

TAYLOR UNIVERSITY

DEPARTMENT OF
MUSIC, THEATRE, AND DANCE

Handbook: 2024-2025



TAYLOR
UNIVERSITY

Music, Theatre, and
Dance Department

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<https://www.taylor.edu/academics/programs/music-theatre-dance>

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P R E F A C E

This policy manual is written as a guide to music, musical theatre, and theatre majors and minors and represents an attempt by the faculty to put into print those principles and programs of study that are used in the Taylor University Department of Music, Theatre, and Dance.

Please study the contents of this handbook carefully as you will be held responsible for and be expected to meet the requirements stated herein; however, the Taylor University Catalog serves as the official guideline for degree completion.

The music programs of the Department of Music, Theatre, and Dance at Taylor University are fully accredited by the National Association of Schools of Music (NASM). The music program information in this handbook reflects the standards required by NASM. Any questions about matters related to NASM accreditation may be directed to:

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190
Telephone: (703) 437-0700
FAX: (703) 437-6312

Taylor University has been an institutional member of NASM since 1970.

FACULTY AND STAFF

DEPARTMENT CHAIR: Dr. H. Conor Angell, music & Dr. Reed M. Spencer, music

FULL-TIME MUSIC FACULTY

DR. H. CONOR ANGELL, Professor of Music (2013); Tenured; Taylor University, BM (2006); University of North Carolina at Greensboro, MM (2008); Indiana University DM (2012). Specialty: voice, Lyric Theatre, diction.

DR. CHRISTOPHER BADE, Professor of Music (2004); Tenured; Music Program Director; Illinois Wesleyan University, BMED (1980); University of Akron, MM (1982); University of Illinois, DMA (1994). Specialty: Symphony Orchestra, Wind Ensemble, fine arts, clarinet, saxophone, woodwind methods, music history.

DR. LEON A. HARSHENIN, Professor of Music (1998); Tenured; Dominican College of San Rafael, BA (1981); The Juilliard School, BM (1984) MM (1985); University of Michigan, DMA (1998). Specialty: piano, music theory, piano literature.

DR. EVA KWAN, Associate Professor of Music (2011); Tenured; Northcote College of Education, Hong Kong, Teacher Certification (1981); Cheltenham and Gloucester College of Higher Education, UK (1998); Westminster Choir College, MM (1997); Indiana University DME (2007). Specialty: music education, Global Music Ensemble, music & world cultures.

DR. MARY KATHRYN BREWER, Assistant Professor of Music (2024); Non-tenured; Anderson University, BM; Bowling Green State University, MM; Ball State University, DA (2016). Specialty: voice, Speech-Language Pathology (SLP)

DR. REED M. SPENCER, Associate Professor of Music (2019); Tenured; Taylor University, BM (2011) Indiana University, MM (2013); Boston University College of Fine Arts, DMA (2019); Specialty: Director of Choral Activities, Chorale, Taylor Sounds, conducting, worship arts.

DR. TODD E. SYSWERDA, Professor of Music (2023); Non-tenured; Taylor University, BM (1991); University of Northern Colorado, MM (1994); University of Northern Colorado, DA (2002). Specialty: Music Composition, Music Technology, Songwriting, Music Theory.

FULL-TIME THEATRE AND DANCE FACULTY AND STAFF

TRACY MANNING, Assistant Professor of Theatre (2005); Non-tenured; Theatre and Dance Program Director; Taylor University, BA (1992); Indiana University, MA (2010). Specialty: directing, text analysis and criticism, theatre history and aesthetics.

CONNER REAGAN, Theatre Technical Director (2024); Taylor University, BA (2017); Specialty: design, craftsman

FACULTY EMERITI

PHILIP K. KROEKER, Professor Emeritus - Music: Westminster Choir College, BM, MM; Indiana University, PhD.
JESSICA ROUSSELOW-WINQUIST Professor Emeritus -Theatre: Northwestern (MN), BA; University of Minnesota, MA, PhD.

ALBERT D. HARRISON, Professor Emeritus - Music: Virginia Commonwealth University, BM; University of Illinois, MS, EDD.

JOANN K. REDIGER, Professor Emeritus - Taylor University, BMED; James Madison University, MMED; Ball State University, DA.

DR. PATRICIA C. ROBERTSON, Professor of Music (1998); Tenured; Department Chair; University of Maine, BS (1971); Ball State University, MM (1989) DA (1998). Specialty: voice, music history, Lyric Theatre.

ADJUNCT FACULTY

Kory Browder (2009) Dance: BS Ball State University

Amanda Browning (2022) Dance: BFA Belhaven University, MFA University of Wisconsin-Milwaukee

Erin Davis (2018) Voice: BM Taylor University, MM in progress Ball State University

Anna Thompson-Danilova (2014) Cello, String Quartet: BM St. Petersburg Rimsky-Korsakov Musical College, MM St. Petersburg Rimsky-Korsakov Conservatory, MM and Artist Diploma Ball State University

Clifton Davis (2012) Accompanist: BCE Villanova University, MDIV Southern Baptist Theological Seminary, DA Ball State University.

Kathryn Fenstermacher (2023) Harp: BA Taylor University

Margaret Hammond (1992) Accompanist: BA Taylor University

John Higgins (2016) French Horn: BM Arizona State, MM Ball State University

Jamie Johnson (1984-1996; 2011) Guitar: BM and MM Ball State University

Melissa Knutson (2023) Piano: BA Taylor University

Gert Kumi (2022) Violin: MM The Julliard School

Adele Maxfield (1997) Strings, String Methods: BM Ball State University, MM University of Texas

Pedro Medeiros (2023) Piano: BA Santa Catarina State University, MM University of South Dakota, DA Ball State University

Rachel Riddle (2023) Piano: BM Central Washington University, MM Central Washington University, DA Ball State University

Eric Rodriguez (2022) Trumpet

David Robbins (2023) Percussion and Drumline: BS Ball State University, MA Ball State University

Angela Shaver (2023) Oboe: BM Anderson University

Adam Shuntich (2023) Guitar: BM Anderson University

Chikako Sloan (2007) Piano: BM University of Arizona, MM Ball State University

Ron Sloan (2017) Piano: BM University of Toledo, MM University of Louisville, DMA University of Arizona

Loralee Songer (2019) Voice: BM Taylor University, MM Ball State University, DA Ball State University

Sheila Todd (2009) Accompanist: BS Ball State University

Mike Trentacosti Bassoon

Trudy Whitford (1995) Flute, Flute Choir, Fine Arts: BM Western Illinois University, MM James Madison University

Josiah Williams (2021) Jazz Ensemble: BM Vanderbilt University, MM Ball State University

Esther Yi-An Tien (2023) Voice: BM Johns Hopkins University, MM New England Conservatory, DM Indiana University

PROGRAM ASSISTANTS

Judy Kirkwood: Theatre and Dance Program Assistant

Andrea Baker: Music Program Assistant

I N T R O D U C T I O N

The Department of Music, Theatre, and Dance offers the Bachelor of Arts, Bachelor of Science, and the Bachelor of Music degrees for music majors; Bachelor of Arts for theatre majors; and Bachelor of Fine Arts for musical theatre majors. These degrees provide the student with an opportunity to specialize in the area of his/her personal interest. The department also provides minors in Worship Arts, Piano Pedagogy, Composition, Applied Music, Songwriting, Theatre Arts, and Dance.

The Department of Music, Theatre, and Dance consists of eight full-time and approximately twenty-five part-time faculty members who serve more than 300 students each semester in applied music, ensemble, theatrical productions, and academic course work. Excellent state-of-the-art facilities are available for student and faculty use in Smith-Hermanson Music Center, Rupp Studio, Butz Carruth Recital Hall, Mitchell Theatre, Kesler Student Activities Center, and Rediger Chapel Auditorium.

A D M I S S I O N T O T H E D E P A R T M E N T O F M U S I C , T H E A T R E , A N D D A N C E

Prospective majors in music and theatre should indicate their interest in the Taylor University program by declaring their chosen major on the Taylor University admissions application and by contacting the chair or program assistants of the Department of Music, Theatre, and Dance for specific information about majors.

Prospective music and musical theatre majors, both freshmen and transfers, are expected to audition for area faculty in order to gain acceptance into the program and to determine ability level for selected degrees. Guidelines for auditions may be found in this handbook.

Auditions may be completed in person or via any electronic medium and must be arranged through the program assistants in Music, Theatre, and Dance. Auditions must be completed by mid-March each year for scholarship consideration and by May 1 for admission to the specific major. Students who are undecided about declaring a major may also audition for the department upon arrival during the fall Welcome Weekend.

P H I L O S O P H Y

MISSION STATEMENT OF TAYLOR UNIVERSITY

The mission of Taylor University is to develop servant-leaders marked with a passion to minister Christ's redemptive love, grace, truth to a world in need.

PURPOSES OF THE UNIVERSITY

In order to advance this mission, Taylor University is committed to the following purposes:

- To provide whole-person education, involving students in learning experiences imbued with a vital Christian interpretation of truth and life which foster their intellectual, emotional, physical, vocational, social, and spiritual development

- To offer liberal arts, professional, and lifelong education based upon the conviction that all truth has its source in God, and that being biblically anchored, the Christian faith should permeate all learning leading to a consistent life of worship, servant leadership, stewardship, and world outreach
- To create specific experiences wherein the integrative focus of a Christian liberal arts education is clarified, personalized, and applied
- To contribute to the advancement of human knowledge and understanding and serve the evangelical Christian church and the larger (public) community for the glory of God
- To foster a biblical model of relationships that acknowledges both unity and diversity of the followers of Christ within a covenant community and which can be evidenced in a continuing lifestyle of service to and concern for others
- To maintain and foster appropriate and effective support services that enable maximum program effectiveness throughout the University

OBJECTIVES OF TAYLOR UNIVERSITY'S ACADEMIC PROGRAMS

- Require students to demonstrate depth of learning in an academic major
- Structure the foundational core experience for the dissemination of the liberal arts heritage
- Foster the capacity for making sensitive, value-oriented judgments
- Engage students and faculty in and encourage research
- Prepare students for conscientious and creative leadership in a technological world
- Establish foundations for graduate study
- Share intellectual expertise with the larger geographical, scholarly, and faith communities
- Anchor specific career preparation for a variety of professions in a foundation of appropriate academic experiences, cultural breadth, and Christian perspectives
- Prepare students to meet external certification and licensing requirements
- Provide pre-professional preparation

DEPARTMENT OF MUSIC, THEATRE, AND DANCE MISSION STATEMENT

The Department of Music, Theatre, and Dance exists with a three-fold purpose: to equip students with discipline-specific skills and experiences needed for their future academic and professional work; to educate students and the community in the value and integrity of music, theatre, and dance as expressive art forms; and to present performances and productions that creatively engage the minds and hearts of the community.

DEPARTMENT OF MUSIC, THEATRE, AND DANCE GOALS

- The Department of Music, Theatre, and Dance aspires to help students become aware of how the arts impact society and culture through the medium, message, and aesthetic symbolism of music, theatre, and dance.
- The Department of Music, Theatre, and Dance aspires to develop the artistry of each student's abilities and to assist in the understanding of the stewardship of talents for the presentation of aesthetically pleasing artistic performances.
- The Department of Music, Theatre, and Dance aspires to develop competent and caring graduates who possess discipline specific professional skills and the desire to be globally engaged.

POLICIES FOR AWARDING ACADEMIC CREDIT

The Department of Music, Theatre, and Dance follows the university protocol for awarding of credit in accordance with published university policies located in the university catalog, the faculty handbook, the registrar's website, and the department handbook.

All degree programs have clearly stated credit requirements as found in the university catalog and the degree curricular guidelines located in the department of Music, Theatre, and Dance handbook.

Guidelines for transfer credit are located in the university catalog. The Department of Music, Theatre, and Dance reserves the right to require placement testing for any courses which may not be equivalent for transfer credit subject to the review of the department chair and the course faculty member.

In addition to the university guidelines stated above, department guidelines follow the formulas as listed below:

In academic classes, one semester credit hour equals one 50-minute lecture or class period

Music lab courses such as music theory and harmony labs, instrumental methods courses, vocal diction classes, and computer music and technology courses grant one credit for two 50-minute class periods.

Ensembles of various types are granted one academic credit for 2-4 hours of meeting time each week.

Private music lessons are granted one or more credits per semester for 13 lessons depending on the demands of the degree requirements for the specific program. Practice hour requirements are published under *Applied Music Study* in the Department of Music, Theatre, and Dance handbook.

PART I

MUSIC PROGRAMS

MUSIC MAJOR DEGREES

BACHELOR OF MUSIC

The BACHELOR OF MUSIC (BM) degree is the initial professional collegiate degree in music. Its primary emphasis is on development of the skills, concepts and sensitivity essential to the professional life of a musician. In any of the roles as performer, composer, scholar, or teacher the professional musician must function as a practitioner who exhibits not only technical competence, but also broad knowledge of music and music literature. Students may select the Bachelor of Music in Performance with Concentration in Vocal, Piano, or Instrumental Music or the Bachelor of Music in Composition.

The *BACHELOR OF MUSIC IN PERFORMANCE* is offered to students in piano, voice, brass, percussion, strings, and woodwinds. This program prepares students for graduate school and possible careers as solo performers, accompanists, private teachers, professional ensemble members, conductors, or college teachers.

Performance Degree Objectives

1. To assist students in developing piano, voice, and instrumental performance skills including the following elements: technique, interpretation, practice strategies, and performance experiences.
2. To further student awareness and understanding of piano, voice, or instrumental literature.
3. To encourage students to explore music and performing media of cultures outside the Western/European tradition.
4. To facilitate proficiency in functional piano, voice, or instrumental skill in order to strengthen students' knowledge of the elements of music and to provide practical tools for their chosen music careers.
5. To give instruction and experience in the art of teaching in the areas of piano, voice, or instrumental music.
6. To aid students in the development of a personal philosophy of musical discrimination based upon criteria of quality and excellence of expression.

The *BACHELOR OF MUSIC IN COMPOSITION* prepares students for further studies in graduate school, teaching theory/composition in either high school or college, for composing and/or arranging sacred or secular music, as well as numerous opportunities in radio, television, and other related fields.

Music Composition Degree Objectives

1. To aid students in attaining a useable, working knowledge of the various facets of music theory and composition including the ability to analyze and classify the technical tools utilized.
2. To aid students in the development of a personal philosophy of musical discrimination based upon criteria of quality and excellence of expression.

3. To prepare all composition majors to successfully perceive and manipulate a variety of technical tools which articulates a plurality of musical phenomena (including cultural-specific and populist expressions).
4. To enable students to acquire an ability to take one or two musical ideas and, through thematic and/or textural development, expand these into larger formal expressions of composition.
5. To provide students with a practical ability to create and arrange music compositions for various music media that demonstrates a fluency in divergent stylistic and cultural demands.

BACHELOR OF MUSIC IN MUSIC EDUCATION

The BACHELOR OF MUSIC IN MUSIC EDUCATION (BMED) degree leading to teacher certification prepares and certifies the student to teach in the public schools on the elementary, middle grades, junior high, and senior high school levels. Areas of specialization are provided depending on the interests and background of the student. The Bachelor of Music degree in Music Education requires 60-61 hours in addition to education courses. Completion of this program in four years may require 17 credit hours each semester and 3 credit hours each interterm. The requirements of this program, including the teacher education professional licensure program, will result in certification for either Instrumental/General P-12 or Choral/General P-12.

CERTIFICATION IN P-12 CHORAL/GENERAL - designed for voice and piano majors - prepares students to teach choral and general music at the elementary and secondary levels (P-12).

