be registered for upper division credit in lessons and ensembles
2. Take and pass the Sophomore Proficiency at the end of their first semester at MBU and receive upper division credit for that semester and all semesters following
3. If the Sophomore Proficiency is not passed in the first semester, the student may take it once more the following semester

### **Sophomore Proficiency on an Instrument**

Required of all sophomores and upper level transfer students with an instrumental concentration. This examination will be administered during the applied music examinations at the end of the fourth semester of study. The examination will consist of two sections:

1. Technique and repertoire
2. An oral examination covering current repertoire and including composers' biographies and works, music history, and other pertinent information.

### **Sophomore Proficiency in Piano**

Required of all sophomores and all upper level transfer students with a piano concentration. The examination will be administered during the applied music examinations at the end of the fourth semester of study. The examination consists of three parts:

1. Technique and repertoire
2. An oral examination covering current repertoire and including composers' biographies and works, music history, and other pertinent information.

### **Sophomore Proficiency in Voice**

Required of all sophomores and all upper level transfer students with a voice concentration. The examination will be administered during the applied music examinations at the end of the fourth semester of study. The examination consists of two parts:

1. Performance of representative literature from at least three languages, which may include German, Italian, English, Spanish or French.
2. An oral examination covering current repertoire and including composers' biographies and works, music history, and translations. It may also include questions about their vocal technique and how they feel they are developing as a singer, the study and questions related to their other music studies as they relate to their vocal work, such as form, performance practices, and comparative styles.

*\*\*\*After passing the Sophomore Proficiency, the student is expected to maintain a grade of C or better in their major concentration area. If a student falls below the grade of C after passing the Sophomore Proficiency semester, they will be put on music department probation. The student must raise the grade by the following semester or pursue another major.*

## Sophomore Proficiency Preparation

Within each area of concentration (Voice, Piano, Instrumental), the private instructor in coordination with the Director of the program, will prepare students to research their repertoire. Each program will vary slightly depending on the technique and instruction. Students should be able to orally discuss basic information including the following:

**Composer:** dates, nationality, musical era, genre of composition, other notable works, etc.

**Poet:** dates, nationality, poetry in relation to other genres, etc.

**Poetry/Lyrics:** meaning (both literal and/or figurative) of the text, storyline (plot), subtext, character, obstacles/tactics, collaboration with composer, specific poetic devices, etc.

**Music:** dates of composition, its place in a larger work (opera, cycle, sonata movement, group of preludes, etc.), role/manner of accompaniment, form, texture, important melodic and/or rhythmic motives, harmonic rhythm, chromaticism, elements that are indicative of the musical era, articulation (recitative, lyrical), text painting, tonality, tempo, meter, syncopation, etc. What is the theme of the musical or opera from which the piece is taken and what story is being told?

Because the Sophomore Proficiency assesses the student's progress in their major field, overall academic record, and potential success in the chosen major, the faculty will also review the student's transcripts to ensure progress is being made in content related subjects as well as general education requirements. In particular, grades and work ethic in Ear-Training/Sight-Singing, Theory, and ensemble courses will carry weight in determining progress.

### **The following are a list of suggested questions for the faculty to ask during the proficiency.**

Some will vary based on discipline and instrument. Some questions not listed may be asked, but faculty are encouraged to stay close to the following questions.

#### **Performance-Related**

- What techniques/methods were required to perform this piece successfully? For musical theatre majors, explain how your blocking for this piece rose out of your character's objective and tactics for achieving the objective?
- Explain how you approached learning this piece and what were specific areas of difficulty that were overcome in learning the piece? (i.e. difficult fingering, range, tessitura, elements of period-specific performance practice.)
- Compare and contrast two of your pieces performed. How are the pieces different/alike? (i.e. keys, styles, approaches, form, period, etc.)
- In a particular song, what musical elements are indicative of its composer and/or period? (i.e. melismatic passages in Baroque, transitional elements of Beethoven, or allusions to folk music of nationalistic composers, etc.) For musical theatre majors, give short answers to each of Stanislavski's six fundamental questions: Who? Where? When? Why? For what reason? How?
- Explain the plot and possible subtext of your piece. What happened the moment before the piece began? For musical theatre majors, what is your character's superobjective as well as their objective for this particular piece?

#### **Reflection-Related**

- What instrument-specific issues do you need to develop and how have you improved? (i.e. techniques, memorization, performance, range, breath management, level of literature, etc.)
- What newly-discovered interest have you learned since you began your study? (i.e. specific genres, specific time-periods, languages, specific composers or styles, etc.)
- What are certain areas of growth you hope to achieve with your instrument? (i.e. range, tone, breath, technique, level of literature, etc.)
- How did particular musical elements (form, texture, accompaniment, etc.) specifically contribute to your learning, memorization, and/or performing?

#### **Profession-Related**

- As you prepare to enter upper-division courses, have your professional plans changed? What are some of your long-term goals for your musical study? (i.e. K-12 music instruction, private studio, non-profit organization, performer in a particular location or setting, church/worship setting, etc.)
- What styles of music do you feel might be a special niche for you? What styles of music are particularly difficult for you to perform and communicate?

## Piano Proficiency Requirements

All students must pass a piano proficiency that includes scales, arpeggi, chords, cadences, 7<sup>th</sup> chords, modes, transposition, harmonization, score reading and improvisation. The final playing exam for Class Piano and/or the semester jury is where students demonstrate their knowledge of these skills. Students do not have to pass all of the skills in one semester. These skills are covered in the 4 semesters of Class Piano and Private Piano. Specific information is provided in the Class Piano and Private Piano syllabi. If the student has never taken piano lessons before, enroll in MUAP 131 (Class Piano I) and complete the four-semester cycle of Class Piano. If the student has had prior piano instruction, they should check with Dr. Cox before enrolling to see if they should begin in Class Piano II, III or IV or Private Lessons. Students will need to enroll in Class Piano or Private Piano until all proficiency requirements have been met.

## Degree Recitals

**Senior Recitals.** All music majors at MBU are required to perform a Senior Recital in their major applied area in order to graduate. The length of that recital depends upon the student's degree program:

- Students majoring in Performance will present a **60**-minute Senior Recital.
- Students majoring in Music, Music Education, Musical Theatre, or Music with Elective Studies in Business will present a **30**-minute Senior Recital.
- Student majoring in Worship Leadership will plan and lead a **30**-minute worship service to demonstrate proficiency in worship planning, worship leadership, and musical competence.
- Students minoring in music are not required to perform a recital, but may if they so choose.

**Junior Recitals.** Only students who are pursuing a Bachelor of Music in Performance are required to perform a Junior Recital at the end of their sixth semester of private study. Junior Recitals are a minimum of **30** minutes long.

**Worship Recitals.** Worship recitals also have the option of performing off-campus at the student's local church or church at which the student is interning, as long as it is in a 30-mile radius of MBU. Students will need to have the signature of a local church pastor/worship leader and the approval of the Fine Arts Division Chair to submit with their Recital Contract. An email with official church signature will also suffice for approval. If the student is leading off-campus, it is fully the student's responsibility to handle tech neds and sound checks. A printed program is still required and students are still held to the professional protocol at an on-campus recital.

All recitals should not exceed the time allotment without permission from the private instructor and division chair. Students are expected to dress professionally for all recitals and should not deviate from their program.

All recitals will be held in the Performance Hall, except for the following exceptions:

- Piano recitals that require the Bösendorfer piano—needs approval from private instructor and Division Chair
- Theatre capstones that require certain tech or set resources—needs approval from Director of Theatre and Division Chair.
- Percussion recital that require the space for all percussion equipment—needs approval from Director of Instrumental Studies and Division Chair

## Recital Procedures

- **Set a date.** The date and time of your recital must be coordinated through your instructor and the Fine Arts office administrator. This should be arranged at least one semester before the recital is to take place. **You must fill out a Recital/Capstone contract to confirm the date and other details of the recital.**
- **Accompanist.** Confirm the date of the recital with your accompanist. Your accompanist will need copies of the recital music well in advance.
- **Schedule a Recital Hearing.** The instructor will help the student coordinate a time for the hearing. The hearing must take place at least **three weeks** before the scheduled recital and must include all who are participating in the Recital (Music Education majors must successfully pass the hearing for their Senior Recital before they can be approved for their student teaching semester and must complete the Senior Recital before beginning the student teaching semester). The faculty will hear the program and evaluate the content and level of preparation to confirm that the program is ready for presentation and meets the expectations and requirements of the degree program being represented. The hearing is for the benefit of the student - to know what needs to be improved before the performance.
- **Recordings.** Recording arrangements will be made when you submit your completed contract. A video recording will be made on behalf of the student at no charge and will be available for download. Students performing off-campus are responsible for recording their recital.
- **Program.** Copies of the program will be formatted and printed in the Fine Arts Office. Program information, including translations, program notes, etc., must be provided to the Fine Arts Office at least two weeks prior to the **hearing**. The student and the instructor are responsible for proofreading the program.
- **Reception.** Receptions are held in the Gallery section of Mabee Great Hall, and should be scheduled at the same time that the recital itself is scheduled. It is up to the student whether or not they would like to have a reception. The Special Events and Fine Arts offices will provide guidelines for receptions, but the student is responsible for all the arrangements, costs, and cleanup.

# Protecting your Body, Voice, Ears, and Mind: Health & Safety for Performers

The Missouri Baptist University School of Performing Arts reminds the students, faculty, and staff that health and safety issues are common while performing and listening to music. We wish to assist you to maintain your hearing, vocal, and neuromusculoskeletal health, prevent injury, and have positive mental health.

The *National Association of Schools of Music (NASM)* and the *Performing Arts Medicine Association (PAMA)* have published the following hearing, vocal, and musculoskeletal health pamphlets for universities:

[Protecting Your Hearing Health](#)  
[Protecting Your Vocal Health](#)  
[Protecting Your Neuromusculoskeletal Health](#)

Further detailed online publications from NASM and PAMA are provided below:

[Protect Your Hearing Every Day](#)  
[Protect Your Neuromusculoskeletal and Vocal Health Every Day](#)

## **For On-Campus Assistance:**

Health Services: <https://www.mobap.edu/student-life/student-services/health-services/>

Counseling Services: <https://www.mobap.edu/student-life/student-services/counseling-services/>

Student Success Center: <https://www.mobap.edu/student-success-center/>

Student Accessibility Services: <https://www.mobap.edu/student-life/student-services/student-accessibility-services/>

Clery Reports & Title IX Policy: <https://www.mobap.edu/student-life/public-safety/clery-reports-title-ix-policy/>

## **Off-Campus Links:**

### **Hearing Health:**

[Occupational Safety and Health Administration: Noise](#)  
[American Academy of Audiology](#)

[Hearing Loss Association of America](#)

### **Musculoskeletal Health:**

[A Painful Melody: Repetitive Strain Injury Among Musicians](#)  
[St. Louis Alexander Technique](#)

### **Vocal Health:**

[Sound Health Services](#), [Washington University Otolaryngology](#), & [Gateway ENT](#), St. Louis Providers

[National Center for Voice and Speech](#)

### **Mental Health:**

[State of Missouri Crisis Help](#)

[WebMD Article on Performance Anxiety](#)

*Links are provided purely as informational, in order to assist students to find solutions to their health needs, but they are not an endorsement by Missouri Baptist University to any particular professional or provider.*

## **Student Health\***

### **Protecting Your Hearing Health**

Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Noise-induced hearing loss is generally preventable. Most experts agree that prolonged

exposure to any noise or sound over 85 decibels can cause hearing loss. Consider these sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH):

- A whisper–30 dB.
- Conversational tone–60 dB.
- A piano practice session–70 dB.
- Blenders, food processors, blow-dryers–90 dB. Max recommended exposure is 2 hours.
- Music devices at full volume with ear buds–100 dB. Max recommended exposure is 15 minutes.
- Rock concerts, sporting events, power tools–110 dB. Max recommended exposure is 2 minutes.
- Jets, sirens, gun shots, close-range fireworks–120+ dB. Ear protection recommended at all times.

### **Mindful Listening**

It's important to think about the impact noise can have on your hearing health when you attend concerts, play your instrument, adjust the volume of your car stereo, or listen to your MP3 player.

Here are some simple ways to test if the music is too loud at occurring at dangerous levels:

- You have to raise your voice to be heard.
- You can't hear someone who's three feet away from you.
- The speech around you sounds muffled or dull after you leave the noisy area.
- You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave the area.

### **Basic Protection for Musicians**

Here are some simple ways to reduce your risk of hearing loss:

- If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise.
- When attending loud concerts, avoid sitting or standing too close to the stage, and use ear plugs.
- Keep the volume of your music and your listening devices at a safe level.
- Remember to take breaks during a rehearsal.
- Use earplugs in noisy environments and when using noisy equipment.

### **Hearing Health Resources–Information and Research**

- National Association of Schools of Music (NASM)
- Acoustical Society of America
- House Research Institute–Hearing Health
- Occupational Safety and Health Administration (OSHA)
- The National Institute for Occupational Safety and Health (NIOSH)
- National Institute on Deafness and Other Communication Disorders–Noise-induced Hearing Loss
- Performing Arts Medicine Association (PAMA)
- American National Standards Institute (ANSI)
- American Academy of Audiology
- National Hearing Conservation Association

\*All health 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 health documents, located on the NASM web site.

## Protecting Your Neuromusculoskeletal Health

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body's physical structure and enable movement, including speaking and singing. Neuromusculoskeletal health (which includes vocal health) is essential to your lifelong success as a musician. Because 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.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital 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.
- Use external support mechanisms (i.e. shoulder rests, neck straps, flute crutches) when necessary.
- Know your body and its limits, and avoid "overdoing it."
- Get adequate sleep, good nutrition, and regular exercise.
- Do your best to limit and control stressors. Plan ahead and give yourself time to relax.
- Maintain healthy habits. Safeguard your physical and mental health.

If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional. To schedule an appointment with the Washington University Medical Program for the Performing Arts, please call:

314-747-ARTS (2787)

For after-hours care, please visit the Washington University and Barnes-Jewish Orthopedic Injury Clinic in Chesterfield.

14532 S. Outer Forty Drive, Chesterfield, MO 63017

Monday-Thursday: 4 pm-8 pm      Friday: noon-8 pm      Saturday: 8am-noon  
[ortho.wustl.edu/injuryclinic](http://ortho.wustl.edu/injuryclinic)

## Vocal Protection

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. Because of the physical demands that are placed on the voice, musicians are susceptible to numerous vocal disorders. Fortunately, vocal disorders and conditions are preventable and/or treatable. Here is some additional basic vocal care advice for musicians:

- Take time to sufficiently warm up your instrument. 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.
- Drink plenty of water. Limit your consumption of caffeine and alcohol. Avoid smoking.
- Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
- Avoid dry air environments. Consider using a humidifier.
- Avoid shouting, screaming, or other strenuous vocal use.
- Avoid throat clearing and loud coughing.
- Opt to use vocal amplification systems when appropriate.
- Rest your voice, especially if you are sick. Your voice and body need time to recover.
- If you are concerned about your vocal health in relationship to your program of study, consult your private instructor.

## Music Department Goals & Objectives

The Music Department provides study and performance experiences to prepare students in all music majors for professional careers and advanced study. The Music Department also serves the needs of all MBU students as they participate in courses, ensembles, and productions that allow all MBU students to grow in understanding, appreciation, and enjoyment of the arts, and to become participants in creative and aesthetic activities.

Students completing a music degree at Missouri Baptist University will have the technical, artistic, and analytical skill necessary to prepare and present informed and accomplished performances of a varied repertoire in both solo and ensemble settings. While each degree program has unique and defined objectives, the following objectives are common to all music degrees.

As part of the School of Performing Arts the Music Department seeks to provide experiences in the arts for all students through a Christian perspective.

- Students will read, interpret, and perform written music with accuracy and understanding.
- Students will understand and correctly identify different musical styles and genres.
- Students will present solo and ensemble performances that are stylistic and technically accomplished in their major performance areas.
- Students will research and publish papers displaying knowledge of appropriate musical research resources and standard compositional practice.
- Students will rehearse and perform ensemble literature representing both historically important literature and a diversity of musical styles reflecting a diverse global music community.

## DEGREE INFORMATION

### Bachelor of Music Education

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music discipline, this degree program focuses on preparing students for careers in Music Education leading to certification by the Missouri Department of Elementary and Secondary Education (K-12).

#### Goals

The music education major is designed to ensure that all students develop theoretical and practical training to be successful music educators. The core music courses provide students with the fundamental elements of musicianship, while advanced upper-division courses in music and music education provide them with the specific techniques and repertoire knowledge required for successful instruction of classroom music courses and ensembles at the elementary and secondary levels. The coursework offered through the College of Education provides students with a conceptual framework of fundamental and state-mandated educational philosophies, strategies, and methods required of all teachers to work successfully with diverse student bodies in public and private schools. Practical experience is gained through Field Experience – two semesters of classroom observation and instructional assistance – and finally the student teaching semester.

#### Objectives:

In addition to the Music Department Objectives the following objectives will be realized:

- Students will demonstrate the technical, analytical, and artistic skills to be good role models for their own students.
- Students will articulate the developmental realities of their students and choose appropriate music and methods to engage and educate them effectively.
- Students will identify the literature appropriate to their field of study and be able to choose repertoire appropriate for student learning and development.
- Students will apply the conducting skills and experience to prepare ensembles for successful and meaningful performances.
- Students will use technological skills to assist and enhance student learning and communication.
- Students will implement teaching strategies based on National Core Arts Standards and Missouri Learning Standards for music education.
- Students will identify and utilize appropriate resource materials for lesson planning and assessment of teaching experiences.



**FOUR-YEAR ACADEMIC PLAN  
BME IN MUSIC EDUCATION (INSTRUMENTAL CONCENTRATION)  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUTH 103	Fundamentals of Music	3	MUTH 111	Sight Singing/Ear Training I	1
MURA 110	Recital Attendance	0	MUTH 113	Theory I	3
MUAI 111	Private Lesson (Primary)	1	MUTH 112	Music Computer Technology	2
MU_L 111	Large Instrumental Ensemble	1	MURA 110	Recital Attendance	0
MUAS 110	Studio Class	0	MUAI 111	Private Lesson (Primary)	1
MUAP	Class Piano I	1	MU_L 111	Large Instrumental Ensemble	1
MUAI 161	Class Woodwinds	1	MUAS 110	Studio Class	0
ENGL 113	English Composition I	3	MUAP	Class Piano II	1
IDST 101	The Keynote	1	MUAI 131	Class Brass	1
	Biological or Physical Science with Lab	4	PSYC 133	General Psychology	3
			ENGL 123	English Composition II	3
		15			16
THIRD SEMESTER			FOURTH SEMESTER		
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUED 202	Basic Conducting	2	MUAI 111	Private Lesson (Primary)	1
MUAI 111	Private Lesson (Primary)	1	MU_L 111	Large Instrumental Ensemble	1
MU_L 111	Large Instrumental Ensemble	1	MUAS 110	Studio Class	0
MUAS 110	Studio Class	0	MUAP	Class Piano IV	1
MUAP	Class Piano III	1	EDAS WM7	Watermark 7-Year License	0
COMM 103	Speech Communications	3	MUED 352	Advanced Conducting	2
CBIB 113	Old Testament History	3	EDUC 201	Prof. Growth and Folio Dev I	1
MUAI 141	Class Percussion	1	MUAI 151	Class Strings	1
MUED 332	Instrumental Methods	2	EDUC 203	Teaching in a Diverse Society	3
		18			14
FIFTH SEMESTER			SIXTH SEMESTER		
MUTH 221	Sight Singing/Ear Training IV	1	MURA 310	Recital Attendance	0
MUTH 223	Theory IV	3	MU_L 311	Large Instrumental Ensemble	1
MURA 310	Recital Attendance	0	MUAI 311	Private Lesson (Primary)	1
MU_L 311	Large Instrumental Ensemble	1	MUAS 310	Studio Class	0
MUAI 311	Private Lesson (Primary)	1	MUHL 323	Music History II	3
MUED 313	Elementary School Music Methods	3	MUED 323	Secondary School Music Methods	3
MUAS 310	Studio Class	0	MUHL 443	Vocal Pedagogy: Science of Voice	3
MUHL 313	Music History I	3	MU_S	Small Ensemble	1
EDCL 211	Teaching Field Experience I	1	EDPS 383	Psychology of Teaching and Learning	3
EDUC 210	Field Experience I Seminar	0	MU_L 111	Vocal Ensemble	1
MU_S	Small Ensemble	1			
MUHL 422	Instrumental Literature	2			
MU_L 111	Vocal Ensemble	1			
		17			16
SEVENTH SEMESTER			EIGHTH SEMESTER		
MURA 310	Recital Attendance	0	EDRD 423	Integration of Literacy in Content Areas	3
MU_L 311	Large Instrumental Ensemble	1	EDCL 411	Teaching Field Experience II	1
MUAI 311	Private Lesson (Primary)	1	EDUC 410	Field Experience II Seminar	0
MUAS 310	Studio Class	0	EDUC 401	Prof. Growth and Folio Dev II	1
MURP 480	Senior Recital	0	ETOP 423	Classroom and Behavior Management	3
MUHL 332	Music History III	2	CBIB 123	New Testament History	3
MUTH 412	Orchestration	2	POLS 103	US and MO Government and Constitution*	3
EDPS 453	The Exceptional Child	3			
EDUC 373	Technology and Instructional Media	3			
MATH 123	Contemporary College Mathematics*	3			
		15			14
NINTH SEMESTER					
EDTR 413	Trauma Informed Classroom I	3			
ELCL/ESCL	Student Teaching	12			
EDUC 470	Student Teaching Professional Development	0			
		15			