CERTIFICATION IN P-12 INSTRUMENTAL/GENERAL - designed for piano, brass, percussion, string, and woodwind majors - prepares students to teach instrumental and general music at the elementary and secondary levels (P-12) in the public schools.

Music Education Degree Objectives

1. To assist students in understanding the art of music and the development of musical competencies: performing, keyboarding, conducting, analyzing, composing, and arranging, plus knowledge of music history, repertoire, performance practices, and non-western music.
2. To assist students in understanding child growth and development in general and the teaching-learning process in musical instruction in particular, including the ability to assess differing backgrounds, abilities, and interests of individuals.
3. To assist students in development of professional and personal competencies such as leadership qualities, intellectual curiosity, social commitment, role of the music teacher as involved with other professionals, and the ability to understand and implement effective educational processes including curriculum development, classroom management, and the utilization of technology.

BACHELOR OF ARTS IN MUSIC

The BACHELOR OF ARTS IN MUSIC (BA) degree is designed for the student who is primarily interested in a liberal arts degree with a focus in music. This broadly based degree program has as its foundation the study of music history, theory, and literature. This program prepares students for diverse career opportunities in keeping with the liberal arts tradition of Taylor University.

Bachelor of Arts Degree Objectives

1. To assist students in the development of basic musicianship and intellectual grasp of the art of music within the liberal arts degree framework.
2. To assure credibility in applied music by requiring a public or private recital made up of literature comparable to the Junior Proficiency Recital in the Bachelor of Music in Performance degree.

3. To encourage participation in multi-cultural and cross-cultural experiences.
4. To aid students in developing aesthetic discrimination skills within varied fine arts areas.

BACHELOR OF SCIENCE IN MUSIC

The BACHELOR OF SCIENCE IN MUSIC (BS) is a liberal arts degree designed to provide students with a musical foundation which, combined with concentrations in management, marketing, theatre arts, or worship arts, prepares them for possible vocational opportunities in the music industry or the church.

The *BACHELOR OF SCIENCE IN MUSIC WITH CONCENTRATION IN MANAGEMENT* provides students with skills in music and basic knowledge of business management principles. An approved practicum is required in the music industry field. Please refer to the university catalog or curriculum guide in this handbook for specific course requirements.

The *BACHELOR OF SCIENCE IN MUSIC WITH CONCENTRATION IN MARKETING* provides students with skills in music and basic knowledge of business marketing principles. An approved practicum is required in the music marketing field. Please refer to the university catalog or curriculum guide in this handbook for specific course requirements.

The *BACHELOR OF SCIENCE IN MUSIC WITH CONCENTRATION IN WORSHIP ARTS* prepares musicians for service to the modern evangelical church in music ministry, worship leading, and pastoral/leadership duties.

Bachelor of Science in Music Degree Objectives

1. To assist students in the development of basic musicianship and intellectual grasp of the art of music within the liberal arts degree framework.
2. To provide opportunity for concentration in Management, Marketing, or Worship Arts.
3. To assure credibility in music performance by requiring a recital made up of literature comparable to the Junior Proficiency Recital in the Bachelor of Music in Performance degree.
4. To provide practical experiences for students in their concentration area.

MUSIC ENSEMBLES

ENSEMBLE AUDITIONS

Ensemble auditions consist of a prepared solo selection as well as sight-reading and are held during the Fall Welcome Weekend. All new students must audition again even if a previous audition for admission to the department has been completed.

ENSEMBLE REGISTRATION

Students should consult the Taylor University schedule of classes during registration for the correct ensemble name and number. Most ensembles may be taken for one credit hour, which meets the university *Participation in the Arts* general education requirement.

VOCAL ENSEMBLES

Taylor University Chorale

The Taylor University Chorale is open to all Taylor students on an audition basis. Repertoire consists of music drawn from the spectrum of sacred choral works. The mission of the ensemble is to express the highest divine and human values through the choral arts. Performances include domestic and international tours, campus concerts and events, and off-campus venues such as conferences and conventions. Performances of sacred works with professional orchestras are also part of the Chorale tradition.

Taylor Sounds Chamber Ensemble

The Taylor Sounds Chamber Ensemble is a select group of musicians dedicated to a high standard of chamber choral performance. The goal of the group is to learn a breadth of quality musical styles by notable composers. The mission of the ensemble is to express the highest divine and human values through the choral chamber music art. Performance tours include domestic and overseas venues as well as conferences, conventions, and banquets.

Lyric Theatre

Lyric Theatre is open to all students by audition. Performances include a combination of fully staged productions and semi-staged “scenes” productions. The primary goal of the ensemble is to create live performances in which students demonstrate dramatic confidence, vocal ease, and aesthetic sensibility.

Women’s Chorus

Women’s Chorus is an auditioned choir and is for any woman who enjoys singing. This group will perform at church services and events throughout the semester.

INSTRUMENTAL ENSEMBLES

Drumline

The Drumline was launched in the fall of 2023.

Wind Ensemble

The Wind Ensemble is open to all wind and percussion players by audition. Performing classic and contemporary wind repertoire, sacred, pops, and pep band literature, the Wind Ensemble presents one full concert program each semester.

Jazz Ensemble

The Jazz Ensemble is open to all wind and percussion players by audition. They perform contemporary stage band literature as well as the jazz classics. This ensemble performs a concert on campus each semester and in local schools and regional jazz festivals.

Symphony Orchestra

The Symphony Orchestra is open to all string, wind, and percussion players by audition. This ensemble performs selected masterworks of the symphonic repertoire written for full orchestra from each of the major historical periods. The Symphony Orchestra performs one full concert each semester.

Instrumental Chamber Ensembles (0 credit) Ensembles are organized each semester by the instrumental coordinator and typically include the following groups:

Brass Ensemble
Woodwind Quintet

Percussion Ensemble
String Quartet

Flute Choir

ENSEMBLE ATTENDANCE POLICY

In order to assure the proper balance necessary for a successful ensemble rehearsal, the following attendance policy applies to all ensembles.

1. Students are permitted one unexcused absence per term, regardless of whether they are enrolled for credit or no credit. Exceptions to this general policy (due to class conflicts, etc.) are made between the conductor and the student on a personal basis in order to make ensemble opportunities available to as many students as possible.
2. In the case of illness, students should phone or otherwise notify the conductor of his illness PRIOR to the rehearsal time. A doctor's or nurse's excuse, if possible, is to be presented to the conductor at the next rehearsal attended.
3. Grading for the ensemble is established by the director and is based partially on attendance.

ENSEMBLE TRAVEL AND TOUR POLICY

The Department of Music, Theatre, and Dance recognizes touring as an important aspect of education at Taylor University. Touring provides opportunities for students to expand performance, ministry, and educational horizons while representing Taylor University. The Department of Music, Theatre, and Dance also recognizes the need for students to attend academic classes in their major and the general education program. Therefore, it is the policy of the department for ensembles to remain on campus through the noon hour (or later) prior to break periods before departing on domestic tours. It is also policy to return to campus in time for classes by noon following the break periods when touring occurs.

The exceptions for this policy occur in the case of international tours where the demands of travel may necessitate an earlier departure or later return. In cases such as this, the ensemble director will seek the approval of the office of Academic Affairs prior to making the tour arrangements. As a normal course of touring policy, international tours are only recommended once during any three to four year period for any particular ensemble in order to involve different generations of students.

ENSEMBLE / SOLO CHAPEL PERFORMANCES

The Department of Music, Theatre, and Dance is supportive of students who desire to perform in chapel as soloists, worship leaders, and as members of ensembles. The department also recognizes the need for students to give priority to academic classes. Therefore, as a matter of policy it is recommended that faculty and students prepare their sound checks and final performance detail work during open times. A university sound technician can be available at 7:30 am for students who notify the Media Services two days in advance of their scheduled sound check. Involvement in chapel performances is not an excused absence under normal university policy. It is recommended that students who need to be dismissed a few minutes early from 9:00 am classes to make it to chapel for warm up, tuning, and other preparations simply ask to be excused from class at 9:40 am in order to be in chapel for a prompt 10:00 am beginning.

ENSEMBLE REQUIREMENTS FOR MUSIC MAJORS

Ensemble requirement for all music majors: One major or minor ensemble each semester of enrollment as a music major. *EXCEPTION: Music Education students do not enroll in an ensemble during the professional term (student teaching).*

Each student whose primary instrument is vocal, instrumental, or piano is required to participate in the same major ensemble for a minimum of two years (four semesters) in order to gain intense and in-depth exposure. Students with voice as their primary instrument will normally participate in a vocal ensemble and students whose primary instrument is an instrument would participate in an instrumental ensemble. Music majors are also encouraged to participate in a variety of ensembles during their four years at Taylor in order to obtain a breadth of experience.

Major Ensembles (1) - Fulfills music ensemble requirement - 1 credit per term.

Lyric Theatre (musical theatre)
Symphony Orchestra (string, wind, piano, & percussion primary instruments)
Taylor University Chorale (voice and piano primary instruments)
Wind Ensemble (wind, piano, and percussion primary instruments)
Women's Chorus (voice and piano primary instruments)

Major Ensembles for Piano Majors (1) – Music majors whose primary instrument is piano may choose to fulfill their ensemble requirement as listed below - 1 credit per term.

- Participate in a major ensemble (Chorale, Wind Ensemble, Symphony Orchestra, Women's Chorus) for two years
- Qualified accompanists must register for MUS 170/370 Special Topics in Music (Accompanying) as a substitution for their major ensemble requirements. Accompany in one or both of the following areas:
 - Area 1: one junior proficiency recital (including lessons) plus one additional voice or instrumental lesson per semester
 - Area 2: one graduation recital (voice or instrument)
- Serve as an accompanist for one of the choral ensembles for two years

Minor Ensembles (1) - Fulfills music ensemble requirement - 1 credit per term.

Drumline
Jazz Ensemble
Taylor Sounds Chamber Ensemble

ENSEMBLE WITHDRAWAL/DISMISSAL POLICY

While it is an educationally sound policy to meet the ensemble requirements as stated above, occasionally situations occur when a student and/or ensemble director may decide that ensemble participation in a specific ensemble is no longer beneficial for that student. Circumstances such as excessive absences due to illness, personal matters, or inability to meet ensemble obligations may be contributing factors in the decision making process. In order to insure that a fair and just procedure is in place for both the ensemble director and the student, the following protocol is recommended before a student may be dismissed from an ensemble:

1. A meeting must be scheduled by the ensemble director to include the student, the department chair, the student's academic advisor, and the ensemble director to discuss options prior to dismissal from the ensemble. The purpose of this meeting is to attempt to understand and reconcile the problem when possible and to determine if dropping the ensemble course will hinder the student's ability to meet graduation requirements.
2. In circumstances where the student is unable to continue in the ensemble, alternate assignments may be given to permit the student to complete a degree program with substitute credit being allowed for ensemble work. In some circumstances, alternative ensembles may be suggested and substituted in order to meet graduation requirements.

APPLIED MUSIC (PRIVATE LESSONS)

All music majors and music minors are required to register for private lessons.

Please see individual degree programs for specific requirements.

APPLIED MUSIC AUDITIONS

For new, returning, and transfer students and for change-of-degree programs:

1. All prospective music majors must complete an audition for admission to the Department of Music, Theatre, and Dance.
2. Music majors enrolled in the Bachelor of Music in Music Education, Bachelor of Arts in Music, or Bachelor of Science in Music degree programs who wish to change to the Bachelor of Music program must re-audition before the appropriate music faculty member(s) for approval of this change. The purpose of this audition is to provide guidance and to determine the level of proficiency in order to encourage successful completion of the music program.
3. Music majors who wish to change from one applied area to another must audition before the appropriate music faculty member(s) for evaluation of their skills and for approval in the new applied area.
4. Transfers and upperclassmen who declare themselves applied music majors at any time after their first term in residence at Taylor University follow the same procedures in regard to audition requirements as incoming freshmen. (See *Admission to the Department of Music, Theatre, and Dance.*)
5. Students whose education is interrupted for more than two semesters will be required to re-audition before the appropriate music faculty member(s) for approval. The purpose of this audition is to provide guidance and to determine the level of proficiency in order to encourage successful completion of the music program.

APPLIED MUSIC REGISTRATION

1. A faculty advisor is assigned to each music major at the beginning of each student's first term in the Department of Music, Theatre, and Dance. Students are encouraged to consult their assigned advisor concerning registration, class load, scheduling conflicts, or problems of a general nature.
2. All private music lessons will be available for online registration during the registration period each semester. Music majors will use TOWER to register after meeting with their advisor. All lesson registrations must occur during the advanced registration period or the first week of classes. All music majors register for the appropriate number of credits using the MUS 100-400 designations found on in their curriculum guide. (All non-music majors register for one-credit lessons using the course designation MUS 105.)
3. All students registered for applied lessons may sign up for practice times and rooms at the desired practice room during the first week of each term. This sign-up opportunity is in effect for the complete term.
4. Applied examinations (juries) are required of all music majors at the end of each semester of study. Sign-up sheets are posted at the Music Office two weeks prior to the end of each term.

APPLIED LESSON GUIDELINES

Students who register for applied lessons will be assigned a teacher and a lesson time during the first week of classes. An additional fee is charged for all applied lessons. All applied lessons must be taken for credit and will receive a grade (not pass/fail). It is the student's responsibility to check with the Department of Music, Theatre, and Dance or contact his/her instructor for lesson times. All lessons will begin during the second week of the semester, and students must report to the assigned instructor during that week. Students who drop or withdraw from lessons after the first week add-drop period will be billed for lessons since faculty contracts are already in place.

Studio requirements in applied music represent more than the actual studio lessons and practice time. Each studio teacher has flexibility to design studio courses and grading procedures that best meet the professional needs of the students in that studio. Examples of studio requirements include required attendance at studio classes and recitals, participation in competitions, and attendance at faculty and guest artist recitals. These requirements will be stated

in the syllabus at the beginning of each semester. Grading procedures will be stated clearly in each studio syllabus in order for students to understand their duties and responsibilities.

Applied Music Evaluation

Grading and attendance: The semester is comprised of thirteen private lesson experiences. Students are expected to attend all private lessons for which they are registered. Students taking a one-hour lesson receive one 50-minute lesson each week while students taking a half-hour lesson receive one 25-minute lesson each week. Students are graded on weekly progress in lessons, participation in performance classes, recitals, and examinations (juries).

The university attendance policy applies to private applied lessons. This policy permits one cut or unexcused absence per semester. Because of the systematic nature of musical skill development, each subsequent unexcused absence will result in a lowering of the final grade by one-half letter grade. When the unexcused absences exceed three lessons, the student will be notified by the private teacher or the Music Office, and the student will be expected to withdraw from private lessons with a grade of WF.

When the teacher must be absent, every effort will be made to contact students in advance by email or phone. If this fails, a message will be posted on the teacher's studio door or on the bulletin board. Any lesson missed by the teacher will be made up at the mutual convenience of the student and the teacher. Unexcused absences are not made up.

Excused absences are granted for the following: (See the *University Catalog* for more details.)

- Illness that requires admittance to a hospital, including Taylor's Wellness and Health Services (verified by Wellness and Health Services) or serious illness verified by treatment by a medical professional. Appropriate documentation should be provided to the student and submitted along with a request for Excused Absence.
- Serious emotional illness (verified by the office Vice President for Student Development).
- Performances, tours, field trips, athletic events, or other activities in which a group absence report is filed. Students must make prior alternate arrangements with the professor(s) whose class(es) they will miss.
- Death or hospitalization of an immediate family member (mother, father, sibling, or grandparent).
- Job, graduate school Interviews or TU sponsored job fairs

Tardiness: Students late to private lessons will receive only the remaining portion of their lesson period. If the professor is late to the lesson, the professor will make up the lost time by extending the lesson or rescheduling the lesson at a mutually agreeable time.

Final examination (Jury)

At the end of each term, students majoring in music and registered for primary applied lessons (any/all instruments) will be given a ten-minute jury examination to be adjudicated by the area music faculty. In addition to the prepared numbers for performance, students may also be called upon to demonstrate technical and functional skills representative of their study during the term. Some sight-reading of music is expected, possibly scales and arpeggios, and the faculty members reserve the right to question the student concerning composer, history, or terminology related to the pieces being performed. Examination dates, times, and sign-up sheets will be posted in the music building. Adjudication sheets may be obtained at the Music Office and are to be presented to the applied teacher at the final lesson prior to the examination. The university examination policy pertains to applied music examinations. Students may not request a change of time from regularly scheduled juries.

Change of Applied Music Teacher

Initial assignments of applied music teachers are made by the area coordinator in each applied area. Requests for a specific teacher will be considered on the basis of individual needs and preferences. It is strongly recommended that students study with one teacher for as long as such study is profitable which, in most cases, will be for the entire time they are enrolled in private lessons. Should a student request a change of teacher, the following procedures will be followed:

1. The student will speak with the applied teacher about the source of the concern or problem. In many cases, open and honest communication will lead to a solution of the problem. This should be done in a face-to-face meeting at a scheduled time rather than at a lesson or by email.
2. If the concern is not resolved in this initial meeting, an appointment with the area coordinator is recommended to discuss the request for a change.
3. If a resolution cannot be achieved by these meetings, an appointment with the department chair is recommended.
4. Any problem that is deemed sensitive and personal may be discussed with the Dean of Students and/or the department chair. In all cases, students should follow an appropriate mature protocol in requesting a change of studio teacher. Matters that are personal and private should not be discussed with other students.

APPLIED PRIMARY INSTRUMENT

Minimum credit requirements of the primary instrument for the various degrees are as follows:

| | |
|--|-------------------------------------|
| Bachelor of Music in Composition | 16 credits (includes MUS 121 & 122) |
| Bachelor of Music in Performance: Instrumental | 20 credits |
| Bachelor of Music in Performance: Vocal | 20 credits (includes MUS 118 & 119) |
| Bachelor of Music in Performance: Piano | 20 credits |
| Bachelor of Music in Music Education | 7 credits |
| Bachelor of Arts in Music | 10 credits |
| Bachelor of Science in Music | 10 credits |

Minimum required practice hours and fees for applied study are as follows:

| <u>Credit</u> | <u>Lesson time/wk</u> | <u>Required practice</u> | <u>Fee</u> |
|---------------------------------------|-----------------------|--------------------------|-------------------|
| 1 MUS 105 (Participation in the Arts) | | 3 hrs per wk | \$290.00 per term |
| 1 | ½ hr/wk | 5 hrs per wk | \$290.00 per term |
| 1 | 1 hr/wk | 7 hrs per wk | \$424.00 per term |
| 2 | 1 hr/wk | 10 hrs per wk | \$424.00 per term |
| 3 | 1 hr/wk | 13 hrs per wk | \$424.00 per term |
| 4 | 1 ½ hr/wk | 16 hrs per wk | \$514.00 per term |

Proficiency Requirements for Primary Instrument

Junior Proficiency Recital (Required of all music majors in applied primary instrument)

The Junior Proficiency Recital is presented before the entire music faculty. Students must attempt the Junior Proficiency at the end of four semesters of study and successfully complete it prior to the final two semesters of applied study. (Bachelor of Music in Composition majors must attempt the Junior Proficiency at the end of four semesters of study; successful approval of this recital is required for entry into the final four semesters of applied study in composition.) During this time, there is an evaluation of a student's entire academic status and other considerations which might reflect upon his/her professional career.

The recital is 20 minutes in length for Bachelor of Music candidates and 15 minutes for Bachelor of Music in Music Education, Bachelor of Science in Music, and Bachelor of Arts in Music majors. **A part of the proficiency must be performed from memory.** Students who fail the Junior Proficiency Recital will be given guidance by the faculty. Students may appeal the faculty decision by writing to the chair of the Department of Music, Theatre, and Dance.

Senior Graduation Recital (Senior Comprehensive Exam) - General Information
(Required of all music majors in applied primary instrument.)

All music majors must present a Senior Graduation Recital, part of which must be performed from memory (with the exception of composition recitals). **Successful completion of the Senior Graduation Recital and fulfillment of the recital attendance requirement currently meets Taylor University's senior comprehensive examination requirements for the Department of Music, Theatre, and Dance.** Approval for the recital date must be obtained one semester in advance from the Department of Music, Theatre, and Dance. (See *Guidelines for Senior Graduation Recitals* in the Appendix.)

The Senior Graduation Recital may take the place of the jury examination for that term at the discretion of the primary teacher. The recital date is mutually agreed upon between the student and teacher through the Music Office. A recital hearing must be given at least four weeks before any student public recital. All faculty members must be invited and at least two must attend. The applied lesson instructor must be present. All students planning to present a recital in any given semester will come to the music office during the first week of applied lessons in that same semester to schedule a recital hearing. Hearings will be presented and passed before a quorum of faculty or the recital will be delayed.

Bachelor of Music candidates must give a full recital, one hour in length (50-55 minutes of music) at the 400 level; Bachelor of Music in Music Education, Bachelor of Science in Music and Bachelor of Arts in Music degree candidates normally give a half recital (25-30 minutes of music) at the 300 level. **All Bachelor of Arts in Music, Bachelor of Science in Music, and Bachelor of Music in Music Education degree students are strongly encouraged to participate in a shared recital.** (A full recital may be given upon written request of the student and teacher, subject to approval by the Department of Music, Theatre, and Dance faculty. It must be requested at least one term prior to the recital date.)

Senior Graduation Recital for Composition Majors (Senior Comprehensive Exam) – General Information

Composition majors prepare a full recital of 45 minutes of music for their Senior Graduation Recital. Normally this recital consists of compositions of varying formal styles, utilizing mixed media of performance such as solo voice and/or piano and ensembles such as string, woodwind, brass, percussion, mixed choral, and electronic media. Because of the difficulty in organizing student and faculty performers, it is recommended that composition majors have at least half of the recital written, edited, and ready for rehearsal by the end of the semester prior to the recital. Complete details and requirements for the Senior Graduation Recital for composition majors may be found in the Appendix.

Junior Proficiency Recital for Composition Majors - The recital is to be 20 minutes in length, consisting of the student's original compositional work to date, demonstrating facility in a range of mediums. The works are to be performed by student ensembles of the composition student's choice. Three copies of the manuscripts must be made available to the faculty at the time of the recital. At least 12 minutes of the 20-minute total must be represented by finished compositions, with the balance of time able to be represented by works in progress, providing that the excerpts presented are performable.

Students failing the Junior Proficiency Recital in composition will be given guidance by the faculty. Students may appeal the faculty decision by writing to the chair of the Department of Music, Theatre, and Dance.

Alternative (to Senior Recital) Project

While music majors are expected to demonstrate excellent musicianship in a Senior Graduation Recital, in exceptional cases, students may apply or be directed by the music faculty to complete an alternative project in lieu of the recital. (BM majors may not apply for an alternative project.) Types of projects are broadly defined according to the student's interests and career goals, but an important objective should be research scholarship and effective scholarly writing style. All projects must be well documented in the proposal stage and must be presented in person by the student before a committee of music faculty members by mid-term of the semester prior to graduation. Regardless of the nature of the project, students will be required to continue to register for applied music and participate in any required performance classes, studio classes, and jury examinations. Please see *Guidelines for Alternative Projects* in the Appendix.

APPLIED SECONDARY INSTRUMENT

All music majors are required to study a secondary instrument. Normally, the secondary instrument is piano, except for piano majors. All Bachelor of Arts in Music, Bachelor of Science in Music, and Bachelor of Music in Music Education majors study a secondary instrument for a minimum of two semesters; Bachelor of Music in Vocal and Instrumental majors study a minimum of four semesters; *Bachelor of Music in Composition majors study a minimum of eight semesters. (See “Composition Majors” below.)

Proficiency examinations are required of all applied secondary instruments, and study in the secondary instrument should continue until the proficiency is passed. The proficiency must be passed no later than the semester prior to graduation. Music Education majors, however, are required to pass all secondary instrument proficiencies prior to student teaching. If the proficiency is passed before the required number of hours has been met, the student may, in consultation with his advisor, change his applied secondary instrument from term to term until the required number of hours has been reached. The choice of instruments must be carefully considered in view of the student's professional goals. (See *Proficiency Requirements for Secondary Instrument*.)

***Composition Majors** will have two applied area requirements with an hour distribution of 4 + 4. The first applied concentration will be piano by default; the second applied concentration would be (most likely) their area of expertise. Each applied area requires completion of a proficiency jury at the end of the course of study. Composition majors who are already sufficiently proficient on piano can elect to pass the proficiency exam early, but must complete four credit hours in applied piano.

Minimum credit requirements of the secondary instrument for the various degrees are as follows:

| | |
|--|-----------|
| Bachelor of Music in Composition | 8 credits |
| Bachelor of Music in Performance: Instrumental | 4 credits |
| Bachelor of Music in Performance: Vocal | 4 credits |
| Bachelor of Music in Performance: Piano | 4 credits |
| Bachelor of Music in Music Education | 2 credits |
| Bachelor of Arts in Music | 2 credits |
| Bachelor of Science in Music | 2 credits |

Proficiency Requirements for Secondary Instrument

Voice Proficiency

Students studying voice as a secondary instrument must pass a voice proficiency exam presented as a jury at the conclusion of the course of study. Music Education majors are required to pass the voice proficiency prior to student teaching. The purpose of the voice proficiency exam is for the faculty to assess the student's ability to demonstrate the following:

1. Skilled breath control with an upright, well lifted, and stable posture without undue tension
2. Adequate vocal technique to exhibit a free and full tone, free from registration breaks through approximately a one and one-half octave range, and good intonation.
3. A vocal timbre suitable for modeling in teaching future students in schools or churches
4. Ample evidence, attested to by the voice teacher (if applicable), that the student has demonstrated he/she is capable of independence and accuracy in learning melodies and rhythms.

Required Literature: Two (2) contrasting standard-length art songs (one must be in a foreign language) equivalent in difficulty to sophomore level art song literature, i.e. an Italian art song or a simple German Lied, as well as English songs from the 20th century composers such as Britten, RVW, Butterworth, Quilter, Copland, Dougherty, Diamond, Duke, and Hundley (as well as their female contemporaries).

Instrumental Proficiency

Students studying a brass, woodwind, percussion, or stringed instrument as a secondary instrument must pass a skill proficiency examination presented as a jury examination at the conclusion of the course of study. Music Education majors are required to pass the instrumental proficiency prior to student teaching. The primary goal of the proficiency is for the student to demonstrate the fundamental competencies attained during the course of study.

Since skill levels vary from student to student, it is essential that the professor and student work out an individualized plan for the course of study. In preparation for the jury, students complete the standard applied lesson evaluation form listing all techniques, scales, rudiments, exercises, and solo literature completed in the course of study. The student is rated according to criteria listed on the Applied Lesson Evaluation form available from the Music Office.

PROFICIENCY REQUIREMENTS FOR PIANO **(For All Music Majors)**

Every candidate majoring in music must enroll in either private or class piano until a piano proficiency can be passed. (See *Piano Proficiency Requirements for All Programs* and *Piano Proficiency for Music Majors* for a detailed listing of all requirements for each degree program.) The proficiency examination is intended to demonstrate the candidate's ability to use the piano as a tool within the framework of professional music activities. All music majors must attempt to pass the piano proficiency no later than the fall semester of the junior year. Should a music major not pass the piano proficiency by the end of the fall semester of the junior year, he/she will then be required to take the Functional Keyboard Skills (MUS 323 for 1 credit hour) the following semester. Music Education majors are required to pass the piano proficiency prior to student teaching.

Required Literature: Two prepared pieces equivalent in difficulty to Bach's *Anna Magdalena Notebook*, easier sonatinas of Kuhlau and Clementi, and contemporary pieces at the level of Francis Clark's *Contemporary Piano Literature, Book II*. (At least one of the prepared pieces must be performed from memory.)

PIANO PROFICIENCY REQUIREMENTS FOR ALL PROGRAMS

CONTENT LIST (See next page for various degree programs and requirements.)

I. LITERATURE:

See page 17 for required literature.

II. SCALES, ARPEGGIOS (ascending and descending) and CADENCES:

- (1) All major and harmonic minor scales, 2 - 4 octaves, 4 notes per beat at 60 – MM, hands together.
- (2) All major and harmonic minor scales, 2 - 4 octaves, 4 notes per beat at 120 – MM, hands together.
- (3) All major and minor arpeggios, 2 octaves, root position, 2 notes per beat at 60 – MM, hands alone or together.
- (4) All major and minor arpeggios, 4 octaves, root position, 4 notes per beat at 96 – MM, hands together.
- (5) All major and harmonic minor cadences (I-IV-I-V-I) formula. Duplicate chords in both hands or Rh chords with Lh octaves.

III. HARMONIZATION:

- (6) Harmonization of melody emphasizing the following keys using primary, secondary (ii and vi) and V/V chords:
Major: C, G, D, A, E, F, B^b, E^b, A^b
Minor: a, d, e, b, g
(a) Chords given (guitar style or Roman numerals at sight)
(b) Chords not given (Students will be given 10 minutes to prepare with melody.)
- (7) Prepared creative accompaniment for two songs (folk tunes, hymns, choral anthems, etc...)

IV. TRANSPOSITION:

- (8) Printed score (one voice) at sight to keys up to a major 3rd above or below original key
- (9) Prepared melody and improvised accompaniment to keys up to a major 3rd above and below original key

V. SCORE-READING:

- (10) Choral or Instrumental piece (4 parts or more), open score, prepared according to student's major instrument (While piano principals will be expected to read all parts at once, non-piano principals will only be required to read two parts at once, chosen by the jury committee.)
- (11) Instrumental or choral piece, open score, prepared, alto and/or tenor clefs or a transposing instrument (level of difficulty determined by semester, textbook used)

VI. SIGHT-READING:

- (12) Easier piano literature (selected by student's private teacher)
- (13) Vocal or instrumental accompaniment
- (14) Vocal line plus accompaniment

VII. SERVICE PLAYING:

- (15) Four-part hymn at sight
- (16) Elaborated hymn or contemporary worship song accompaniments, prepared
- (17) One patriotic song with score and *Happy Birthday* from memory

PIANO PROFICIENCY FOR MUSIC MAJORS

(including piano as secondary instrument]

| TYPES OF DEGREES & PROGRAMS | SKILLS | USUAL # OF SEMESTERS OF STUDY | REQUIRED TIMES FOR PROFICIENCY+ |
|--|--|-------------------------------|---|
| I. BACHELOR OF MUSIC IN MUSIC EDUCATION A. Piano primary instrument B. All others | 2, 4, 5, 6, 8, 9, 10, 12, 13, 14, (organ 15, piano 16),17 1, 3, 5, 6, 7, 8, 10, 12, 13, 17 | 4 3-4 | By end of fall semester junior year By end of fall semester junior year |
| II. BACHELOR OF MUSIC IN PERFORMANCE A. Piano primary instrument B. All others | 2, 4, 5, 6, 8, 12, 13, (organ 15), 16, 17 1, 3, 5, 6, 8, 12, 17 | 3-4 3-4 | By end of fall semester junior year By end fall semester junior year |
| III. BACHELOR OF MUSIC IN COMPOSITION A. Piano primary instrument B. All others | 1, 3, 5, 6, 7, 8, 9, 10, 11, 12, 17 1, 3, 5, 6, 7, 8, 11, 12, 17 | 3-4 3-4 | By end of fall semester junior year By end of fall semester junior year |
| IV. BACHELOR OF ARTS IN MUSIC | 1, 3, 5, 6, 8, 12, 15, 16 (piano only),17 | 3-4 | By end of fall semester junior year |
| V. BACHELOR OF SCIENCE IN MUSIC A. Management and Marketing B. Worship Arts • Piano primary instrument • All others | 1, 3, 5, 6, 8, 12, 17 2, 4, 5, 6, 8, 10, 12, 15, 16,17 1, 3, 5, 6, 8, 10, 12, 17 | 3-4 3-4 3-4 | By end of fall semester junior year By end of fall semester junior year By end of fall semester junior year |

Students must pass all elements by the semester following the initial attempt and must enroll in MUS 323 Functional Keyboard Skills (offered spring semester only) and/or private piano lessons to work on these elements.