\*recommended General Education elective, may be substituted for another approved course

**FOUR-YEAR ACADEMIC PLAN  
BME IN MUSIC EDUCATION (PIANO CONCENTRATION)  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUTH 103	Fundamentals of Music	3	MUTH 111	Sight Singing/Ear Training I	1
MURA 110	Recital Attendance	0	MUTH 113	Theory I	3
MUAP 111	Private Lesson (Primary)	1	MUTH 112	Music Computer Technology	2
MU_L 111	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1	MURA 110	Recital Attendance	0
MUAS 110	Studio Class	0	MUAP 111	Private Lesson (Primary)	1
MUA_ 101	Private Lesson (Secondary)	1	MU_L 111	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1
MUAI 161	Class Woodwinds (Inst. Cert. only)	1	MUAS 110	Studio Class	0
ENGL 113	English Composition I	3	MUED 361	Vocal Diction I (Choral Cert. only)	1
IDST 101	The Keynote	1	MUA_ 101	Private Lesson (Secondary)	1
	Biological or Physical Science with Lab	4	MUAI 131	Class Brass (Inst. Cert. only)	1
			PSYC 133	General Psychology	3
			ENGL 123	English Composition II	3
		14-15			16
THIRD SEMESTER			FOURTH SEMESTER		
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUED 202	Basic Conducting	2	MUAP 111	Private Lesson (Primary)	1
MUAP 111	Private Lesson (Primary)	1	MU_L 111	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1
MU_L 111	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1	MUAS 110	Studio Class	0
MUAS 110	Studio Class	0	MUA_ 101	Private Lesson (Secondary)	1
MUA_ 101	Private Lesson (Secondary)	1	MUED 371	Vocal Diction II (Choral Cert. only)	1
COMM 103	Speech Communications	3	MUED 352	Advanced Conducting	2
CBIB 113	Old Testament History	3	EDUC 201	Prof. Growth and Folio Dev I	1
MUAI 141	Class Percussion (Inst. Cert. only)	1	MUAI 151	Class Strings (Inst. Cert. only)	1
MUED 332	Instrumental Methods (Inst. Cert. only)	2	EDUC 203	Teaching in a Diverse Society	3
			EDAS WM7	Watermark 7-Year License	0
		15-18			14
FIFTH SEMESTER			SIXTH SEMESTER		
MUTH 221	Sight Singing/Ear Training IV	1	MURA 310	Recital Attendance	0
MUTH 223	Theory IV	3	MU_L 311	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1
MURA 310	Recital Attendance	0	MUAP 311	Private Lesson (Primary)	1
MU_L 311	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1	MUAS 310	Studio Class	0
MUAP 311	Private Lesson (Primary)	1	MUHL 323	Music History II	3
MUED 313	Elementary School Music Methods	3	MUED 323	Secondary School Music Methods	3
MUAS 310	Studio Class	0	MUHL 443	Vocal Pedagogy: Science of Voice	3
MUHL 313	Music History I	3	MUHL 452	Choral Literature (Choral Cert. only)	2
MUTH 302	Choral Arranging (Choral Cert. only)	2	MU_S	Small Ensemble	1
EDCL 211	Teaching Field Experience I	1	EDPS 383	Psychology of Teaching and Learning	3
EDUC 210	Field Experience I Seminar	0	MU_L 111	Vocal Ensemble (Inst. Cert. only)	1
MU_S	Small Ensemble	1			
MUHL 422	Instrumental Literature (Inst. Cert. only)	2			
MU_L 111	Vocal Ensemble (Inst. Cert. only)	1			
		16-17			16-17
SEVENTH SEMESTER			EIGHTH SEMESTER		
MURA 310	Recital Attendance	0	MUED 342	Choral Techniques (Choral Cert. only)	2
MU_L 311	Vocal (Choral Cert) or Inst. Ens. (Inst. Cert.)	1	EDRD 423	Integration of Literacy in Content Areas	3
MUAP 311	Private Lesson (Primary)	1	EDCL 411	Teaching Field Experience II	1
MUAS 310	Studio Class	0	EDUC 410	Field Experience II Seminar	0
MURP 480	Senior Recital	0	EDUC 401	Prof. Growth and Folio Dev II	1
MUHL 332	Music History III	2	ETOP 423	Classroom and Behavior Management	3
MUTH 412	Orchestration	2	CBIB 123	New Testament History	3
EDPS 453	The Exceptional Child	3	POLS 103	US and MO Government and Constitution*	3
EDUC 373	Technology and Instructional Media	3	MUA_ 101	Private Lesson (Secondary) (Choral Cert. only)	1
MATH 123	Contemporary College Mathematics*	3			
MUA_ 101	Private Lesson (Secondary) (Choral Cert. only)	1			
		15-16			14-17
NINTH SEMESTER					
EDTR 413	Trauma Informed Classroom I	3			
ELCL/ESCL	Student Teaching	12			
EDUC 470	Student Teaching Professional Development	0			
		15			

\*recommended General Education elective, may be substituted for another approved course

**FOUR-YEAR ACADEMIC PLAN  
BME IN MUSIC EDUCATION (VOICE CONCENTRATION)  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUTH 103	Fundamentals of Music	3	MUTH 111	Sight Singing/Ear Training I	1
MURA 110	Recital Attendance	0	MUTH 113	Theory I	3
MUAV 111	Private Lesson (Primary)	1	MUTH 112	Music Computer Technology	2
MUCL 111	Large Vocal Ensemble	1	MURA 110	Recital Attendance	0
MUAS 110	Studio Class	0	MUAV 111	Private Lesson (Primary)	1
MUAP	Class Piano or Piano Lesson (Secondary)	1	MUCL 111	Large Vocal Ensemble	1
ENGL 113	English Composition I	3	MUAS 110	Studio Class	0
IDST 101	The Keynote	1	MUED 361	Vocal Diction I	1
	Biological or Physical Science with Lab	4	MUAP	Class Piano or Piano Lesson (Secondary)	1
			PSYC 133	General Psychology	3
			ENGL 123	English Composition II	3
		14			16
THIRD SEMESTER			FOURTH SEMESTER		
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUED 202	Basic Conducting	2	MUAV 111	Private Lesson (Primary)	1
MUAV 111	Private Lesson (Primary)	1	MUCL 111	Large Vocal Ensemble	1
MUCL 111	Large Vocal Ensemble	1	MUAS 110	Studio Class	0
MUAS 110	Studio Class	0	MUAP	Class Piano or Piano Lesson (Secondary)	1
MUAP	Class Piano or Piano Lesson (Secondary)	1	MUED 371	Vocal Diction II	1
COMM 103	Speech Communications	3	MUED 352	Advanced Conducting	2
CBIB 113	Old Testament History	3	EDUC 201	Prof. Growth and Folio Dev I	1
			EDUC 203	Teaching in a Diverse Society	3
			EDAS WM7	Watermark 7-Year License	0
		15			14
FIFTH SEMESTER			SIXTH SEMESTER		
MUTH 221	Sight Singing/Ear Training IV	1	MURA 310	Recital Attendance	0
MUTH 223	Theory IV	3	MUCL 311	Large Vocal Ensemble	1
MURA 310	Recital Attendance	0	MUAV 311	Private Lesson (Primary)	1
MUCL 311	Large Vocal Ensemble	1	MUAS 310	Studio Class	0
MUAV 311	Private Lesson (Primary)	1	MUHL 323	Music History II	3
MUED 313	Elementary School Music Methods	3	MUED 323	Secondary School Music Methods	3
MUAS 310	Studio Class	0	MUHL 443	Vocal Pedagogy: Science of Voice	3
MUHL 313	Music History I	3	MUHL 452	Choral Literature	2
MUTH 302	Choral Arranging	2	MU_S	Small Ensemble	1
EDCL 211	Teaching Field Experience I	1	EDPS 383	Psychology of Teaching and Learning	3
EDUC 210	Field Experience I Seminar	0			
MU_S	Small Ensemble	1			
		16			17
SEVENTH SEMESTER			EIGHTH SEMESTER		
MURA 310	Recital Attendance	0	MUED 342	Choral Techniques	2
MUCL 311	Large Vocal Ensemble	1	EDRD 423	Integration of Literacy in Content Areas	3
MUAV 311	Private Lesson (Primary)	1	EDCL 411	Teaching Field Experience II	1
MUAS 310	Studio Class	0	EDUC 410	Field Experience II Seminar	0
MURP 480	Senior Recital	0	EDUC 401	Prof. Growth and Folio Dev II	1
MUHL 332	Music History III	2	ETOP 423	Classroom and Behavior Management	3
MUTH 412	Orchestration	2	CBIB 123	New Testament History	3
EDPS 453	The Exceptional Child	3	POLS 103	US and MO Government and Constitution*	3
EDUC 373	Technology and Instructional Media	3			
MATH 123	Contemporary College Mathematics*	3			
		15			16
NINTH SEMESTER					
EDTR 413	Trauma Informed Classroom I	3			
ELCL/ESCL	Student Teaching	12			
EDUC 470	Student Teaching Professional Development	0			
		15			

\*recommended General Education elective, may be substituted for another approved course

## **Course Requirements**

### **Bachelor of Arts in Music**

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music discipline, this major provides for those interested in the music field as part of a liberal arts program.