PERFORMANCE CLASS

Participation in public performances is extremely important in the development of musical abilities and in the development of professional attitudes concerning the art. Therefore, students are encouraged to participate in performances before their peers as frequently as possible. The weekly Performance Classes serve several specific purposes:

- to test a student's growth and achievement
- to give performance experience under expert guidance
- to aid the student in making comparative evaluation of his progress
- to provide learning opportunities for the audience
- to increase the repertoire of both the performer and the listener

Attendance at and performance in Performance Class is required of all music majors. Each music major is required to **perform on his/her primary instrument in at least two Performance Classes and attend a minimum**

of five Performance Classes each semester of study. (A studio class may be counted as one of the two performances.) Attendance will be recorded by the student and monitored by the private teachers and the chair of the department. Performance Class will meet each Friday, and a Performance Class schedule will be available at the beginning of each semester. In the event the student is enrolled in a class, lesson, or lab that meets during Performance Class, the department chair may waive the attendance requirement for that student.

Guidelines for Performance Class

1. Music majors sign in on the sheet in the back of the Recital Hall as they enter.
2. Performers should sit toward the front (LEFT) of the Recital Hall.
3. The performer next in line should wait backstage while the person(s) ahead of him/her is performing.
4. After the preceding performer has left the performing area (stage right), the next performer should enter (stage left), acknowledge the applause, and proceed with the performance.
5. A vocalist should precede an accompanist, and an accompanist should precede a page turner.
6. All performers should acknowledge their accompanist after they acknowledge the applause.
7. Before any Performance Class, it is good to familiarize oneself with the logistics of the Recital Hall in order to know where to enter and exit the stage. When exiting, push on the wall (door) above the triangle which is found on the floor.
8. Male performers should wear a collared shirt and pants. (Tie optional).
9. Female performers should wear a dress, skirt or dress slacks. When in doubt, ask either your studio instructor or the department chair.
10. No performer should be chewing gum while performing
11. If a student has a class prior to the Performance Class, he/she should warm up earlier in the day; students are not to leave class early to practice for Performance Class.

RECITAL AND CONCERT ATTENDANCE

All **music majors** (except Music Education majors) must attend **12 concert events per semester of residence for a total of 96 over the course of their 4 years of music study. Music Education majors are required to attend a total of 84 events.** Of the **twelve** concert events each semester, **five** must be from the Performance Class and **seven** from on- or off-campus concert events. Students with special interest in public school teaching may include three public school concert events. Students may record up to three concerts during the summer. Students must keep their concert attendance requirement current each semester. Recital attendance is recorded by submitting the Recital Attendance Confirmation form at the end of each semester the student is in-residence. Students must remain for the **entire concert or Performance Class** to get full concert attendance credit.

The following types of concerts constitute approved non-public school recitals: any solo, chamber, band, jazz, or orchestra concert of a professional or college caliber whose program is composed primarily of works of the serious "art" repertoire. These categories may include performances of "pops" orchestra concerts and Broadway musical productions (maximum of 3 per semester). Students may include a recital or concert in which they are performing as long as they attend the entire program. **Programs performed in multiple performances may count for only one recital credit (e.g. musicals, operas, tours).**

ACCOMPANYING

(Requirement for all music majors with keyboard as the principal instrument)

The experience of accompanying is an important part of the training of every keyboard performer. Through a process of sequential accompanying experiences—starting with simple accompanying experiences for freshman and sophomore keyboard majors and moving on to more mature accompanying experiences and score reading for junior and senior keyboard majors—the student will gain a valuable and marketable skill. The well-prepared accompanist plays an indispensable role in the success of department lessons, rehearsals, and performance recitals.

- I. Music majors who have declared piano or organ as their primary instrument are required to accompany one lesson and/or ensemble during each semester they are registered for applied lessons. (Note: Bachelor of Music in Music Education students do not enroll in applied lessons during the professional term and are thereby exempt from accompanying during that semester.) All accompanists are strongly encouraged to accompany either a junior-level proficiency or a performance recital at least once as part of their overall accompanying experience. All requests for exemptions to any accompanying requirement must be made through the piano coordinator.
 - A. Studio Accompanying - Students may accompany the lesson of a vocal or instrumental student during the entire semester. Students will receive their assignment from the piano coordinator in conjunction with the studio instructors.
 - B. Ensemble Accompanying - Students may accompany a vocal or instrumental ensemble during the entire semester. Students will receive their assignment from the piano coordinator in conjunction with the ensemble directors.
2. Qualified accompanists must register for MUS 170/370 *Special Topics in Music (Accompanying)* as a substitution for their major ensemble requirements. Accompany in one or both of the following areas:

Area 1: one junior proficiency recital (including lessons) plus one additional voice or instrumental lesson per semester

Area 2: one graduation recital (voice or instrument)
3. Qualified accompanists may receive a merit award or work-study for studio and ensemble accompanying. PLEASE NOTE: All work-study must be submitted **bi-weekly** online via the portal.

GUIDELINES FOR STUDIO AND ENSEMBLE ACCOMPANYING

1. Accompanists should be present at all applied lessons for which they are assigned. In addition, accompanists are expected to rehearse with their applied student each week for an amount of time equal to the length of the lesson (one hour lesson plus one hour rehearsal; half-hour lesson plus half-hour rehearsal).
2. Accompanists should be prepared for the lesson. The vocal or instrumental student will supply music for the accompanist (with respect to copyright law), and the accompanist should prepare the material for the lesson. Accompanists may occasionally be expected to sight read in the studio lesson.
3. Accompanists will play for any Performance Class, studio class, and the semester jury of the applied lesson to which they have been assigned. In some circumstances, the younger accompanist may feel unable to adequately accompany in public performance. In these situations, the student accompanist should speak to the studio teacher and request that the services of a staff accompanist be substituted.

AWARDS AND SCHOLARSHIPS

SERVICE AWARD

The Service Award in music is given annually to the individual who contributes the most through musical services to the spiritual, intellectual, and cultural framework of Taylor University. The essence of the contribution is to combine an integration of learning and doing into a pattern of experiences and example that will contribute to the highest standards of Christian higher education. The quality of the musical service must meet with the approval of the music faculty. While quantity may be a contributing factor in the selection of the recipient, quality of service takes preeminence. This award, granted for campus-wide service, is open to anyone, not just music majors and minors. Presentation of the award is made at the annual Honor Awards chapel in the spring.

SCHOLARSHIPS

A student majoring in music may apply for music endowed scholarships which are awarded to students who display special talent with musical instruments or voice and show promise of superior accomplishment in this field. Application forms and instructions are available in the Music office. Students must submit an application for scholarship and re-audition EACH YEAR they wish to be considered for a scholarship. Unless specified by the Financial Aid Office, students must earn a minimum 2.75 GPA in their major field and 2.5 overall cumulative GPA to renew any current music scholarship awards. Performance Classes designated for scholarship auditions will be held each spring semester.

MUSIC, MERIT, APPLIED LESSON, AND ENSEMBLE PARTICIPATION AWARDS

Music Awards, Merit Awards, Applied Lesson Awards, and Ensemble Participation Awards are provided by the university, individual donors, and alumni to strengthen applied music performances of soloists and ensembles. These awards vary in amount and are available to music majors and minors who make an outstanding contribution to the applied music program in solo and ensemble performance settings. Students receiving these awards must continue to study privately and participate actively in assigned ensembles or accompanying. Students must reapply for these awards each year.

PRESSER FOUNDATION SCHOLARSHIP

The Presser Foundation provides a very prestigious scholarship award each year to a junior level music major. Criteria for selection as Presser Scholar include academic scholarship, leadership, musical ability, and positive contribution to the Department of Music, Theatre, and Dance. The Presser Scholar is selected each spring semester by the music faculty with the presentation of the award occurring at the annual Honor Awards chapel in the spring. The student who is selected as Presser Scholar is expected to represent the music department at several functions throughout the senior year. The financial award varies in size according to the guidelines set by the Presser Foundation.

For further information on general university scholarships, contact the Director of Financial Aid.

MUSIC MAJORS: CURRICULAR GUIDELINES

Please refer to the curriculum guides on the following pages for specific course information:

Foundational Core Curriculum Requirements
Bachelor of Music in Performance
Bachelor of Music in Composition
All-Grade Education Curriculum Guide, P-12 Music
Bachelor of Music in Music Education
Bachelor of Arts in Music
Bachelor of Science in Music

NOTES: University Fine Arts Requirements for Music Majors

Participation in the Arts credit (HUM 250) may be met by participating in any music ensemble or private lesson for academic credit.

Abbreviations:

CC = cross cultural course credit O = course offered odd years
SP = speaking course credit E = course offered even years

Foundational Core Curriculum Requirements

No single Foundational Core course may meet two separate Foundational Core requirements (except CC and SP or as approved by the CMC and APC).

Proficiencies

Mathematics Reading

Scripture Engagement

| | | |
|---------|---|---|
| IAS 110 | 4 | Foundations of the Christian Liberal Arts |
| BIB 110 | 3 | Biblical Literature I |
| BIB 210 | 3 | Biblical Literature II |
| REL 313 | 3 | Historic Christian Belief |
| PHI 413 | 3 | Contemporary Christian Belief |
| IAS 495 | 1 | Senior Seminar |

Stewardship of the Body

Pre-Med and Exercise Science students: contact advisor for alternatives.

| | | |
|---|---|--|
| KIN 100 | 2 | Living Well |
| In addition, select <u>one</u> course from the following to fulfill at least 3 credits total: | | |
| EDU 250 | 2 | Elementary School Health and Physical Activity |
| EXS 280 | 1 | Exercise Techniques for Physical Fitness |
| KIN 200 | 1 | General Physical Education |
| KIN 302 | 2 | Lifeguard Training |
| KIN 307 | 1 | Basic Swimming Skills |
| KIN 333 | 2 | Water Safety Instructor |
| KIN 334 | 1 | Lifeguard Training Instructor |

Aesthetic Literacy

Select at least two credited courses totaling at least 5 credits from two different groups:

(I) Performing Arts

| | | |
|-------------|-----|--|
| DAN 22_32 | 2 | Select Dance courses |
| MTD 131 | 1 | Introduction to Performing Arts |
| MUS 101 | 1 | Music Theory |
| MUS 105 | 1 | Applied Lesson |
| MUS 132 | 2 | Survey of Music History |
| MUS 149 | 2-3 | Music Appreciation |
| MUS 201 | 1 | Computers, Technology, and Music |
| MUS 210/310 | 1 | Any ensemble |
| MUS 234 | 2 | Songwriting |
| MUS 240/340 | 1 | Taylor University Chorale |
| MUS 243/343 | 3 | Music and World Cultures |
| MUS 245 | 3 | Foundations of Worship Arts |
| MUS 280/380 | 1 | Wind Ensemble |
| MUS 290/390 | 1 | Symphony Orchestra |
| THR 112 | 3 | Performing Literature |
| THR 130 | 3 | Theatre History I: Antiquity to the Renaissance |
| THR 230 | 3 | Theatre History II: Renaissance to Postmodernism |
| THR 240 | 3 | Acting Methods and Theories |
| THR 241 | 3 | Stagecraft and Design |
| THR 362 | 3 | Conversations About Theatre and Theology |

(II) Fine Arts

| | | |
|---------|-----|--|
| ART 172 | 2-3 | Art Appreciation |
| ART 230 | 2 | Art and Life |
| ART 250 | 1 | Approved Participation Courses (C,D,W) |
| ART 261 | 3 | Foundations of Photography |
| ART 316 | 3 | Asian Art History |
| ART 317 | 3 | History of Photography |
| ART 413 | 3 | Contemporary Art |
| FMA 215 | 3 | Audio Production |
| FMA 220 | 3 | Film and Video Production |
| JRN 332 | 3 | Layout and Design |

(III) Integrative Arts Experience

| | | |
|-------------|---|--------------------------------------|
| FMA 358 | 3 | Sundance Study Trip |
| HUM 120/320 | 4 | Survey of 20th Century Music and Art |
| HUM 230 | 4 | Art as Experience |
| HUM 330 | 4 | Arts and Ideas |
| PHI 342 | 3 | Aesthetics |

Speaking

Select one of the following:

| | | |
|---------|---|---------------------------|
| CAC 160 | 3 | Integrative Communication |
| COM 210 | 3 | Public Speaking |

Writing

Select one of the following:

| | | |
|---------|---|----------------------------------|
| ENG 110 | 3 | College Composition |
| ENG 111 | 4 | College Composition with Support |

Literature

Select one of the following:

| | | |
|---------|---|-----------------------|
| ENG 230 | 3 | World Literature |
| ENG 240 | 3 | American Literature |
| ENG 250 | 3 | British Literature |
| THR 112 | 3 | Performing Literature |

History

Select one history* course (3 credit hours), except HIS 130, 317, 335, 360, 393, 480

HIS* 3

*HIS 170, 270, 370 requires departmental approval to meet foundational core requirement.

Social Science

Select two courses from two different prefixes. At least one selection must be a civic engagement course.

(I) Civic Engagement

| | | |
|-------------|---|---|
| ANT 200 | 3 | Cultural Anthropology |
| ANT 280 | 3 | Anthropology of Study Abroad, Short-term Mission, and Tourism |
| ECO 201 | 3 | Principles of Microeconomics |
| ECO 202 | 3 | Principles of Macroeconomics |
| EDU 384 | 1 | Perspectives of Diversity |
| FIN 194 | 3 | Personal Finance |
| OVC 110 | 3 | Introduction to Working with Orphans and Vulnerable Children |
| PBH 100 | 3 | Introduction to Public Health |
| PBH 110 | 3 | Global Health |
| PBH 346 | 3 | Community Health Education |
| PHI 121 | 3 | Society and Philosophy |
| POS 100 | 3 | American Politics |
| POS 150 | 3 | World Politics |
| POS/HIS 229 | 3 | Power, Liberty, and Virtue |
| POS 331 | 3 | Public Policy |
| PPE 213 | 3 | International Political Economy |
| SOC 100 | 3 | Introduction to Sociology |
| SOC 110 | 3 | Introduction to Global Societies |
| SOC 210 | 3 | Contemporary Social Issues |
| SOC 220 | 3 | Ethnic and Minority Issues |
| SOC 315 | 3 | Social Inequality and Stratification |
| SOC 410 | 3 | Community and Urban Affairs |
| SWK 200 | 3 | Explorations in Social Work |
| SWK 320 | 3 | Unleashing the Oppressed |

(II) General Social Science

| | | |
|-------------|---|--|
| GBS 130 | 3 | Introduction to Global Studies |
| GBS 325 | 3 | Peace and Conflict: Peacebuilding and Reconciliation |
| GEO 220 | 3 | Regional Geography |
| HIS 21_31 | 3 | History and Geography of _____ |
| HIS/POS 321 | 3 | Modern Middle East |
| OVC 220 | 3 | Violence Against Children |
| POS 222 | 3 | Comparative Politics |
| POS 312 | 3 | Political Behavior |
| PSY 100 | 3 | Introductory Psychology |
| PSY 240 | 3 | Child Psychology |
| PSY 250 | 3 | Life Span Development |
| PSY 340 | 3 | Adolescent Psychology |
| PSY 350 | 3 | Child and Adolescent Psychology |
| SOC 310 | 3 | Religion and Society |
| SOC 330 | 3 | Social Change and Social Movements |
| SOC 361 | 3 | History of Social Thought |
| SOC 381 | 3 | Marriage and Family Systems |
| SYS 330 | 3 | Human Relations in Organizations |

Computation

Select one of the following:

| | | |
|----------|---|--|
| COS 104 | 2 | Computing and Culture - Applications and Context |
| COS 120 | 4 | Introduction to Computational Problem Solving |
| COS 130 | 3 | Computational Problem Solving for Engineers |
| COS 321H | 3 | Ethics and Technology |
| EDU 242 | 3 | Educational Technology in Elementary Education |
| MAT 285 | 3 | Technology for Mathematics Education |
| SYS 101 | 3 | Introduction to Systems |
| SYS 120 | 4 | Introduction to Problem Solving |

Mathematics

Select one of the following:

| | | |
|--------------|---|---|
| MAT 110 | 3 | Finite Mathematics |
| MAT 120 | 3 | Investigations in Mathematics |
| MAT 140 | 3 | Fundamental Calculus for Applications |
| MAT 145 | 3 | Introduction to Functions and Calculus |
| MAT 151 | 4 | Calculus I |
| MAT 180 | 3 | Problem Solving |
| MAT 210 | 4 | Introductory Statistics |
| MAT 220 | 3 | Ways of Knowing |
| MAT 301-302* | 6 | Number Concepts/Geometry & Measurement for Elem. Teachers |
| SOC 355 | 3 | Applied Social Statistics |

*Student must complete both MAT 301 and 302 to meet mathematics requirement.