#### Goals and Objectives:

The goal of the Bachelor of Arts in Music degree is to provide an undergraduate degree program for students who desire to pursue music as their major course of study while in college, but who either are uncertain about which aspect of music they wish to pursue vocationally or want a music emphasis within a liberal arts program. This degree will provide a degree program comprehensive enough in scope to equip graduates to succeed in various graduate music degree programs and flexible enough to allow students either to take elective courses in other disciplines, or to pursue a minor in another discipline.

(See Music Department Objectives)

## FOUR-YEAR ACADEMIC PLAN BACHELOR OF ARTS IN MUSIC (VOICE, PIANO OR INSTRUMENTAL)

FIRST SEMESTER			SECOND SEMESTER		
MU_L	Large Ensemble (Choral or Instrumental)	1	MU_L	Large Ensemble (Choral or Instrumental)	1
MUA_111	Private Lesson (Primary)	1	MUA_111	Private Lesson (Primary)	1
MUA_	Private Lesson (Secondary) or Class Piano I	1	MUA_	Private Lesson (Secondary) or Class Piano II	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUTH 103	Fundamentals of Music	3	MUTC 112	Music Computer Technology	2
CBIB 113	Old Testament History	3	MUTH 111	Sight Singing/Ear Training I	1
ENGL 113	English Composition I	3	MUTH 113	Theory I	3
IDST 101	The Keynote	1	CBIB 123	New Testament History	3
SOCO 113	Introduction to Sociology*	3	ENGL 123	English Composition II	3
		16			15
THIRD SEMESTER			FOURTH SEMESTER		
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MUA_111	Private Lesson (Primary)	1	MUA_111	Private Lesson (Primary)	1
MU_L	Large Ensemble (Choral or Instrumental)	1	MU_L	Large Ensemble (Choral or Instrumental)	1
MUA_	Private Lesson (Secondary) or Class Piano III	1	MUA_	Private Lesson (Secondary) or Class Piano IV	1
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUED 202	Basic Conducting	2	MUTH 211	Sight Singing/Ear Training III	1
MUTH 121	Sight Singing/Ear Training II	1	MUTH 213	Theory III	3
MUTH 123	Theory II	3	BIOL 133	Survey of Biology*	3
COMM 103	Speech Communications	3	KHSC 333	Health and Wellness	3
ENGL 203	World Literary Types	3		Upper Division Electives**	3
		15			16
FIFTH SEMESTER			SIXTH SEMESTER		
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUA_311	Private Lesson (Primary)	1	MUA_311	Private Lesson (Primary)	1
MU_L 3__	Large Ensemble (Choral or Instrumental)	1	MU_L 3__	Large Ensemble (Choral or Instrumental)	1
MURA 310	Recital Attendance	0	MUHL 323	Music History II	3
MUTH 221	Sight Singing/Ear Training IV	1	MURA 310	Recital Attendance	0
MUTH 223	Theory IV	3		Upper Division Music Elective	2
MUHL 313	Music History I	3		Foreign Language	3-4
	Foreign Language	3-4		Upper Division Electives**	5
	Upper Division Electives**	3			
		15-16			15-16
SEVENTH SEMESTER			EIGHTH SEMESTER		
MU_L 3__	Large Ensemble (Choral or Instrumental)	1	MU_L 3__	Large Ensemble (Choral or Instrumental)	1
MU_S 3__	Small Ensemble	1	MU_S 3__	Small Ensemble	1
MUA_311	Private Lesson (Primary)	1	MURA 310	Recital Attendance	0
MUAS 310	Studio Class	0	IDST 403	World Citizen	3
MUHL 332	Music History III	2	PHYS 101	Introduction to Physical Science Lab*	1
MURA 310	Recital Attendance	0	PHYS 103	Introduction to Physical Science*	3
MURP 480	Senior Recital	0		Fine Arts Elective***	3
MATH 123	Contemporary College Mathematics*	3		Upper Division Electives**	4
POLS 103	US and Missouri Government & Constitution	3			
PSYC 133	General Psychology*	3			
	Upper Division Electives**	2			
		16			16

\*recommended General Education elective, may be substituted for another approved course

\*\*electives may be from any area

\*\*\*ARTS 153 or THEA 103 recommended

## **Course Requirements**

### **Bachelor of Music in Musical Theatre**

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music discipline, this major focuses on preparing students for careers in musical theatre and related fields.

#### Goals:

The goal of the Bachelor of Music in Musical Theatre degree is to provide students a variety of performance styles experiences, to prepare students with a working knowledge of all aspects of the theatrical process, and to prepare students for careers in musical theatre as performers, directors, and composers.

#### Objectives:

In addition to the Music Department Objectives the following objectives will be realized:

- Students will create theatrical characters which encompass singing, acting, and dancing using a variety of techniques.
- Students implement their knowledge of all aspects of the theatrical process, including design and performance, in productions.
- Students will identify styles and periods of the musical theatre cannon.
- Students will evaluate theatrical productions for unity of style, storytelling, and technical and artistic achievement.
- Students will demonstrate musical competence in piano and voice.
- Students will demonstrate the ability to assess works of musical theatre for artistry and musical support for the storytelling.

**FOUR-YEAR ACADEMIC PLAN  
BACHELOR OF MUSIC IN MUSICAL THEATRE  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUTH 103	Fundamentals of Music	3	MUAP 141	Class Piano II***	1
MUAP 131	Class Piano I***	1	MUTH 111	Sight Singing/Ear Training I	1
MUTC 112	Music Computer Technology	2	MUTH 113	Theory I	3
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUAV 111	Voice Lesson	1	MUAV 111	Voice Lesson	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MUCL 111	Chorale	1	MUCL 111	Chorale	1
THDA 101	Fundamentals of Dance	1	THEA 131	Ballet I	1
THEA 113	Acting I	3	THEA 223	Acting II	3
ENGL 113	English Composition I	3	THEA 213	Stage Makeup	3
IDST 101	The Keynote	1	ENGL 123	English Composition II	3
		16			17
THIRD SEMESTER			FOURTH SEMESTER		
MUAP 251	Class Piano III***	1	MUAP 261	Class Piano IV***	1
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MUED 202	Basic Conducting	2	MURA 110	Recital Attendance	0
MURA 110	Recital Attendance	0	MUAV 111	Voice Lesson	1
MUAV 111	Voice Lesson	1	MUAS 110	Studio Class	0
MUAS 110	Studio Class	0	MUED 352	Advanced Conducting	2
MUCL 111	Chorale	1	MUCL 111	Chorale	1
THEA 331	Ballet II	1	THEA 233	Stagecraft	3
THEA 141	Jazz I	1	THEA 341	Jazz II	1
COMM 103	Speech Communications	3	THEA 351	Tap I	1
	Arts/Humanities Elective**	3	KHSC 333	Health and Wellness	3
		17			17
FIFTH SEMESTER			SIXTH SEMESTER		
MUTH 221	Sight Singing/Ear Training IV	1	MUHL 323	Music History II	3
MUTH 223	Theory IV	3	MURA 310	Recital Attendance	0
MUHL 313	Music History I	3	MUAV 311	Voice Lesson	1
MURA 310	Recital Attendance	0	MUAS 310	Studio Class	0
MUVS 311	Comm. Jazz, Gospel, Rhythm & Blues Styles	1	MUVS 321	Commercial Country & Pop/Rock Styles	1
MUAV 311	Voice Lesson	1	MUCL 311	Chorale	1
MUAS 310	Studio Class	0	THMU 353	Musical Theatre History	3
THEA 361	Musical Theatre Styled Dance	1	MUHL 443	Vocal Pedagogy*	3
THMU 323	Singing Actor	3	THEA 333	Directing	3
MUCL 311	Chorale	1	MU_S	Small Ensemble	1
CBIB 113	Old Testament History	3	CBIB 123	New Testament History	3
MU_S	Small Ensemble	1			
		17			18
SEVENTH SEMESTER			EIGHTH SEMESTER		
MUHL 332	Music History III	2	MURA 310	Recital Attendance	0
MURA 310	Recital Attendance	0	MUAV 311	Voice Lesson	1
MUAV 311	Voice Lesson	1	MUAS 310	Studio Class	0
MUAS 310	Studio Class	0	MURP 480	Senior Recital	0
MUCL 311	Chorale	1	MUCL 311	Chorale	1
MUTH 412	Orchestration	2	THEA 412	Theatre Industry	2
MUST 331	Musical Theatre Production	1	THEP 473	Theatre Internship	3
POLS 103	US and MO Government and Constitution	3	SOCO 113	Introduction to Sociology*	3
MATH 123	Contemporary College Mathematics*	3	PHYS 101	Introduction to Physical Science Lab*	1
PSYC 133	General Psychology*	3	PHYS 103	Introduction to Physical Science*	3
			IDST 403	World Citizen	3
		17			18

\*recommended General Education elective, may be substituted for another approved course

## **Course Requirements**

### **Bachelor of Fine Arts in Musical Theatre**

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music discipline, this major focuses on preparing students for performance careers in musical theatre

#### Goals:

The goal of the Bachelor of Fine Arts in Musical Theatre degree is to prepare students with a working knowledge of all aspects of the theatrical process and to prepare students for careers in musical theatre as performers with high-level singing, dancing, and acting skills.