Natural Science

Select two lab science courses totaling at least 4 credit hours from two different groups or prefixes:

(I) Life Science

| | | |
|----------|---|---|
| BIO 100 | 4 | General Biology |
| BIO 102 | 4 | Biology for Educators |
| BIO 104 | 3 | Animal Biology |
| BIO 106 | 4 | Human Biology |
| BIO 107 | 4 | Introduction to Wildlife |
| BIO 112 | 3 | Topics in Biology |
| BIO 113 | 3 | Botany for Beginners |
| BIO 201 | 4 | Biology I: Foundations of Cell Biology and Genetics |
| BIO 203 | 4 | Principles of Genetics |
| BIO 310 | 4 | Human Anatomy and Physiology I |
| CHE 120* | 4 | Forensic Science (*Life Science section) |
| ENS 204 | 4 | Principles of Ecology |
| SUS 200 | 3 | Environment and Society |
| SUS 211 | 4 | Crops and Society |
| SUS 231 | 4 | Environmental Science, Society, and Sustainability |

(II) Physical Science

| | | |
|----------|-----|--|
| CHE 100 | 4 | Chemistry for Living |
| CHE 203 | 5 | Chemistry for Nursing |
| CHE 120* | 4 | Forensic Science (*Physical Science section) |
| CHE 201 | 4 | General, Organic, and Biochemistry I |
| CHE 211 | 4 | College Chemistry I |
| PHY 120 | 4 | Renewable Energy Principles |
| PHY 203 | 4 | General Physics I |
| PHY 211 | 4-5 | University Physics I |

(III) Earth Science

| | | |
|---------|-----|-------------------------|
| ENS 240 | 3 | Introduction to Geology |
| ENS 241 | 4 | Physical Geology |
| ENS 242 | 3 | Geology of Indiana |
| GEO 210 | 4 | Physical Geography |
| PHY 201 | 3-4 | Introductory Astronomy |

(IV) Natural Science

| | | |
|---------|---|-------------------|
| NAS 201 | 3 | Nature of Science |
|---------|---|-------------------|

Integrated Requirements

Selected courses are designed and attributed to meet these requirements.

Complete one designated cross-cultural (CC) course

Complete two speaking (SP) courses

Note: Students completing both CAC 160 and COM 210 must only complete one additional (SP) course.



BM in Vocal Performance 2024-2025

Student Name: _____

Student ID: _____

Major Core Requirements

Applied Primary Instrument

MUS 118 2 Vocal Diction I
 MUS 119 1 Vocal Diction II
 MUS 200V 2 Applied Lesson—Voice (1 hour)
 MUS 200V 2 Applied Lesson—Voice (1 hour)
 MUS 200V 2 Applied Lesson—Voice (1 hour)
 MUS 200V 2 Applied Lesson—Voice (1 hour)
 MUS 400V 2 Applied Lesson—Voice (1 hour)
 MUS 400V 2 Applied Lesson—Voice (1 hour)
 MUS 400V 3 Applied Lesson—Voice (1 hour)
 MUS 400V 3 Applied Lesson—Voice (1 hour)

Applied Secondary Instrument

MUS 100_ 1 Applied Lesson (1/2 hour)
 MUS 100_ 1 Applied Lesson (1/2 hour)
 MUS 100_ 1 Applied Lesson (1/2 hour)
 MUS 100_ 1 Applied Lesson (1/2 hour)

Ensembles

Select 8 hours from:
 210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE, 310LT, 310TS,
 310WC, 340, 380, 390

| | | | |
|-------|----------|-----|---------------------------------------|
| _____ | MUS 101 | 0-1 | Music Theory (<i>or competency</i>) |
| _____ | MUS 121 | 2 | Seminar in Composition I |
| _____ | MUS 124 | 3 | Music Theory and Harmony I |
| _____ | MUS 124L | 1 | Music Theory and Harmony I Lab |
| _____ | MUS 125 | 3 | Music Theory and Harmony II |
| _____ | MUS 125L | 1 | Music Theory and Harmony II Lab |
| _____ | MUS 132 | 2 | Survey of Music History |
| _____ | MUS 201 | 1 | Computers, Technology, and Music |
| _____ | MUS 224 | 3 | Music Theory and Harmony III |
| _____ | MUS 224L | 1 | Music Theory and Harmony III Lab |
| _____ | MUS 243 | 3 | Music and World Cultures |
| _____ | MUS 342 | 3 | Advanced Form and Analysis |
| _____ | MUS 361 | 2 | Conducting I |
| _____ | MUS 362 | 2 | Conducting II |
| _____ | MUS 371 | 3 | Music History and Literature I |
| _____ | MUS 372 | 3 | Music History and Literature II |
| _____ | MUS 440 | 3 | Vocal Pedagogy and Literature |
| _____ | MUS 275 | 0 | Performance Class |

Total Major Hours Required: 72-73

Complete the following courses:

_____ MTD 131 1 Introduction to Performing Arts

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

BACHELOR OF MUSIC IN PERFORMANCE: CONCENTRATION IN VOCAL MUSIC

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FRESHMAN FALL SEMESTER | FRESHMAN INTER-TERM | FRESHMAN SPRING SEMESTER |
|---|---|---|
| <p>MTD 131 Introduction to the Performing Arts 1</p> <p>MUS 200V Primary Instrument..... 2</p> <p>MUS 100K (½) Secondary Instrument..... 1</p> <p>MUS 2XX Ensemble..... 1</p> <p>+MUS 124 Music Theory & Harmony I..... 3</p> <p>MUS 124L Music Theory & Harmony I Lab 1</p> <p>IAS 101 New Student Orientation..... 1</p> <p>IAS 110 Foundations of the Christian Liberal Arts. 3</p> <p>BIB 110/ENG 110..... 3</p> <p>MUS 275 Performance Class..... 0</p> <p>+Must pass MUS 101 test or course to enroll in MUS 124 & MUS 124L.</p> <p style="text-align: right;">16</p> | <p>Math..... 3</p> <p>or</p> <p>MUS 124 Music Theory & Harmony I..... 3</p> <p>MUS 124L Music Theory & Harmony I Lab 1</p> <p style="text-align: right;">3-4</p> | <p>MUS 200 Primary Instrument 2</p> <p>MUS 100 K (½) Secondary Instrument..... 1</p> <p>MUS 2XX Ensemble..... 1</p> <p>MUS 132 Survey of Music History 2</p> <p>BIB 110/ENG 110..... 3</p> <p>MUS 118 Vocal Diction I 2</p> <p>COS 104 Computing & Info Concepts 2</p> <p>MUS 275 Performance Class</p> <p style="text-align: right;">12</p> |
| <p>SOPHOMORE</p> <p>MUS 200 Primary Instrument 2</p> <p>MUS 100K (½) Secondary Instrument..... 1</p> <p>MUS XXX Ensemble..... 1</p> <p>MUS 125 Music Theory & Harmony II..... 3</p> <p>MUS 125L Music Theory & Harmony II Lab 1</p> <p>BIB 210 3</p> <p>MUS 121 Seminar in Composition I 2</p> <p>MUS 119 Vocal Diction II 1</p> <p>KIN 100 Living Well 2</p> <p>MUS 275 Performance Class 0</p> <p style="text-align: right;">16</p> | <p>SOPHOMORE</p> <p>Literature 3</p> <p style="text-align: right;">3</p> | <p>SOPHOMORE</p> <p>MUS 200 Primary Instrument 2</p> <p>+Junior Level Proficiency</p> <p>MUS 100K (½) Secondary Instrument..... 1</p> <p>MUS XXX Ensemble..... 1</p> <p>MUS 341/342 Advanced Form & Analysis 3</p> <p>KIN 200 Gen Physical Ed Activity Course..... 1</p> <p>CAS 110 Public Speaking..... 3</p> <p>MUS 201 Computers, Technology..... 1</p> <p>Civic Engagement 3</p> <p>MUS 224 Music Theory and Harmony III 3</p> <p>MUS 224L Music Theory and Harmony III 1</p> <p>MUS 275 Performance Class..... 0</p> <p style="text-align: right;">18</p> |
| <p>JUNIOR</p> <p>MUS 400 Primary Instrument 2</p> <p>MUS 3XX Ensemble..... 1</p> <p>REL 313 Historic Christian Beliefs 3</p> <p>MUS 361 Conducting I 2</p> <p>MUS 371 Music History & Lit I 3</p> <p>Foreign Language 4</p> <p>MUS 275 Performance Class..... 0</p> <p style="text-align: right;">15</p> | <p>JUNIOR</p> <p>MUS243 Music & World Cultures(CC)..... 3</p> <p style="text-align: right;">3</p> | <p>JUNIOR</p> <p>MUS 400 Primary Instrument 2</p> <p>MUS 3XX Ensemble..... 1</p> <p>MUS 362 Conducting II (SP)..... 2</p> <p>MUS 372 Music History & Lit. II (SP)..... 3</p> <p>MUS 440 Vocal Pedagogy + Lit (SP) (E)..... 3</p> <p>Foreign Language 4</p> <p>Electives..... 2</p> <p>MUS 275 Performance Class..... 0</p> <p style="text-align: right;">16</p> |
| <p>SENIOR</p> <p>MUS 400 Primary Instrument 3</p> <p>MUS 3XX Ensemble..... 1</p> <p>PHI 413 Contemporary Christian Belief..... 3</p> <p>Science..... 3-4</p> <p>(Math..... 3)</p> <p>IAS 495 Senior Seminar..... 1</p> <p>MUS 275 Performance Class 0</p> <p style="text-align: right;">13-14 (16-17)</p> | <p>SENIOR</p> <p>History..... 3</p> <p style="text-align: right;">3</p> | <p>SENIOR</p> <p>MUS 400 Primary Instrument 3</p> <p>MUS 3XX Ensemble..... 1</p> <p>Science..... 3-4</p> <p>Social Science 3</p> <p>MUS 275 Performance Class..... 0</p> <p>Senior Recital</p> <p style="text-align: right;">10-11</p> |



BM in Piano Performance 2024-2025

Student Name: _____

Student ID: _____

Major Core Requirements

Applied Primary Instrument

MUS 200K2 Applied Lesson—Piano 1 hour
 MUS 200K 2 Applied Lesson—Piano 1 hour
 MUS 200K 2 Applied Lesson—Piano 1 hour
 MUS 200K 2 Applied Lesson—Piano 1 hour
 MUS 400K 3 Applied Lesson—Piano 1 hour
 MUS 400K 3 Applied Lesson—Piano 1 hour
 MUS 400K 3 Applied Lesson—Piano 1 hour
 MUS 400K 3 Applied Lesson—Piano 1 hour

Applied Secondary Instrument

MUS 100_ 1 Applied Lesson ½ hour
 MUS 100_ 1 Applied Lesson ½ hour
 MUS 100_ 1 Applied Lesson ½ hour
 MUS 100_ 1 Applied Lesson ½ hour

Ensembles

Select 8 hours from:

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE, 310LT, 310TS,
 310WC, 340, 380, 390

Complete the following courses:

| | | | |
|-------|----------|-----|---------------------------------------|
| _____ | MTD 131 | 1 | Introduction to Performing Arts |
| _____ | MUS 101 | 0-1 | Music Theory (<i>or competency</i>) |
| _____ | MUS 121 | 2 | Seminar in Composition I |
| _____ | MUS 122 | 2 | Seminar in Composition II |
| _____ | MUS 124 | 3 | Music Theory and Harmony I |
| _____ | MUS 124L | 1 | Music Theory and Harmony I Lab |
| _____ | MUS 125 | 3 | Music Theory and Harmony II |
| _____ | MUS 125L | 1 | Music Theory and Harmony II Lab |
| _____ | MUS 132 | 2 | Survey of Music History |
| _____ | MUS 201 | 1 | Computers, Technology, and Music |
| _____ | MUS 224 | 3 | Music Theory and Harmony III |
| _____ | MUS 224L | 1 | Music Theory and Harmony III Lab |
| _____ | MUS 243 | 3 | Music and World Cultures |
| _____ | MUS 275 | 0 | Performance Class |
| _____ | MUS 292 | 3 | Introduction to Electronic Music |
| _____ | MUS 342 | 3 | Advanced Form and Analysis |
| _____ | MUS 361 | 2 | Conducting I |
| _____ | MUS 362 | 2 | Conducting II |
| _____ | MUS 371 | 3 | Music History and Literature I |
| _____ | MUS 372 | 3 | Music History and Literature II |
| _____ | MUS 381 | 2 | Piano Pedagogy I |
| _____ | MUS 382 | 2 | Piano Pedagogy II |
| _____ | MUS 470 | 2 | Piano Literature |

Total Major Hours Required: 79-80

MUS 351 and 352 are recommended courses.