#### Objectives:

In addition to the Music Department Objectives the following objectives will be realized:

- Students will create theatrical characters which encompass singing, acting, and dancing using a variety of techniques.
- Students implement their knowledge of all aspects of the theatrical process, including design and performance, in productions.
- Students will identify styles and periods of the musical theatre cannon.
- Students will evaluate theatrical productions for unity of style, storytelling, and technical and artistic achievement.
- Students will demonstrate high-level performances in singing, acting, and dancing.



**FOUR-YEAR ACADEMIC PLAN  
BACHELOR OF FINE ARTS IN MUSICAL THEATRE  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUAP 131	Class Piano I***	1	MUAP 141	Class Piano II***	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MUAV 111	Voice Lesson	1	MUAV 111	Voice Lesson	1
MUCL 111	Chorale	1	MUCL 111	Chorale	1
MUTH 103	Fundamentals of Music	3	MUTH 111	Sight Singing/Ear Training I	1
THDA 101	Fundamentals of Dance	1	MUTH 113	Theory I	3
THEA 110	Theatre Forum	0	THEA 110	Theatre Forum	0
THEA 113	Acting I	3	THEA 131	Ballet I	1
THEA 123	Script Analysis	3	THEA 213	Stage Makeup	3
THEP 111	Theatre Production	1	THEA 223	Acting II	3
ENGL 113	English Composition I	3	THEP 111	Theatre Production	1
IDST 101	The Keynote	1	ENGL 123	English Composition II	3
		18			18
THIRD SEMESTER			FOURTH SEMESTER		
MUAP 251	Class Piano III***	1	MUAP 261	Class Piano IV***	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MUAV 111	Voice Lesson	1	MUAV 111	Voice Lesson	1
MUCL 111	Chorale	1	MUCL 111	Chorale	1
MUTC 112	Music Computer Technology	2	THEA 110	Theatre Forum	0
MUTH 121	Sight Singing/Ear Training II	1	THEA 233	Stagecraft	3
MUTH 123	Theory II	3	THEA 323	History of Theatre II	3
THEA 110	Theatre Forum	0	THEA 341	Jazz II	1
THEA 141	Jazz I	1	THEA 351	Tap I	1
THEA 331	Ballet II	1	THEA 413	Tools of the Actor: Voice and Movement	3
THEA 363	Acting III	3	THEA 443	Acting IV	3
THEP 111	Theatre Production	1	THEP 111	Theatre Production	1
COMM 103	Speech Communications	3			
		18			18
FIFTH SEMESTER			SIXTH SEMESTER		
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUAV 311	Voice Lesson	1	MUAV 311	Voice Lesson	1
MUED 202	Basic Conducting	2	MUHL 443	Vocal Pedagogy*	3
THDA 361	Jazz III	1	THDA 351	Tap II	1
THEA 110	Theatre Forum	0	THEA 110	Theatre Forum	0
THEA 311	Musical Theatre Workshop	1	THEA 311	Musical Theatre Workshop	1
THEA 361	Musical Theatre Styled Dance	1	THEA 333	Directing	3
THEP 311	Theatre Production	1	THEP 311	Theatre Production	1
THMU 323	Singing Actor	3	THMU 353	Musical Theatre History	3
SOCO 113	Introduction to Sociology*	3	CBIB 123	New Testament History	3
CBIB 113	Old Testament History	3			
		16			16
SEVENTH SEMESTER			EIGHTH SEMESTER		
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUAV 311	Voice Lesson	1	MUAV 311	Voice Lesson	1
THEA 110	Theatre Forum	0	THEA 110	Theatre Forum	0
THEA 241	Stage Combat	1	THEA 311	Musical Theatre Workshop	1
THEA 311	Musical Theatre Workshop	1	THEA 412	Theatre Industry	2
THEA 481	Theatre Capstone	1	THEP 311	Theatre Production	1
THEP 311	Theatre Production	1	IDST 403	World Citizen	3
THEP 473	Theatre Internship	3	PHYS 101	Introduction to Physical Science Lab*	1
MATH 123	Contemporary College Mathematics*	3	PHYS 103	Introduction to Physical Science*	3
POLS 103	US and MO Government and Constitution	3		Arts/Humanities Elective**	3
PSYC 133	General Psychology*	3			
		17			15

\*recommended General Education elective, may be substituted for another approved course

\*\*ARTS 153 or MUHL 153 recommended

\*\*\*can substitute MUAP 101

## **Course Requirements**

### **Bachelor of Music in Worship Leadership**

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music and worship arts disciplines, this major exists to train musicians for service in the local church and to prepare them for potential graduate study in worship arts or a related field.

Goals:  
The goal of the Bachelor of Music in Worship Leadership to train and deploy students for service in the field of worship who are pastorally minded scholars, excellent musicians, and able to teach. Our students receive training in music, leadership, theology, and technology that enables them to lead a worship arts ministry that is biblically based, Christ-centered, and ministry-focused so that they can serve effectively in any religious setting to the glory of God.

Objectives:  
In addition to the Music Department Objectives the following objectives will be realized:

- Students will demonstrate a foundational understanding of Biblical worship.
  - Students will explain the development of Christian worship throughout history.
  - Students will evaluate music for its use in congregational worship settings.
  - Students will design aesthetic, organizational, and technological structures to support worship services and environments.
- Students will demonstrate the ability to lead music and others effectively.

**FOUR-YEAR ACADEMIC PLAN**  
**BACHELOR OF MUSIC IN WORSHIP LEADERSHIP, INSTRUMENTAL CONCENTRATION**  
**STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUAI 111	Private Lesson (Primary)	1	MUAI 111	Private Lesson (Primary)	1
MUIL ____	Large Instrumental Ensemble	1	MUIL ____	Large Instrumental Ensemble	1
MUAP 131	Class Piano I	1	MUAP 141	Class Piano II	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUTC 112	Music Computer Technology	2	MUTH 111	Sight Singing/Ear Training I	1
MUTH 103	Fundamentals of Music	3	MUTH 113	Theory I	3
CBIB 113	Old Testament History	3	CBIB 123	New Testament History	3
COMM 103	Speech Communications	3	COMM 263	Introduction to Audio and Video Production	3
ENGL 113	English Composition I	3	ENGL 123	English Composition II	3
IDST 101	The Keynote	1			
		18			16
THIRD SEMESTER			FOURTH SEMESTER		
CSCE 273	Foundations for Christian Ministry	3	MUAI 111	Private Lesson (Primary)	1
MUAI 111	Private Lesson (Primary)	1	MUAP 261	Class Piano IV	1
MUAP 251	Class Piano III	1	MUAS 110	Studio Class	0
MUAS 110	Studio Class	0	MUIL ____	Large Instrumental Ensemble	1
MUED 202	Basic Conducting	2	MUED 352	Advanced Conducting	2
MUIL ____	Large Instrumental Ensemble	1	MURA 110	Recital Attendance	0
MURA 110	Recital Attendance	0	MUTH 211	Sight Singing/Ear Training III	1
MUTH 121	Sight Singing/Ear Training II	1	MUTH 213	Theory III	3
MUTH 123	Theory II	3	MUWA 010	Worship Workshop	0
MATH 123	Contemporary College Math*	3	BIOL 133	Survey of Biology*	3
MUWA 403	Foundations of Worship	3	KHSC 333	Health and Wellness	3
		18			15
FIFTH SEMESTER			SIXTH SEMESTER		
COMU 323	Principles of Sound	3	MUAI 311	Private Lesson (Primary)	1
MUAI 311	Private Lesson (Primary)	1	MUAS 310	Studio Class	0
MUAS 310	Studio Class	0	MUAV 101	Voice Lesson	1
MUAV 101	Voice Lesson	1	MUCL 311	Chorale	1
MUCL 311	Chorale	1	MUHL 323	Music History II	3
MUHL 313	Music History I	3	MUIL ____	Large Instrumental Ensemble	1
MUIL ____	Large Instrumental Ensemble	1	MURA 310	Recital Attendance	0
MURA 310	Recital Attendance	0	MUWA 030	Worship Workshop	0
MUTH 221	Sight Singing/Ear Training IV	1	MUWA 423	Worship Technology	3
MUTH 223	Theory IV	3	ENGL 203	World Literary Types	3
MUWA 413	Congregational Song	3	PHYS 101	Introduction to Physical Science Lab*	1
MUWA 020	Worship Workshop	0	PHYS 103	Introduction to Physical Science*	3
		17			17
SEVENTH SEMESTER			EIGHTH SEMESTER		
MU_S	Small Ensemble	1	CEWL 473	Christian Ministry Internship	3
MUAI 311	Private Lesson (Primary)	1	MU_S	Small Ensemble	1
MUAS 310	Studio Class	0	MUAI 311	Private Lesson (Primary)	1
MUWA 040	Worship Workshop	0	MUAS 310	Studio Class	0
MUED 332	Instrumental Methods	2	MUIL ____	Large Instrumental Ensemble	1
MUIL ____	Large Instrumental Ensemble	1	MURA 310	Recital Attendance	0
MUHL 332	Music History III	2	MURP 480	Senior Recital	0
MURA 310	Recital Attendance	0	MUWA 483	Worship Leadership	3
POLS 103	US and Missouri Government & Constitution	3	THEA 353	Theatrical Arts and the Church	3
PSYC 133	General Psychology*	3		Upper Division Composition Elective**	2-3
SOCO 113	Introduction to Sociology*	3	IDST 403	World Citizen	3
		16			17-18

\*recommended General Education elective, may be substituted for another approved course

\*\*MUTH 302, MUTH 412 or MUTH 423

**FOUR-YEAR ACADEMIC PLAN  
BACHELOR OF MUSIC IN WORSHIP LEADERSHIP, VOICE CONCENTRATION  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUCL 111	Large Vocal Ensemble	1	MUCL 111	Large Vocal Ensemble	1
MUAV 111	Private Lesson (Primary)	1	MUAV 111	Private Lesson (Primary)	1
MUAP ____	Class or Private Piano	1	MURA 110	Recital Attendance	0
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MUTH 103	Fundamentals of Music	3	MUTH 111	Sight Singing/Ear Training I	1
MURA 110	Recital Attendance	0	MUTH 113	Theory I	3
MUTC 112	Music Computer Technology	2	MUAP ____	Class or Private Piano	1
COMM 103	Speech Communications	3	CBIB 123	New Testament History	3
CBIB 113	Old Testament History	3	COMM 263	Introduction to Audio and Video Production	3
IDST 101	The Keynote	1	ENGL 123	English Composition II	3
ENGL 113	English Composition I	3			
		18			16
THIRD SEMESTER			FOURTH SEMESTER		
MUCL 111	Large Vocal Ensemble	1	MUCL 111	Large Vocal Ensemble	1
MUAV 111	Private Lesson (Primary)	1	MUAV 111	Private Lesson (Primary)	1
MUED 202	Basic Conducting	2	MURA 110	Recital Attendance	0
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MUTH 211	Sight Singing/Ear Training III	1
MUTH 121	Sight Singing/Ear Training II	1	MUTH 213	Theory III	3
MUTH 123	Theory II	3	MUAP ____	Class or Private Piano	1
MUAP ____	Class or Private Piano	1	MUED 352	Advanced Conducting	2
CSCE 273	Foundations for Christian Ministry	3	MUWA 010	Worship Workshop	0
MUWA 403	Foundations of Worship	3	KHSC 333	Health and Wellness	3
			MATH 123	Contemporary College Math*	3
		15			15
FIFTH SEMESTER			SIXTH SEMESTER		
MUCL 311	Large Vocal Ensemble	1	MUCL 311	Large Vocal Ensemble	1
MUAV 311	Private Lesson (Primary)	1	MUAV 311	Private Lesson (Primary)	1
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUTH 221	Sight Singing/Ear Training IV	1	MUHL 323	Music History II	3
MUTH 223	Theory IV	3	MURA 310	Recital Attendance	0
MUHL 313	Music History I	3	MUWA 030	Worship Workshop	0
MURA 310	Recital Attendance	0	MUWA 423	Worship Technology	3
MUWA 020	Worship Workshop	0	MUHL 443	Vocal Pedagogy*	3
MUWA 413	Congregational Song	3	ENGL 203	World Literary Types	3
COMU 323	Principles of Sound	3	SOCO 113	Introduction to Sociology*	3
		15			17
SEVENTH SEMESTER			EIGHTH SEMESTER		
MUCL 311	Large Vocal Ensemble	1	MUCL 311	Large Vocal Ensemble	1
MUAV 311	Private Lesson (Primary)	1	MUAV 311	Private Lesson (Primary)	1
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUHL 332	Music History III	2	MURA 310	Recital Attendance	0
MURA 310	Recital Attendance	0	MURP 480	Senior Recital	0
MU_S	Small Ensemble	1	MU_S	Small Ensemble	1
MUWA 040	Worship Workshop	0	MUWA 483	Worship Leadership	3
POLS 103	US and Missouri Government & Constitution	3	THEA 353	Theatrical Arts and the Church	3
PSYC 133	General Psychology*	3	CEWL 473	Christian Ministry Internship	3
PHYS 101	Introduction to Physical Science Lab*	1		Upper Division Composition Elective**	2-3
PHYS 103	Introduction to Physical Science*	3	IDST 403	World Citizen	3
		15			17-18

\*recommended General Education elective, may be substituted for another approved course

\*\*MUTH 302 or MUTH 423

**FOUR-YEAR ACADEMIC PLAN  
BACHELOR OF MUSIC IN WORSHIP LEADERSHIP, PIANO CONCENTRATION  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUAP 111	Private Lesson (Primary)	1	MUAP 111	Private Lesson (Primary)	1
MUCL 111	Large Vocal Ensemble	1	MUCL 111	Large Vocal Ensemble	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUTC 112	Music Computer Technology	2	MUTH 111	Sight Singing/Ear Training I	1
MUTH 103	Fundamentals of Music	3	MUTH 113	Theory I	3
CBIB 113	Old Testament History	3	CBIB 123	New Testament History	3
COMM 103	Speech Communications	3	COMM 263	Introduction to Audio and Video Production	3
ENGL 113	English Composition I	3	ENGL 123	English Composition II	3
IDST 101	The Keynote	1			
		17			15
THIRD SEMESTER			FOURTH SEMESTER		
CSCE 273	Foundations for Christian Ministry	3	MUAP 111	Private Lesson (Primary)	1
MUAP 111	Private Lesson (Primary)	1	MUAV 101	Voice Lesson	1
MUCL 111	Large Vocal Ensemble	1	MUAS 110	Studio Class	0
MUAS 110	Studio Class	0	MUCL 111	Large Vocal Ensemble	1
MUED 202	Basic Conducting	2	MUED 352	Advanced Conducting	2
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MUAP 271	Accompanying I	1	MUWA 010	Worship Workshop	0
MUWA 403	Foundations of Worship	3	BIOL 133	Survey of Biology*	3
MATH 123	Contemporary College Math*	3	KHSC 333	Health and Wellness	3
		18			15
FIFTH SEMESTER			SIXTH SEMESTER		
MUCL 311	Large Vocal Ensemble	1	MUCL 311	Large Vocal Ensemble	1
MUAP 311	Private Lesson (Primary)	1	MUAP 311	Private Lesson (Primary)	1
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUTH 221	Sight Singing/Ear Training IV	1	MUHL 323	Music History II	3
MUTH 223	Theory IV	3	MURA 310	Recital Attendance	0
MUHL 313	Music History I	3	MUAV 101	Voice Lesson	1
MURA 310	Recital Attendance	0	MUWA 030	Worship Workshop	0
MUAP 371	Accompanying II	1	MUWA 423	Worship Technology	3
MUAV 101	Voice Lesson	1	ENGL 203	World Literary Types	3
COMU 323	Principles of Sound	3	PHYS 101	Introduction to Physical Science Lab*	1
MUWA 413	Congregational Song	3	PHYS 103	Introduction to Physical Science*	3
MUWA 020	Worship Workshop	0			
		17			16
SEVENTH SEMESTER			EIGHTH SEMESTER		
MUCL 311	Large Vocal Ensemble	1	MUCL 311	Large Vocal Ensemble	1
MUAP 311	Private Lesson (Primary)	1	MUAP 311	Private Lesson (Primary)	1
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MUAV 101	Voice Lesson	1	MURA 310	Recital Attendance	0
MUHL 332	Music History III	2	MURP 480	Senior Recital	0
MURA 310	Recital Attendance	0	MU_S	Small Ensemble	1
MU_S	Small Ensemble	1	CEWL 473	Christian Ministry Internship	3
MUWA 040	Worship Workshop	0	MUWA 483	Worship Leadership	3
POLS 103	US and Missouri Government & Constitution	3	THEA 353	Theatrical Arts and the Church	3
PSYC 133	General Psychology*	3		Upper Division Composition Elective**	2-3
SOCO 113	Introduction to Sociology*	3	IDST 403	World Citizen	3
		15			17-18

\*recommended General Education elective, may be substituted for another approved course

\*\*MUTH 302 or MUTH 423

## **Course Requirements**

### **Bachelor of Music with Elective Studies in Business**

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music discipline, this major focuses on preparing students for careers in music business and related fields.

#### Goals:

The goal of the Bachelor of Music with Elective Studies in Business degree is to provide a course of study for students who wish to combine their interests of music and business and who are seeking careers that merge music and business, including business/financial managers, supervisors, or entrepreneurs in various fields of the music industry.

#### Objectives:

In addition to the Music Department Objectives the following objectives will be realized:

- Students will network and communicate with performers in various arts-related organizations.
- Students will demonstrate skills needed to manage and operate a business within the music industry.
- Students will explain the business aspects of a performance organization.

**FOUR-YEAR ACADEMIC PLAN**  
**BM IN MUSIC WITH ELECTIVE STUDIES IN BUSINESS (ALL CONCENTRATIONS)**  
**STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUTH 103	Fundamentals of Music	3	MUTH 111	Sight Singing/Ear Training I	1
MU_L 111	Large Ensemble (Choral or Instrumental)	1	MUTH 113	Theory I	3
MUAS 110	Studio Class	0	MUTC 112	Music Computer Technology	2
MURA 110	Recital Attendance	0	MU_L 111	Large Ensemble (Choral or Instrumental)	1
	Class Piano or Piano/Voice Lesson (Secondary)	1	MUAS 110	Studio Class	0
MUA_ 111	Private Lesson (Primary)	1	MURA 110	Recital Attendance	0
COMM 103	Speech Communications	3		Class Piano or Piano/Voice Lesson (Secondary)	1
ENGL 113	English Composition I	3	MUA_ 111	Private Lesson (Primary)	1
IDST 101	The Keynote	1	ENGL 123	English Composition II	3
ECON 113	Macroeconomics	3	ECON 123	Microeconomics	3
		16			15
THIRD SEMESTER			FOURTH SEMESTER		
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MUED 202	Basic Conducting	2	MUED 352	Advanced Conducting	2
MU_L 111	Large Ensemble (Choral or Instrumental)	1	MU_L 111	Large Ensemble (Choral or Instrumental)	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
	Class Piano or Piano/Voice Lesson (Secondary)	1		Class Piano or Piano/Voice Lesson (Secondary)	1
MUA_ 111	Private Lesson (Primary)	1	MUA_ 111	Private Lesson (Primary)	1
MATH 123	Contemporary College Math*	3	KHSC 333	Health and Wellness	3
	Arts and Humanities Elective	3	CBIB 123	New Testament History	3
		15			15
FIFTH SEMESTER			SIXTH SEMESTER		
MUTH 221	Sight Singing/Ear Training IV	1	MUHL 323	Music History II	3
MUTH 223	Theory IV	3	MU_L 311	Large Ensemble (Choral or Instrumental)	1
MUHL 313	Music History I	3	MUAS 310	Studio Class	0
MU_L 311	Large Ensemble (Choral or Instrumental)	1	MURA 310	Recital Attendance	0
MUAS 310	Studio Class	0	MUA_ 311	Private Lesson (Primary)	1
MURA 310	Recital Attendance	0		Upper Division Music Electives	2
MUA_ 311	Private Lesson (Primary)	1	MUHL 443	Vocal Pedagogy: Science of Voice	3
CBIB 113	Old Testament History	3	ACCT 223	Principles of Managerial Accounting	3
ACCT 213	Principles of Financial Accounting	3	BUSN 303	Business Ethics and Prof. Integrity	3
	Upper Division Music Electives	2			
		17			16
SEVENTH SEMESTER			EIGHTH SEMESTER		
MUHL 332	Music History III	2	MU_L 311	Large Ensemble (Choral or Instrumental)	1
MU_L 311	Large Ensemble (Choral or Instrumental)	1	MUAS 310	Studio Class	0
MUAS 310	Studio Class	0	MURA 310	Recital Attendance	0
MURA 310	Recital Attendance	0	MUA_ 311	Private Lesson (Primary)	1
MUA_ 311	Private Lesson (Primary)	1	MURP 480	Senior Recital	0
POLS 103	US and Missouri Government & Constitution	3	IDST 403	World Citizen	3
	Business Elective**	3	PHYS 101	Introduction to Physical Science Lab*	1
	Upper Division Music Electives	3	PHYS 103	Introduction to Physical Science*	3
MU_S	Small Ensemble	1	BUMU 473	Internship in Music Business	3
			MUMI 342	Music Industry	2
			MU_S	Small Ensemble	1
		14			15