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project)
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

**BACHELOR OF MUSIC IN PERFORMANCE:
CONCENTRATION IN PIANO**

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FALL SEMESTER | INTER-TERM | SPRING SEMESTER |
|---|---|---|
| FRESHMAN | FRESHMAN | FRESHMAN |
| MTD 131 Introduction to the Performing Arts 1 MUS 200 Primary Instrument 2 MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble 1 +MUS 124 Music Theory & Harmony I 3 MUS 124L Music Theory & Harmony I Lab 1 IAS 101 New Student Orientation 1 IAS 110 Foundations of the Christian Liberal Arts. 3 BIB 110/ENG 110..... 3 +Must pass MUS 101 test or course to enroll in MUS 124 & MUS 124L. <b align="right">16 | Literature..... 3 or MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab 1 <b align="right">3-4 | MUS 200 Primary Instrument 2 MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble 1 MUS 132 Survey of Music History 2 MUS 125 Music Theory & Harmony II..... 3 MUS 125L Music Theory & Harmony II Lab 1 MUS 381 Piano Pedagogy I (E)..... 2 BIB 110/ENG 110..... 3 KIN 100 Fitness for Life..... 2 <b align="right">17 |
| SOPHOMORE | SOPHOMORE | SOPHOMORE |
| MUS 200 Primary Instrument 2 MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble 1 MUS 224 Music Theory & Harmony III..... 3 MUS 224L Music Theory & Harmony III Lab 1 MUS 382 Piano Pedagogy II (E)..... 2 COS 104 Computers 2 BIB 210 Bib. Lit II..... 3 KIN 200 Gen Phys Ed Activity Course..... 1 <b align="right">16 | Math..... 3-4 <b align="right">3-4 | MUS 200 Primary Instrument 2 +Junior Level Proficiency MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble 1 MUS 201 Computers, Tech & Music..... 1 MUS 341/342 Counterpoint(O)/Form(E)..... 3 CAS 110 Public Speaking 3 REL 313 Historic Christian Belief..... 3 <b align="right">13 |
| JUNIOR | JUNIOR | JUNIOR |
| MUS 400 Primary Instrument 3 MUS 3XX Ensemble 1 MUS 371 Music History & Lit. I..... 3 MUS 361 Conducting I 2 MUS 121 Seminar in Composition I 2 MUS 292 Electronic Music (O) 3 Civic Engagement..... 3 <b align="right">17 | MUS243 Music & World Cultures(CC)..... 3 <b align="right">3 | MUS 400 Primary Instrument 3 MUS 3XX Ensemble 1 MUS 362 Conducting II (SP)..... 2 MUS 372 History & Lit II (SP)..... 3 MUS 342 Counterpoint(O)/Form(E)..... 3 MUS 122 Seminar in Composition II 2 Science..... 3-4 <b align="right">16-17 |
| SENIOR | SENIOR | SENIOR |
| MUS 400 Primary Instrument 3 MUS 3XX Ensemble 1 Science..... 3-4 (Literature.....3) PHI 413 Contemporary Christian Belief..... 3 IAS 495 Senior Seminar..... 1 <b align="right">13-17 | History..... 3 <b align="right">3 | MUS 400 Primary Instrument 3 MUS 3XX Ensemble 1 MUS 470 Piano Literature (O)..... 2 Social Science..... 3 Senior Recital <b align="right">12 |





BM in Instrumental Performance 2024-2025

Student Name: _____

Student ID: _____

Major Core Requirements

Applied Primary Instrument

MUS 200_2 Applied Lesson†
MUS 200_2 Applied Lesson‡
MUS 200_2 Applied Lesson†
MUS 200_2 Applied Lesson†
MUS 400_3 Applied Lesson†
MUS 400_3 Applied Lesson†
MUS 400_3 Applied Lesson†
MUS 400_3 Applied Lesson†

Applied Secondary Instrument

MUS 100_1 Applied Lesson‡
MUS 100_1 Applied Lesson‡
MUS 100_1 Applied Lesson‡
MUS 100_1 Applied Lesson‡

†One hour lessons.

‡Half-hour lessons.

Ensembles

Select 8 hours from:

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE,
310LT, 310TS, 310WC, 340, 380, 390

Additional Major Requirements

Complete the following courses:

MTD 131 1 Introduction to Performing Arts
MUS 101 0-1 Music Theory (or competency)
MUS 121 2 Seminar in Composition I
MUS 122 2 Seminar in Composition II
MUS 124 3 Music Theory and Harmony I
MUS 124L 1 Music Theory and Harmony I Lab
MUS 125 3 Music Theory and Harmony II
MUS 125L 1 Music Theory and Harmony II Lab
MUS 132 2 Survey of Music History
MUS 201 1 Computers, Technology, and Music
MUS 224 3 Music Theory and Harmony III
MUS 224L 1 Music Theory and Harmony III Lab
MUS 243 3 Music and World Cultures
MUS 275 0 Performance Class
MUS 292 3 Introduction to Electronic Music
MUS 342 3 Advanced Form and Analysis
MUS 352 2 Instrumental Arranging
MUS 361 2 Conducting I
MUS 362 2 Conducting II
MUS 371 3 Music History and Literature I
MUS 372 3 Music History and Literature II
MUS 462 1 Instrumental Pedagogy

Select one of the following:

MUS 231 1 Instrumental Methods I—Brass Instruments
MUS 232 1 Instrumental Methods II—Woodwinds
MUS 331 1 Instrumental Methods III—Percussion
MUS 332 1 Instrumental Methods IV—Strings

Select 4 additional hours of electives in MUS.

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.



**BACHELOR OF MUSIC IN PERFORMANCE:
CONCENTRATION IN INSTRUMENTAL MUSIC**

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FRESHMAN FALL SEMESTER | FRESHMAN INTER-TERM | FRESHMAN SPRING SEMESTER |
|---|--|---|
| MTD 131 Introduction to the Performing Arts 1 MUS 200 Primary Instrument 2 MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 +MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab 1 IAS 101 New Student Orientation..... 1 IAS 110 Foundations of the Christian Liberal Arts.3 BIB 110/ENG 110..... 3 +Must pass MUS 101 test or course to enroll in MUS 124 & MUS 124L. 16 | Math 3 or MUS 124 Music Theory & Harmony I 3 MUS 124L Music Theory & Harmony I Lab 1 3 -4 | MUS 200 Primary Instrument 2 MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 132 Survey of Music History 2 MUS 125 Music Theory & Harmony II..... 3 MUS 125L Music Theory & Harmony II Lab 1 BIB 110/ENG 110..... 3 KIN 100 Fitness for Life 2 15 |
| SOPHOMORE MUS 200 Primary Instrument 2 MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 224 Music Theory & Harmony III..... 3 MUS 224L Music Theory & Harmony III Lab 1 MUS 121 Seminar in Composition I 2 BIB 210 Biblical Lit II..... 3 MUS 231 or 332 Instrumental Methods 1 COS 104 Computers..... 2 16 | SOPHOMORE Literature 3-4 3-4 | SOPHOMORE MUS 200 Primary Instrument 2 +Junior Level Proficiency MUS 100 (½) Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 341/342 Form (E)/Counterpoint (O) 3 MUS 122 Seminar in Composition II 2 MUS 232 or 331 Instrumental Methods 1 MUS 201 Computers/Music 1 CAS 110 Public Speaking..... 3 Civic Engagement 3 16 |
| JUNIOR MUS 400 Primary Instrument 3 MUS 3XX Ensemble..... 1 MUS 292 Intro to Electronic Music (O) 3 REL 313 Historic Christian Belief..... 3 MUS 352 Instrumental Arranging (O)..... 2 MUS 361 Conducting I 2 MUS 371 Music History & Lit I..... 3 17 | JUNIOR MUS 243 Music and World Cultures(CC) 3 3 | JUNIOR MUS 400 Primary Instrument 3 MUS 3XX Ensemble..... 1 MUS 342 Counterpoint(O)/Form(E)..... 3 MUS 362 Conducting II (SP)..... 2 MUS 372 Music History & Lit II (SP)..... 3 KIN 200 Gen Physical Ed Activity Course 1 14 |
| SENIOR MUS 400 Primary Instrument 3 MUS 3XX Ensemble..... 1 Science..... 3-4 Social Science 3 MUS 462 Instrumental Pedagogy..... 1 (Math..... 3) IAS 495 Senior Seminar..... 1 12-16 | SENIOR History 3 3 | SENIOR MUS 400 Primary Instrument 3 MUS 3XX Ensemble..... 1 PHI 413 Contemporary Christian Belief..... 3 Science..... 3-4 Senior Recital 13-14 |



BM in Composition 2024-2025

Student Name: _____

Student ID: _____

Applied Primary Instrument

- MUS 200C 2 Applied Lesson-Composition (1 hour)
MUS 200C 2 Applied Lesson-Composition (1 hour)
MUS 400C 2 Applied Lesson-Composition (1 hour)
MUS 400C 2 Applied Lesson-Composition (1 hour)
MUS 400C 2 Applied Lesson-Composition (1 hour)
MUS 400C 2 Applied Lesson-Composition (1 hour)

Applied Instrument (Piano)

- MUS 100K1 1 Applied Lesson-Piano (1 hour)
MUS 100K1 1 Applied Lesson-Piano (1 hour)
MUS 100K1 1 Applied Lesson-Piano (1 hour)
MUS 100K1 1 Applied Lesson-Piano (1 hour)

Applied Instrument (Other than Piano)

- MUS 100_1 1 Applied Lesson (1 hour)
MUS 100_1 1 Applied Lesson (1 hour)
MUS 100_1 1 Applied Lesson (1 hour)
MUS 100_1 1 Applied Lesson (1 hour)

Ensembles

Select 8 hours from:
210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE,
310LT, 310TS, 310WC, 340, 380, 390

Performance Class

MUS 275 (0 Credits)
Required each semester of enrollment on campus

Total Major Hours Required: 77-78

Core Requirements

- MTD 131 1 Introduction to the Performing Arts
MUS 101 0-1 Music Theory (or competency)
MUS 121 2 Seminar in Composition I
MUS 122 2 Seminar in Composition II
MUS 124 3 Music Theory and Harmony I
MUS 124L 1 Music Theory and Harmony I Lab
MUS 125 3 Music Theory and Harmony II
MUS 125L 1 Music Theory and Harmony II Lab
MUS 132 2 Survey of Music

Additional Requirements

- MUS 201 1 Computers, Technology, and Music
MUS 224 3 Music Theory and Harmony III
MUS 224L 1 Music Theory and Harmony III Lab
MUS 243 3 Music and World Cultures
MUS 292 3 Introduction to Electronic Music
MUS 331 1 Instrumental Methods III—Percussion
MUS 332 1 Instrumental Methods IV—Strings
MUS 342 3 Advanced Form and Analysis
MUS 346 1 Instrumental Methods I – Brass Instruments
MUS 347 1 Instrumental Methods II - Woodwinds
MUS 351 2 Choral Arranging
MUS 352 2 Instrumental Arranging
MUS 361 3 Conducting I
MUS 362 3 Conducting II
MUS 371 3 History and Literature I
MUS 372 3 History and Literature II

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
Fifty percent of the minimum hours must be completed at Taylor—64 hours.
Fifty percent of the major/minor hours must be completed at Taylor.
22 of the last 30 hours earned must be completed at Taylor.
Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

BACHELOR OF MUSIC IN COMPOSITION

(Refer to *Foundational Core Curriculum Requirements* as needed)

| FALL SEMESTER FRESHMAN | INTER-TERM FRESHMAN | SPRING SEMESTER FRESHMAN |
|---|---|--|
| MTD 131 Introduction to the Performing Arts..... 1 MUS 100 Primary Instrument..... 1 MUS 100K Secondary Instrument 1 MUS 2XX Ensemble..... 1 MUS 121 Seminar in Composition I 2 +MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab..... 1 IAS 101 New Student Orientation 1 IAS 110 Foundations of the Christian Liberal Arts... 3 BIB 110/ENG 110..... 3 +Must pass MUS 101 test or course to enroll in MUS 124 & MUS 124L. | Math..... 3 or MUS 124 Music Theory & Harmony I 3 MUS 124L Music Theory & Harmony I Lab..... 1 | MUS 100 Primary Instrument..... 1 MUS 100K Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 122 Seminar in Composition II..... 2 MUS 125 Music Theory & Harmony II..... 3 MUS 125L Music Theory & Harmony II Lab..... 1 MUS 132 Survey of Music History..... 2 BIB 110/ENG 110..... 3 CAS 110 Public Speaking 3 |
| 17 | 3-4 | 17 |
| SOPHOMORE | SOPHOMORE | SOPHOMORE |
| MUS 400C Composition Lesson..... 2 MUS 100 Primary Instrument..... 1 MUS 100K Secondary Instrument 1 MUS 2XX Ensemble..... 1 MUS 201 Computers, Tech, Music..... 1 MUS 224 Music Theory & Harmony III 3 MUS 224 L Music Theory & Harmony III Lab 1 MUS 231 Brass Methods (Even) 1 BIB 210 Biblical Literature II 3 KIN 100 Fitness for life..... 2 | Social Science..... 3 | MUS 400C Composition Lesson..... 2 +Junior Level Proficiency MUS 100 Primary Instrument..... 1 MUS 100K Secondary Instrument 1 MUS 2XX Ensemble..... 1 MUS 2XX Ensemble..... 1 MUS 232 Woodwind Methods (Odd) 1 MUS 342 Form(E)/Counterpoint(O) 3 MUS 372 Music History & Lit II (SP)..... 3 REL 313 Historic Christian Belief 3 COS 104 Computers 2 |
| 16 | 3 | 16 |
| JUNIOR | JUNIOR | JUNIOR |
| MUS 400C Composition Lesson.....2 MUS 3XX Ensemble..... 1 MUS 292 Intro to Electronic Music..... 3 MUS 332 String Methods (Odd)..... 1 MUS 352 Instrumental Arranging (Odd) 2 MUS 361 Conducting I..... 2 MUS 371 Music History & Lit I..... 3 | MUS 243 Music and World Cultures (CC).....3 | MUS 400C Composition Lesson.....2 MUS 3XX Ensemble..... 1 MUS 331 Percussion Methods (Even)..... 1 MUS 362 Conducting II (SP) 23-4 |
| 13 | 3 | 13-14 |
| SENIOR | SENIOR | SENIOR |
| MUS 400C Composition Lesson.....2 MUS 3XX Ensemble..... 1 MUS 351 Choral Arranging..... 2 MUS 3XX Ensemble..... 1 Literature..... 3 IAS 495 Senior Seminar 1 KIN 200 Gen Physical Education 1 | Civic Engagement..... 3 | MUS 400C Composition Lesson.....2 MUS 3XX Ensemble..... 1 History..... 3 PHI 413 Contemporary Christian Belief..... 3 Science 4 Senior Recital |
| 12 | 3 | 12 |



Student Name: _____

Student ID: _____

Music Courses

- Applied Primary Instrument
- MUS 100_ 1 Applied Lesson† (1hour)
- MUS 100_ 1 Applied Lesson† (1hour)
- MUS 100_ 1 Applied Lesson† (1hour)
- MUS 100_ 1 Applied Lesson† (1hour)
- MUS 300_ 1 Applied Lesson† (1hour)
- MUS 300_ 1 Applied Lesson† (1hour)
- MUS 300_ 1 Applied Lesson† (1hour)

†Students with Voice as primary instrument must take Applied Voice Lessons for all 7 credits

Applied Secondary Instrument

Select 2 hours from:

- MUS 100_ 1 Applied Lesson (1/2 hour)
- MUS 100_ 1 Applied Lesson (1/2 hour)

Complete the following courses:

- ____ MTD 131 1 Introduction to Performing Arts
- ____ MUS 101 0-1 Music Theory (or competency)
- ____ MUS 124 3 Music Theory and Harmony I
- ____ MUS 124L 1 Music Theory and Harmony I Lab
- ____ MUS 125 3 Music Theory and Harmony II
- ____ MUS 125L 1 Music Theory and Harmony II Lab
- ____ MUS 132 2 Survey of Music History
- ____ MUS 201 1 Computers, Technology, and Music
- ____ MUS 224 3 Music Theory and Harmony III
- ____ MUS 224L 1 Music Theory and Harmony III Lab
- ____ MUS 243 3 Music and World Cultures
- ____ MUS 275 0 Performance Class
- ____ MUS 342 3 Advanced Form and Analysis
- ____ MUS 371 3 Music History and Literature I
- ____ MUS 372 3 Music History and Literature II

Music Education Courses

- ____ MUS 135 1 Introduction to Music Education
- ____ MUS 309 3 Secondary School Methods
- ____ MUS 311 3 Elementary School Music
- ____ MUS 361 2 Conducting I
- ____ MUS 362 2 Conducting II

Complete one of the following areas of emphasis:

Choral/General Music

- ____ MUS 118 2 Vocal Diction I
- ____ MUS 119 1 Vocal Diction II
- ____ MUS 351 2 Choral Arranging
- ____ MUS 440 2 Vocal Pedagogy & Literature

Complete 2 hours of approved ensembles:

Instrumental/General Music

- ____ MUS 231 1 Instrumental Methods I—Brass Instruments
- ____ MUS 232 1 Instrumental Methods II—Woodwinds
- ____ MUS 331 1 Instrumental Methods III—Percussion
- ____ MUS 332 1 Instrumental Methods IV—Strings
- ____ MUS 352 2 Instrumental Arranging

Complete 2 hours of approved ensembles.

Total Major Hours Required: 64-67

Professional Education Courses — All

curriculum courses must be completed with a grade of C- or better and are counted in major GPA.

- ____ EDU 150 3 Education in America
- ____ EDU 222 2 Reading in the
- Content Area for Secondary Teachers
- ____ EDU 260 3 Educational
- Psychology
- ____ EDU 307 2 Discipline and
- Classroom Management for Secondary
- Teachers
- ____ EDU 309 1 Teaching in
- Secondary, Junior High/Middle Schools –
- Special Methods
- ____ EDU 384 1 Perspectives in
- Diversity
- ____ EDU 431 17 Supervised Internship
- in Secondary Schools
- ____ SED 220 3 Exceptional Children

Additional Education Requirements — All

curriculum courses must be completed with a grade of C- or better.

- ____ PSY 340 3 Adolescent
- Psychology

Select one course from the following

- ____ CAC 160 3 Integrative
- Psychology

Name _____ if a transfer, designate college _____

The following Taylor University program has been approved by the Indiana Department of Education. Students are required to complete the program as stated. The teacher licensed in All-Grade Education is eligible to teach the subject specified in grades P-12.

FOUNDATIONAL CORE CURRICULUM REQUIREMENTS

| | Hrs. | Schld. | Cmpltd. |
|---|------|--------------|---------|
| <u>Humanities</u> | | | |
| One course in literature from: English 230, 240, 250, 233 or CAT 200 | 3 | _____ | _____ |
| ENG 110 College Composition | 3 | _____ | _____ |
| HUM 250 Participation in the Arts | 1 | _____ | _____ |
| PHI 413 Contemporary Christian Belief | 3 | _____ | _____ |
| BIB 210 Biblical Literature II | 3 | _____ | _____ |
| CAS 110 Public Speaking | 3 | _____ | _____ |
| <u>Science</u> Select one course from two different areas [circle] A minimum of 7 hours | | | |
| <i>Life Science</i> | | | |
| BIO 100 General Biology (4) | — | _____ | _____ |
| BIO 104 Introductory Animal Biology (3) | | | |
| BIO 106 Human Biology (4) | | | |
| BIO 200 Foundations of Cell Biology (4) | | | |
| BIO 244 Human Anatomy and Phys. (4) | | | |
| +CHE 120 Forensic Science (4) | | | |
| SUS 200 Environment and Society (3) | | | |
| SUS 231 Intro. to Environmental Sci. (4) | | | |
| <i>Physical Science</i> | | | |
| CHE 100 Chemistry for Living (4) | | | |
| CHE 120 Forensic Science (4) | | | |
| CHE 201 General, Organic, and Biochem. I (4) | | | |
| CHE 211 College Chemistry I (4) | | | |
| PHY 120 Renewable Energy Principles. (4) | — | _____ | _____ |
| PHY 203 General Physics I (4) | | | |
| PHY 211 University Physics I (4) | | | |
| <i>Earth Science</i> | | | |
| ENP 345 Fundamentals of Space Systems (3) | — | _____ | _____ |
| ENS 241 Physical Geology (4) | | | |
| ENS 242 Geology of Indiana (4) | | | |
| GEO 210 Physical Geography (4) | | | |
| GEO 240 Introduction to Geology (3) | | | |
| PHY 201 Introductory Astronomy (3/4) | | | |
| +Based upon course section selected, CHE 120 will meet either a life or physical science requirement. | | | |
| <u>Mathematics</u> (Select one course) | | | |
| MAT 110 Finite Mathematics (3) | | | |
| MAT 120 Investigations in Math (3) | | | |
| MAT 140 Fundamental Calc for Appl. (3) | | | |
| MAT 145 Intro to Functions and Calculus (3) | | | |
| MAT 151 Calculus I (4) | 3-4 | _____ | _____ |
| MAT 180 Problem Solving (3) | | | |
| MAT 210 Introductory Statistics (4) | | | |
| MAT 220 Ways of Knowing (4) | | | |
| <u>History</u> | | | |
| HIS _____ One course in history | 3 | _____ | _____ |
| <u>Social and Behavioral Sciences</u> | | | |
| PSY 350+ Child and Adolescent Psychology (fall only) | 3 | _____ | _____ |
| Civic Engagement met with EDU 384 Perspectives of Diversity | (1) | _____ | _____ |
| <u>Other Requirements</u> | | | |
| IAS 101 Foundations of the Christian Liberal Arts | 4 | _____ | _____ |
| KIN 100 Fitness for Life | 2 | _____ | _____ |
| KIN 200 General Physical Education | 1 | _____ | _____ |
| BIB 110 Biblical Literature I | 3 | _____ | _____ |
| REL 313 Historic Christian Belief | 3 | _____ | _____ |
| COS 104/106 Computing and Culture - Applications and Context | 2 | _____ | _____ |
| IAS 495 Senior Seminar | 1 | _____ | _____ |
| FOUNDATIONAL CORE TOTAL | | 53-55 | |

| | |
|--|--------------------------|
| INTEGRATED REQUIREMENTS | |
| 2 SP Courses met by _____ | 1 CC Course met by _____ |
| ADDITIONAL REQUIREMENT Upper Division Hours _____ (42) | |
| | 1 CE Course met by _____ |

PROFESSIONAL EDUCATION

| | <u>Hrs.</u> | <u>Schld.</u> | <u>Cmpltd.</u> |
|--|-------------|---------------|----------------|
| Freshman | | | |
| EDU 150 Education in America | 3 | _____ | _____ |
| Sophomore | | | |
| EDU 222 Reading in the Content Area for Secondary Teachers | 2 | _____ | _____ |
| EDU 260 Educational Psychology | 3 | _____ | _____ |
| Sophomore or Junior | | | |
| SED 220 Exceptional Children | 3 | _____ | _____ |
| EDU 384 Perspectives of Diversity (Meets Civic Engagement requirement) | 1 | _____ | _____ |
| EDU 385 Diversity in the Classroom (CC) (optional, J-term only) | 3 | _____ | _____ |
| Junior | | | |
| EDU 307 Discipline and Classroom Management | 2 | _____ | _____ |
| EDU 309 Teaching in Secondary, Junior High/Middle School (fall only) | 1 | _____ | _____ |
| Senior | | | |
| EDU 328 Assessment for Student Learning (taken the semester of student teaching) | 2 | _____ | _____ |
| EDU 431 Supervised Internship in Secondary Schools (SP) | 15 | _____ | _____ |

Must be admitted in Teacher Education.

TOTAL PROFESSIONAL EDUCATION 35-38

MUSIC MAJOR (choral/general and instrumental/general)

| | <u>Hrs</u> | <u>Schld</u> | <u>Cmpltd.</u> |
|--|--------------------------|--------------|----------------|
| MUSIC CORE | | | |
| MUS 100-400 Major Applied Music – Instrument <u>or</u> Major Applied Music – Vocal | 7 | _____ | _____ |
| MUS 100-200 Minor Instrument | 2 | _____ | _____ |
| MUS 101 Music Theory or competency | 0-1 | _____ | _____ |
| MUS 124 Music Theory and Harmony I | 3 | _____ | _____ |
| MUS 124L Music Theory and Harmony I Lab | 1 | _____ | _____ |
| MUS 125 Music Theory and Harmony II | 3 | _____ | _____ |
| MUS 125L Music Theory and Harmony II Lab | 1 | _____ | _____ |
| MTD 131 Introduction to The Performing Arts | 1 | _____ | _____ |
| MUS 132 Survey of Music History | 2 | _____ | _____ |
| MUS 201 Computers, Technology & Music | 1 | _____ | _____ |
| MUS 224 Music Theory and Harmony III | 3 | _____ | _____ |
| MUS 224L Music Theory and Harmony III Lab | 1 | _____ | _____ |
| MUS 243/343 Music and World Cultures | 3 | _____ | _____ |
| MUS 342 Form and Analysis (circle) | 3 | _____ | _____ |
| MUSIC HISTORY (Select 6 hours) | | | |
| MUS 371 History and Literature I (Medieval, Renaissance, Baroque) | 3 | _____ | _____ |
| MUS 372 History and Literature II (Classic, Romantic) | 3 | _____ | _____ |
| TOTAL MUSIC CORE | 36-7 | | |
| MUSIC EDUCATION | | | |
| (Core of 11 hours + additional 13 hours in area of chosen emphasis – choral/general or instrumental/general) | | | |
| MUS 135 Introduction to Music Education | 1 | _____ | _____ |
| MUS 309 Secondary School Methods (choral and instrumental) | 3 | _____ | _____ |
| MUS 311 Elementary School Methods (includes lab experience) | 3 | _____ | _____ |
| MUS 361 Conducting I (Choral) | 2 | _____ | _____ |
| MUS 362 Conducting II (Instrumental) | 2 | _____ | _____ |
| | 11 | | |
| CHORAL/GENERAL MUSIC EMPHASIS CANDIDATES | | | |
| MUS 118 Vocal Diction I | 2 | _____ | _____ |
| MUS 119 Vocal Diction II | 1 | _____ | _____ |
| MUS 351 Choral Arranging | 2 | _____ | _____ |
| MUS 440 Vocal Pedagogy + Literature | 3 | _____ | _____ |
| ENSEMBLES | | | |
| Choral/general emphasis music education majors | | | |
| 7 units in choral ensembles (4 in Chorale) | 7 | _____ | _____ |
| OR | 13 | | |
| INSTRUMENTAL/GENERAL MUSIC EMPHASIS CANDIDATES | | | |
| MUS 231 Brass Methods | 1 | _____ | _____ |
| MUS 232 Woodwind Methods | 1 | _____ | _____ |
| MUS 331 String Methods | 1 | _____ | _____ |
| MUS 332 Percussion Methods | 1 | _____ | _____ |
| MUS 352 Instrumental Arranging | 2 | _____ | _____ |
| ENSEMBLES | | | |
| Instrumental/general emphasis music education majors | | | |
| 7 units in instrumental ensembles (4 in Wind Ensemble or 4 in Symphony Orchestra) | 7 | _____ | _____ |
| | 13 | | |
| 7/18 | TOTAL MUSIC MAJOR | | 60-61 |

**BACHELOR OF MUSIC IN MUSIC EDUCATION:
CHORAL/GENERAL AREA**

(Refer to All-Grade Education Curriculum Requirements as needed.)

| FRESHMAN FRESHMAN | INTER-TERM FRESHMAN | SPRING SEMESTER FRESHMAN |
|---|---|---|
| <p>MTD 131 Introduction to the Performing Arts.....1 MUS 100V Sec 2 Primary Instrument (voice 1 hour) 1 MUS 100K Sec 1 Secondary Instrument (piano ½ hr) ...1 MUS 2XX Ensemble.....1 MUS 101 Music Theory.....2 COM 210 Public Speaking or CAC 160 Integrative Communication or a course fulfilling aesthetic literacy requirement.....3 IAS 110 Foundations of the Christian Liberal Arts ...3 BIB 110/ENG 110.....3 MUS 275 Performance Class 0</p> <p align="right">16-17</p> | <p>FC (Lab Science)..... 3</p> <p align="right">3</p> | <p>MUS 100V Sec 2 Primary Instrument (voice 1 hr).. 1 MUS 2XX Ensemble 1 MUS100K Sec 1 Secondary Instrument (piano ½ hr) ..1 MUS 118 Vocal Diction I 2 *MUS 124 Music Theory & Harmony II..... 3 MUS 124L Music Theory & Harmony Lab I 1 MUS 132 Survey of Music History 2 BIB 110/ENG 110 3 **EDU 150 Ed in America w/lab..... 3 MUS 275 Performance Class..... 0 *Must pass MUS 101 or test to enroll **Must get ED. Lab that allows Music Theory Class</p> <p align="right">16</p> |
| <p>SOPHOMORE</p> <p>MUS 100V Sec 2 Primary Instrument (Voice 1 hr)1 MUS 100K Sec 1 Secondary Instrument (piano ½ hr)....1 MUS 2XX Ensemble.....1 MUS 119 Vocal Diction II.....1 MUS 125 Music Theory & Harmony II3 MUS 125L Music Theory & Harmony Lab II..... 1 BIB 210 Biblical Lit. II.....3 COM 210 Public Speaking or CAC 160 Integrative Communication or MUS 243 Music and World Cultures3 EDU 265 Educational Psychology3 EDU 384 Perspectives on Diversity (CE)..... 1 MUS 275 Performance Class 0</p> <p align="right">17</p> | <p>SED 220 Exceptional Children 3</p> <p align="right">3</p> | <p>MUS 100V Primary Instrument..... 1 MUS 100K Sec 1 Secondary Instrument (piano ½ hr) 1 MUS 2XX Ensemble..... 1 MUS 224 Music Theory and Harmony III 3 MUS 224 Music Theory and Harmony III Lab..... 1 MUS 309 Secondary Music Methods or MUS 311 Elementary Music Methods 3 COS 104 Computers..... 2 KIN 100 Fitness for Life..... 2 PSY 340 Adolescent Psychology..... 3 MUS 275 Performance Class..... 0</p> <p align="right">17</p> |
| <p>JUNIOR</p> <p>MUS 300V Sec 2 Primary Instrument (Voice 1 hr)1 MUS 3XX Ensemble.....1 MUS 342 Advanced Form and Analysis.....3 MUS 361 Conducting I.....2 MUS 371 History & Lit I.....3 EDU 222 Reading in Content Area.....2 EDU 384 Perspectives on diversity 1 *KIN 200 General Physical Education 1 MUS 275 Performance Class0 *KIN 200 could be taken during a later semester</p> <p align="right">17</p> | <p>FC (ENG LIT) 3</p> <p align="right">3</p> | <p>MUS 300V Sec 2 Primary Instrument (Voice 1 hr). 1 MUS 3XX Ensemble..... 1 MUS 309 Secondary Music Methods or MUS 311 Elementary Music Methods 3 MUS 362 Conducting II 2 MUS 351 Choral Arranging 2 MUS 372 Music History and Literature 3 MUS 201 Computer, Technology & Music..... 1 REL 313 Historic Christian Belief..... 3 MUS 275 Performance Class..... 0</p> <p align="right">17</p> |
| <p>EDU 431 Supervised. Internship-Secondary..... 17</p> <p align="right">17</p> | <p>FC (Math)..... 3</p> <p align="right">3</p> | <p>MUS 300V Sec 2 Primary Instrument (voice 1 hr).. 1 MUS 3XX Ensemble..... 1 PHI 413 Contemporary Christian Belief..... 3 IAS 495 Senior Seminar..... 1 FC (History) 3 FC/Lab Science..... 3 *MUS 243/343 Music and World Cultures..... 3 *KIN 200 General Physical Education 1 *Aesthetic Literacy course 2 MUS 275 Performance Class..... 0 Senior Recital *If student has not taken it yet.</p> <p align="right">12-16</p> |

**BACHELOR OF MUSIC IN MUSIC EDUCATION:
INSTRUMENTAL/GENERAL AREA**

(Refer to All-Grade Education Requirements as needed.)