\*recommended General Education elective, may be substituted for another approved course

\*\* BUSN 363, BUSN 413, BUSN 423, ENTR 303, MGMT 303, MRKT 313

## **Course Requirements**

### **Bachelor of Music in Performance**

Mission Statement: In accordance with the mission statement of Missouri Baptist University, the academic program, and the music discipline, this major focuses on preparing students for careers in performance and as private music teachers.

#### Goals:

The goal of the Bachelor of Music in Performance degree is to prepare students who wish to have a career in the performing arts or to teach privately in their applied area, and to prepare them to continue at the graduate level. A variety of performance experiences are provided through a variety of venues including recitals, concerts, auditions, and competitions. Opportunities for students to attend professional and non-professional performances are provided both on- and off-campus to broaden the understanding of musical performance.

#### Objectives:

In addition to the Music Department Objectives the following objectives will be realized:

- Students will demonstrate correct vocal/instrumental technique to perform as needed for their professional career goals.
- Students will prepare and perform various musical styles, relevant to their career goals.
- Students will perform varied repertoire in styles and periods as needed for succeeding in their career goals or for acceptance into higher levels of education.
- Students will prepare and perform effectively for varied performances venues, such as solo performance, collaborative performance, recital, theater, oratorio, opera, and major works, to gain experience for future performance opportunities.



**Sample Four-Year Academic Plan\***  
**Bachelor of Music in Performance (Piano)**

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\*Classes are laid out for students starting in an odd-numbered year. This plan will change slightly for those starting in an even-numbered year, due to course periodicity and prerequisites.

**FOUR-YEAR ACADEMIC PLAN  
BACHELOR OF MUSIC IN PERFORMANCE (VOCAL CONCENTRATION)  
STARTING IN AN EVEN-NUMBERED YEAR**

FIRST SEMESTER			SECOND SEMESTER		
MUAV 111	Private Lesson (Primary)	1	MUAV 111	Private Lesson (Primary)	1
MUCL 111	Large Vocal Ensemble	1	MUCL 111	Large Vocal Ensemble	1
MUAP ____	Class or Private Piano	1	MUAP ____	Class or Private Piano	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUTC 112	Music Computer Technology	2	MUTH 111	Sight Singing/Ear Training I	1
MUTH 103	Fundamentals of Music	3	MUTH 113	Theory I	3
COMM 103	Speech Communications	3	SOCO 113	Introduction to Sociology*	3
ENGL 113	English Composition I	3	ENGL 123	English Composition II	3
IDST 101	The Keynote	1	MUED 361	Vocal Diction I	1
		15			14
THIRD SEMESTER			FOURTH SEMESTER		
MUTH 121	Sight Singing/Ear Training II	1	MUTH 211	Sight Singing/Ear Training III	1
MUTH 123	Theory II	3	MUTH 213	Theory III	3
MUAV 111	Private Lesson (Primary)	1	MUAV 111	Private Lesson (Primary)	1
MUCL 111	Large Vocal Ensemble	1	MUCL 111	Large Vocal Ensemble	1
MUAP ____	Class or Private Piano	1	MUAP ____	Class or Private Piano	1
MUAS 110	Studio Class	0	MUAS 110	Studio Class	0
MURA 110	Recital Attendance	0	MURA 110	Recital Attendance	0
MUED 202	Basic Conducting	2	MUED 352	Advanced Conducting	2
MATH 123	Contemporary College Math*	3	MUED 371	Vocal Diction II	1
KHSC 333	Health and Wellness	3		Arts and Humanities Elective	3
			PHYS 101	Introduction to Physical Science Lab*	1
			PHYS 103	Introduction to Physical Science*	3
		15			17
FIFTH SEMESTER			SIXTH SEMESTER		
MUAV 312	Private Lesson (Primary)	2	MUAV 312	Private Lesson (Primary)	2
MUCL 311	Large Vocal Ensemble	1	MUCL 311	Large Vocal Ensemble	1
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MURA 310	Recital Attendance	0	MURA 310	Recital Attendance	0
MUTH 221	Sight Singing/Ear Training IV	1	MUHL 323	Music History II	3
MUTH 223	Theory IV	3	MURP 380	Junior Recital	0
MUHL 313	Music History I	3	MU_S	Small Ensemble	1
COMU 323	Principles of Sound	3	COMU 343	Studio Recording I	3
MU_S	Small Ensemble	1	MUHL 443	Vocal Pedagogy: Science of Voice	3
	Foreign Language	3-4		Foreign Language	3-4
		17-18			16-17
SEVENTH SEMESTER			EIGHTH SEMESTER		
MUAV 312	Private Lesson (Primary)	2	MUAV 312	Private Lesson (Primary)	2
MUCL 311	Large Vocal Ensemble	1	MUCL 311	Large Vocal Ensemble	1
MUAS 310	Studio Class	0	MUAS 310	Studio Class	0
MURA 310	Recital Attendance	0	MURA 310	Recital Attendance	0
MUHL 332	Music History III	2	MURP 480	Senior Recital	0
MUVS 311	Comm. Jazz, Gospel, Rhythm & Blues Styles	1	MUVS 321	Commercial Country & Pop/Rock Styles	1
	Upper Division Music Electives	2	MUHL 463	Vocal Literature	3
POLS 103	US and Missouri Government & Constitution	3	MUMI 342	Music Industry	2
PSYC 133	General Psychology*	3	IDST 403	World Citizen	3
CBIB 113	Old Testament History	3	CBIB 123	New Testament History	3
				Arts and Humanities Elective	3
		17			15

\*recommended General Education elective, may be substituted for another approved course

# APPENDIX OF FORMS

1. Jury Sheet–Vocal
2. Jury Sheet–Piano
3. Jury Sheet–Instrumental
4. Piano Proficiency
5. Scale and Sight-Reading Score Guide–Instrumental Majors
6. Voice Handicap Index (VHI-10)
7. The Singing Voice Handicap Index 10
8. Reflux Symptom Index (RSI)

# JURY SHEET - VOCAL

Date: \_\_\_\_ / \_\_\_\_ / \_\_\_\_

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

Instructor: \_\_\_\_\_

Major: \_\_\_\_\_

Concentration (circle): Instrument Piano Voice

Semester of applied music (circle one):

Sophomore Proficiency Exam passed?

1st 2nd 3rd 4th 5th 6th 7th 8th

no  yes (Date passed: \_\_\_\_\_)

Hours of practice per week: \_\_\_\_\_

Grade you feel you have earned: \_\_\_\_\_

Lesson length: 30 min. 45 min. 60 min.

Repertoire studied during this semester:

Title	Composer	Memorized	Done in Rec. Hr.
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>

Faculty Comments:

\_\_\_\_\_  
Jury Grade

\_\_\_\_\_  
Faculty/adjudicator signature

# JURY SHEET - PIANO

Date: \_\_\_\_ / \_\_\_\_ / \_\_\_\_

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

Instructor: \_\_\_\_\_

Major: \_\_\_\_\_

Concentration (circle): Instrumental Piano Voice

Semester of applied music (circle one):

Sophomore Proficiency Exam passed?

1st 2nd 3rd 4th 5th 6th 7th 8th

no  yes (Date passed: \_\_\_\_\_)

Performances this semester: \_\_\_\_\_

Technique/Proficiency Skills studied the semester: \_\_\_\_\_

Repertoire Studied During This Semester:

Title

Composer

Title	Composer
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Faculty Comments:

Piano Proficiency Skills Presented: Pass Fail

\_\_\_\_\_  
Jury Grade

\_\_\_\_\_  
Faculty/adjudicator signature

# JURY SHEET – INSTRUMENTAL

Date: \_\_\_\_ / \_\_\_\_ / \_\_\_\_

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

Instructor: \_\_\_\_\_

Major: \_\_\_\_\_

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

Semester of applied music (circle one):

1st 2nd 3rd 4th 5th 6th 7th 8th

Sophomore Proficiency Exam passed?

no  yes (Date passed: \_\_\_\_\_)

<b>A</b>									
<b>B</b>									
<b>C</b>									
<b>Accuracy</b> performs pitches, rhythms, and articulations accurately at the appropriate tempo(s)	<b>1-27</b>	<b>28-30</b>	<b>31-33</b>	<b>34-36</b>	<b>37-39</b>	<b>40</b>	<b>A</b>	<b>B</b>	<b>C</b>
	insufficient preparation; below minimum expectations	demonstrates potential for musical growth	frequent errors; inconsistent	minor errors	errors are rare	no discernable errors			
<b>Technique</b> performs with proper and fluid technique	<b>1-6</b>	<b>7-8</b>	<b>9-10</b>	<b>11-12</b>	<b>13-14</b>	<b>15</b>			
	below minimum expectations	demonstrates potential for musical growth	frequent errors; inconsistent	minor errors	well advanced	no discernable errors			
<b>Style</b> performs with stylistic accuracy	below minimum expectations	demonstrates potential for musical growth	frequent errors; inconsistent	minor errors	errors are rare	no discernable errors			
<b>Expression</b> varies and adjusts timbre, motion, articulation, dynamics, and phrasing as needed or as specified by the composer or arranger to construct an expressive performance	below minimum expectations	demonstrates potential for musical growth	performance is occasionally expressive; inconsistent	moments of true artistic expression are frequent	performance is expressive throughout	performance is captivating throughout			
<b>Overall Artistry and Command of Instrument</b>	<b>1-2</b>	<b>3-4</b>	<b>5-6</b>	<b>7-8</b>	<b>9</b>	<b>10</b>			
	below minimum expectations	demonstrates potential for musical growth	emergent; inconsistent	fluent; inconsistent	fluent; consistent	challenges the listeners' perspective of the ideal			
<b>Professionalism</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>			
	consider attire, attitude, confidence, preparation, presence, and punctuality								
<b>Comments</b>							Total	Total	Total
							Averaged Total		

Adjudicator \_\_\_\_\_

# Missouri Baptist University

## PIANO PROFICIENCY

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All students must pass a piano proficiency that includes scales, chords, cadences, 7<sup>th</sup> chords, modes, transposition, harmonization, score reading and improvisation. The final playing exam for Class Piano and/or the semester jury is where students demonstrate their knowledge of these skills. Students do not have to pass all of the skills in one semester. These skills are covered in the 4 semesters of Class Piano and in Private Piano. More specific information is provided in the Class Piano and Private Piano syllabi.

Students with limited background may need more than the four semesters of Class Piano to complete the proficiency skills. Students will need to enroll in piano until all proficiency requirements have been met.

This form is a summary of the student's progress and completion of these proficiency skills:

- |   |                           |       |              |       |
|---|---------------------------|-------|--------------|-------|
| 1. 5-note scale warm-ups  |                           |       |              | _____ |
| 2. Chromatic scale (starting from any pitch):   | r.h.                      | l.h.  |              | _____ |
| 3. Two octave scales, cadences, arpeggio (all majors)   |                           |       |              | _____ |
| 4. Two octave scales and arpeggi (all minors)   |                           |       |              | _____ |
| 5. Seventh chord drill:   | <b>CP II</b>              | _____ | <b>CP IV</b> | _____ |
| 6. Modes  | <b>CP II</b>              | _____ | <b>CP IV</b> | _____ |
| 7. Harmonizations (progresses from simple cadence chords through chord symbols with 7th chords, secondary dominants, modulation, Neapolitan and augmented 6th chords) | <b>I II III IV</b>        |       |              | _____ |
| 8. Score reading  | <b>Class Piano III IV</b> |       |              | _____ |
| 9. Transposition  | <b>I II III IV</b>        |       |              | _____ |
| 10. Improvisation   | <b>I II III IV</b>        |       |              | _____ |

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

Date of Completion: \_\_\_\_\_

Faculty Signature: \_\_\_\_\_

**SCALE AND SIGHT-READING SCORE GUIDE: ALL MAJORS: INSTRUMENTAL**

NAME \_\_\_\_\_ DATE \_\_\_\_\_ BENCHMARK \_\_\_\_\_

	Scale	10.0	9.0	8.0	7.0	6.0	5.0	4.0	3.0	2.0	1.0	0.0	SCORE
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
Pitch and/or Rhythmic Accuracy													
<b>Comments</b>													<b>Average</b>

SIGHT-READING	1-2	3-4	5-6	7-8	9-10	SCORE
	superficial attempt to perform music as notated inappropriate tempo(s)	demonstrates potential for musical growth inconsistent tempo (s)	minor errors close proximity to specified tempo(s)	minor errors at specified tempo(s)	errors are rare or non-existent at specified tempo(s)	
<b>Comments</b>						
<b>Total Score</b>						

A score of 16.0 or higher (averaged scale score + sight-reading score) must be earned to pass.

Signature of Adjudicator \_\_\_\_\_ c PASS c FAIL







## Voice Handicap Index (VHI-10)

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

Date: \_\_\_\_\_

Instructions: These are statements that many people have used to describe their voices and effects of their voices on their lives. Circle the response that indicates how frequently you have the same experience.

0 = never      1 = almost never      2 = sometimes      3 = almost always      4 = always

- |   |   |   |   |   |   |
|---|---|---|---|---|---|
| 1. My voice makes it difficult for people to hear me.                         | 0 | 1 | 2 | 3 | 4 |
| 2. I run out of air when I talk.  | 0 | 1 | 2 | 3 | 4 |
| 3. People have difficulty understanding me in a noisy room.                   | 0 | 1 | 2 | 3 | 4 |
| 4. The sound of my voice varies throughout the day.                           | 0 | 1 | 2 | 3 | 4 |
| 5. My family has difficulty hearing me when I call them throughout the house. | 0 | 1 | 2 | 3 | 4 |
| 6. I use the phone less often than I would like to.                           | 0 | 1 | 2 | 3 | 4 |
| 7. I'm tense when talking to others because of my voice.                      | 0 | 1 | 2 | 3 | 4 |
| 8. I tend to avoid groups of people because of my voice.                      | 0 | 1 | 2 | 3 | 4 |
| 9. People seem irritated with my voice.                                       | 0 | 1 | 2 | 3 | 4 |
| 10. People ask, "What's wrong with your voice?"                               | 0 | 1 | 2 | 3 | 4 |



## The Singing Voice Handicap Index 10

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

Date: \_\_\_\_\_

Instructions: These are statements that many people have used to describe their singing and the effects of their singing on their lives. Circle the response that indicates how frequently you have the same experience in the last 4 weeks.

0 = never      1 = almost never      2 = sometimes      3 = almost always      4 = always

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. It takes a lot of effort to sing.                                       | 0 | 1 | 2 | 3 | 4 |
| 2. I am unsure of what will come out when I sing.                          | 0 | 1 | 2 | 3 | 4 |
| 3. My voice "gives out" on me while I am singing.                          | 0 | 1 | 2 | 3 | 4 |
| 4. My singing voice upsets me.   | 0 | 1 | 2 | 3 | 4 |
| 5. I have no confidence in my singing voice.                               | 0 | 1 | 2 | 3 | 4 |
| 6. I have trouble making my voice do what I want it to.                    | 0 | 1 | 2 | 3 | 4 |
| 7. I have to "push it" to produce my voice when singing.                   | 0 | 1 | 2 | 3 | 4 |
| 8. My singing voice tires easily.  | 0 | 1 | 2 | 3 | 4 |
| 9. I feel something is missing in my life because of my inability to sing. | 0 | 1 | 2 | 3 | 4 |
| 10. I am unable to use my "high voice."                                    | 0 | 1 | 2 | 3 | 4 |



## Reflux Symptom Index (RSI)

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

Date: \_\_\_\_\_

Instructions: Within the last MONTH, how did the following problems affect you? Circle the response that best describes your symptoms with **0 = No Problem** and **5 = Severe Problem**.

- |  |   |   |   |   |   |   |
|--|---|---|---|---|---|---|
| 1. Hoarseness or a problem with your voice.                                  | 0 | 1 | 2 | 3 | 4 | 5 |
| 2. Clearing your throat.   | 0 | 1 | 2 | 3 | 4 | 5 |
| 3. Excess throat mucous or postnasal drip.                                   | 0 | 1 | 2 | 3 | 4 | 5 |
| 4. Difficulty swallowing food, liquid, and/or pills.                         | 0 | 1 | 2 | 3 | 4 | 5 |
| 5. Coughing after you ate or after lying down.                               | 0 | 1 | 2 | 3 | 4 | 5 |
| 6. Breathing difficulties or choking episodes.                               | 0 | 1 | 2 | 3 | 4 | 5 |
| 7. Troublesome or annoying cough.  | 0 | 1 | 2 | 3 | 4 | 5 |
| 8. Sensations of something sticking in your throat or a lump in your throat. | 0 | 1 | 2 | 3 | 4 | 5 |
| 9. Heartburn, chest pain, indigestion, or stomach acid coming up.            | 0 | 1 | 2 | 3 | 4 | 5 |



# MUSIC DEPARTMENT SCHOLARSHIP CONTRACT

## Missouri Baptist University

I have been awarded a Music Department scholarship at Missouri Baptist University. To maintain this scholarship and renew it for the coming semesters, I must live up to the following expectations:

- 1) I am a full-time student (12 credits per semester minimum) majoring in Music at Missouri Baptist University and making acceptable progress toward my degree (that is, taking the courses required and expected of a Music major).
- 2) I am enrolled, attending, and participating in all rehearsals and performances of the appropriate large ensemble for my major (Concert Band, String Ensemble, or Chorale). I am also fulfilling all requirements for other classes, ensembles, and productions in which I am enrolled.
- 3) I am maintaining an overall GPA of 2.5 at MBU (one semester of probation is allowed to improve the GPA if it falls below 2.5).
- 4) I am consistently attending private lessons with appropriate preparation of repertoire and skills according to the expectations of the instructor.
- 5) I am behaving in a professional and supportive manner to all MBU faculty, staff, and students.

(Scholarships related to individual ensembles are subject to the requirements of that ensemble and it's director. Those are separate from these Departmental scholarship requirements.)

I understand that as long as I am living up to these expectations of behavior and progress, my Departmental scholarship will continue from year to year. Failure to uphold these requirements may result in loss or reduction of the Departmental scholarship.

I accept the MBU Music Department scholarship and agree to abide by these terms and expectations in order to remain eligible for the scholarship each year.

Name (Printed) \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Associate Dean, School of Performing Arts \_\_\_\_\_