| FRESHMAN | FRESHMAN | FRESHMAN |
|--|--|---|
| <p align="center">FALL SEMESTER</p> <p>MTD 131 Intro to Performing Arts..... 1 MUS 100 Sec 2 Primary Instrument..... 1 MUS 100K Sec 1 Secondary (Piano ½ hour)..... 1 MUS 2XX Ensemble..... 1 IAS 110 Foundations of Christian Liberal Arts..... 3 BIB 110/ENG 110..... 3 MUS 135 Intro to Music Education..... 2 COM 210 Public Speaking or CAC 160..... 3 MUS 275 Performance Class..... 0</p> <p align="right">16-17</p> | <p align="center">INTER-TERM</p> <p>FC (Lab Science)..... 3</p> <p align="right">3</p> | <p align="center">SPRING SEMESTER</p> <p>MUS 100 Sec 2 Primary Instrument..... 1 MUS 100K Sec 1 Secondary (Piano ½ hour)..... 1 MUS 2XX Ensemble..... 1 *MUS 124 Music Theory & Harmony I..... 3 *MUS 124L Music Theory & Harmony I Lab..... 1 MUS 132 Survey of Music History..... 2 BIB 110/ENG 110..... 3 **EDU 150 Education in America w/lab..... 3 KIN 100 Fitness for Life..... 2 MUS 275 Performance Class..... 0 *Must pass MUS 101 or test to enroll **Must get ED. Lab that allows Music Theory Class</p> <p align="right">17</p> |
| <p align="center">SOPHOMORE</p> <p>MUS 100 Sec 2 Primary (1 hour)..... 1 MUS 100K Sec 1 Secondary (Piano ½ hour)..... 1 MUS 2XX Ensemble..... 1 MUS 232/331 Woodwind/Percussion Methods... 1 MUS 125 Music Theory & Harmony II..... 3 MUS 125L Music Theory & Harmony II Lab..... 1 BIB 210 Biblical Literature II..... 3 EDU 265 Educational Psychology..... 3 COM 210 Public Speaking or CAC 160 Integrative Communications or MUS 243 Music & World Cultures..... 3 EDU 384 Perspectives on Diversity (CE)..... 1 MUS 275 Performance Class..... 0</p> <p align="right">16-17</p> | <p align="center">SOPHOMORE</p> <p>SED 220 Exceptional Children..... 3</p> | <p align="center">SOPHOMORE</p> <p>MUS 100, Sec 2 Primary Instrument (1 hour)..... 1 MUS 100K, Sec 1 Secondary (Piano ½ hour)..... 1 MUS 2XX Ensemble..... 1 MUS 201 Computers, Technology, Music..... 1 MUS232/331 Woodwind or Percussion Meth..... 1 MUS 309 Secondary Music Methods or MUS 311 Elementary Music Methods..... 3 COS 104 Computer & Culture..... 2 MUS 352 Instrumental Arranging..... 2 PSY 340 Adolescent Psychology..... 3 MUS 224 Music Theory & Harmony III..... 3 MUS 224L Music Theory & Harmony III Lab..... 1 MUS 275 Performance Class..... 0</p> <p align="right">Junior Level Proficiency Piano Proficiency 17</p> |
| <p align="center">JUNIOR</p> <p>MUS 300 Primary Instrument (1 hour)..... 1 3XX Ensemble..... 1 MUS 232/331 Woodwind or Perc Methods..... 1 MUS 361 Conducting I..... 2 MUS 371 Music History & Lit I..... 3 EDU 309 Teaching Sec School in Sec Ed..... 1 EDU 222 Reading in Content Area..... 2 EDU 307 Discipline & Clssrm Mgt Sec Teachers.. 2 EDU 384 Perspectives on Diversity..... 1 MUS 342 Advanced Form & Analysis..... 3 MUS 275 Performance Class..... 0</p> <p align="right">18</p> | <p align="center">JUNIOR</p> <p>FC (Eng Lit)..... 3</p> <p align="right">3</p> | <p align="center">JUNIOR</p> <p>MUS 300 Primary Instrument (1 hour)..... 1 MUS 3XX Ensemble..... 1 MUS232/331 Woodwind or Percussion Meth..... 1 MUS 309 or 311 Elem or SecbMus Methods..... 3 MUS 352 Instrumental Arranging..... 2 MUS 362 Conducting II (SP)..... 2 MUS 372 Music History-Lit II..... 3 REL 313 Historic Christian Belief..... 3 MUS 275 Performance Class..... 0</p> <p align="right">17</p> |
| <p align="center">SENIOR</p> <p align="center"><u>PROFESSIONAL TERM</u></p> <p>EDU 431 Internship..... 17</p> <p align="right">17</p> | <p align="center">SENIOR</p> <p>FC (Math)..... 3</p> <p align="right">3</p> | <p align="center">SENIOR</p> <p>MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble..... 1 PHI 413 Contemporary Christian Belief..... 3 MUS 243/343 Music & World Cultures..... 3 FC/LabScience Senior Recital..... 2 IAS Senior Seminar..... 1 FC History..... 3 KIN 200 General Physical Ed..... 1 MUS 275 Performance Class..... 0</p> <p align="right">13-16</p> |



Student Name: _____

Student ID: _____

Major Requirements

Applied Primary Instrument (for students not using Voice as primary)

- ____ MUS 100 1 Applied Lesson (1 hour)
- ____ MUS 100 1 Applied Lesson (1 hour)
- ____ MUS 100 1 Applied Lesson (1 hour)
- ____ MUS 100 1 Applied Lesson (1 hour)
- ____ MUS 300 1 Applied Lesson (1 hour)
- ____ MUS 300 1 Applied Lesson (1 hour)
- ____ MUS 400 2 Applied Lesson (1 hour)
- ____ MUS 400 2 Applied Lesson (1 hour)

Applied Primary Instrument (For students using Voice as primary)

- ____ MUS 100V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 100V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 100V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 100V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 118 2 Vocal Diction I
- ____ MUS 119 1 Vocal Diction II
- ____ MUS 300V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 300V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 300V 1 Applied Lesson—Voice (1 hour)
- ____ MUS 300V 1 Applied Lesson—Voice (1 hour)

Applied Secondary Instrument

- ____ MUS 100_ 1 Applied Lesson (1/2 hour)
- ____ MUS 100_ 1 Applied Lesson (1/2 hour)

Ensembles

Select 8 credits from:

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE, 310LT, 310TS, 310WC, 340, 380, 390

Performance Class

MUS 275 (0 credits)

Required each semester of enrollment on campus

Complete the following courses:

- ____ MTD 131 1 Introduction to Performing Arts
- ____ MUS 101 0-1 Music Theory (*or competency*)
- ____ MUS 124 3 Music Theory and Harmony I
- ____ MUS 124L 1 Music Theory and Harmony I Lab
- ____ MUS 125 3 Music Theory and Harmony II
- ____ MUS 125L 1 Music Theory and Harmony II Lab
- ____ MUS 132^r 2 Survey of Music History
- ____ MUS 201 1 Computers, Technology, and Music
- ____ MUS 224 3 Music Theory and Harmony III
- ____ MUS 224L 1 Music Theory and Harmony III Lab
- ____ MUS 342 3 Advanced Form & Analysis
- ____ MUS 343 3 Music and World Cultures
- ____ MUS 361 2 Conducting I
- ____ MUS 371 3 Music History and Literature I
- ____ MUS 372 3 Music History and Literature II

Select one course from the following:

- ____ MUS 381 2 Piano Pedagogy I
- ____ MUS 440 3 Vocal Pedagogy & Literature
- ____ MUS 462 1 Instrumental Pedagogy

Select from the following to reach a minimum of 54 hours in the major:

- ____ MUS 331 1 Instrumental Methods III - Percussion
- ____ MUS 332 1 Instrumental Methods IV – Strings
- ____ MUS 346 1 Instrumental Methods I – Brass Instruments
- ____ MUS 347 1 Instrumental Methods II – Woodwinds
- ____ MUS 351 2 Choral Arranging
- ____ MUS 352 2 Instrumental Arranging
- ____ MUS 362 3 Conducting II
- ____ MUS 382 2 Piano Pedagogy II
- ____ MUS 470 2 Piano Literature
- ____ MTD 392 3 Entrepreneurship in the Arts

Total Major Hours Required: 54-56

Language Requirement for BA Degree – Complete four courses in one language option.

Spanish Hebrew Greek French Chinese Other: _____

- | | | |
|----------------------------|--|---|
| ____ 101 4 Elementary I | ____ GRK 201 4 Elementary New Testament Greek | ____ HEB 211 3 Elementary Old Testament Hebrew I |
| ____ 102 4 Elementary II | ____ GRK 202 4 Elementary New Testament Greek | ____ HEB 212 3 Elementary Old Testament Hebrew II |
| ____ 201 3 Intermediate I | ____ GRK 301 3 Greek Grammar and Syntax | ____ HEB 311 3 Hebrew Syntax and Lexicography |
| ____ 202 3 Intermediate II | ____ GRK 302 3 Exegesis of the Greek New Testament | ____ HEB 312 3 Hebrew Exegesis |

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

BACHELOR OF ARTS IN MUSIC

| FRESHMAN | FRESHMAN | FRESHMAN |
|--|---|--|
| FALL SEMESTER | INTER-TERM | SPRING SEMESTER |
| <p>MTD 131 Introduction to the Performing Arts..... 1 MUS 100X 2 (1 hr) Primary Instrument 1 (with Lab for voice principals only) MUS 100x 1 (1/2hr) Secondary Instrument..... 1 +MUS 101 Music Theory..... 1 MUS 2XX Ensemble..... 1 IAS 101 New Student Orientation..... 1 IAS 110 Foundations of the Christian Liberal Arts .3 BIB 110/ENG 110 3 COM 210/CAC 160.....3 MTD 275 Performance Class.....0</p> <p>+Must pass MUS 101 course or test to enroll in MUS 124 & MUS 124L.</p> <p style="text-align: right;">15</p> | <p>FC Lab Science or FC Social Science</p> <p style="text-align: right;">3-4</p> | <p>+MUS 124 Music Theory & Harmony I.....3 MUS 124L Music Theory & Harmony I Lab..... 1 MUS 100 Primary Instrument..... 1 MUS 100 (½)Secondary Instrument 1 MUS 2XX Ensemble..... 1 MUS 132 Survey of Music History.....2 MUS 201 Computers / Music 1 MUS 118 Vocal Diction I (voice principals) (2) BIB 110/ENG 110 3 COS 104 Computers.....2 KINI00 Living Well.....2 COS 104 Computing & Culture.....2 MTD 275 Performance Class.....0</p> <p style="text-align: right;">16-17</p> |
| SOPHOMORE | SOPHOMORE | SOPHOMORE |
| <p>MUS 100 Primary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 125 Music Theory & Harmony I.....3 MUS 125L Music Theory & Harmony I Lab..... 1 MUS 119 Vocal Diction II (voice principals).....(1) MUS 201 Computers, Tech, & Music.....1 KIN 200 Physical Ed Activity (choose one) 1 BIB 210..... 3 Foreign Language.....4 MTD 275 Performance Class.....0</p> <p style="text-align: right;">16-17</p> | <p>Elective or Lab Science</p> <p style="text-align: right;">3-4</p> | <p>MUS 100 Primary Instrument..... 1 +Junior Level Proficiency MUS 2XX Ensemble..... 1 MUS Concentration Elective2-3 MUS 224 Music Theory & Harmony I..... 3 MUS 224L Music Theory & Harmony I Lab..... 1 Math.....3 Foreign language.....4 MUS 342 Adv Form and Analysis.....3 MTD 275 Performance Class.....0</p> <p style="text-align: right;">16</p> |
| JUNIOR | JUNIOR | JUNIOR |
| <p>MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble..... 1 MUS 361 Conducting I.....2 MUS Concentration Elective..... 2-3 REL 313 Historic Christian Belief.....3 MUS 371 Music History & Lit.....3 Foreign Language4 MTD 275 Performance Class.....0</p> <p style="text-align: right;">16</p> | <p>MUS 243 Music & world Cultures (CC).....3 Or Civic Engagement Or Elective</p> <p style="text-align: right;">3</p> | <p>MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble..... 1 MUS 372 Music History & Lit. II 3 Literature..... 3 Foreign Language2-3 MTD 275 Performance Class.....0 MUS 381/440 Piano/Vocal Ped. (SP) E..... 3</p> <p style="text-align: right;">12-14</p> |
| SENIOR | SENIOR | SENIOR |
| <p>MUS 400 Primary Instrument.....2 or MUS 300 Primary Instrument Voice.....(1) MUS 3XX Ensemble..... 1 History.....3 FC Lab Science3 Social Science4 Music Elective.....2-3 MUS 462 Instrumental Pedagogy.....1 MTD 275 Performance Class.....0</p> <p style="text-align: right;">13-14</p> | <p>Civic Engagement or History or Elective</p> <p style="text-align: right;">3</p> | <p>MUS 400 Primary Instrument..... 2 or MUS 400 Primary Instrument Voice (1) MUS 3XX Ensemble..... 1 MUS Concentration Elective2-3 PHI 413 Contemporary Christian Belief 3 Civic Engagement..... 3 FC Social Science 3 MTD 275 Performance Class.....0 IAS 495 Senior Seminar 1 Senior Recital</p> <p style="text-align: right;">12-13</p> |

##students who are piano principals take MUS 381 during spring of junior year; voice principals take MUS 440 during spring of junior year.

#students who are instrumental principals take MUS 462 fall semester of junior or senior year.



BS in Music/Management 2024-2025

Student Name: _____

Student ID: _____

Major Core Requirements

Applied Major (Primary) Instrument:

Required for all majors not using Voice as primary instrument)

MUS 100_ 1 Applied Lesson†
 MUS 100_ 1 Applied Lesson†
 MUS 100_ 1 Applied Lesson†
 MUS 100_ 1 Applied Lesson†
 MUS 300_ 1 Applied Lesson†
 MUS 300_ 1 Applied Lesson†
 MUS 400_ 2 Applied Lesson†
 MUS 400_ 2 Applied Lesson†

Required for majors with Voice as primary instrument)

MUS 100V 1 Applied Lesson—Voice†
 MUS 100V 1 Applied Lesson—Voice†
 MUS 100V 1 Applied Lesson—Voice†
 MUS 100V 1 Applied Lesson—Voice†
 MUS 118 2 Vocal Diction I
 MUS 119 1 Vocal Diction II
 MUS 300V 1 Applied Lesson—Voice†
 MUS 300V 1 Applied Lesson—Voice†
 MUS 300V 1 Applied Lesson—Voice†
 MUS 300V 1 Applied Lesson—Voice†

Applied Secondary Instrument

MUS 100_ 1 Applied Lesson‡
 MUS 100_ 1 Applied Lesson‡

†One hour lessons.

‡Half-hour lessons.

Ensembles

Select 8 hours from:

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290,
 310JE, 310LT, 310TS, 310WC, 340, 380, 390

Complete the following courses:

____ MTD 131 1 Introduction to Performing Arts
 ____ MUS 101 0-1 Music Theory (or competency)
 ____ MUS 124 3 Music Theory and Harmony I
 ____ MUS 124L 1 Music Theory and Harmony I Lab
 ____ MUS 125 3 Music Theory and Harmony II
 ____ MUS 125L 1 Music Theory and Harmony II Lab
 ____ MUS 132 2 Survey of Music History
 ____ MUS 201 1 Computers, Technology, and Music
 ____ MUS 275 0 Performance Class
 ____ MUS 361 2 Conducting I

Total Major Hours Required: 79-81

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project)
- Two years of one foreign language is required for the BA degree.
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

Concentration Requirements

____ ACC 241 3 Accounting Principles I
 ____ MGT 201 3 Introduction to Business
 ____ MGT 311 3 Business Law
 ____ MGT 352 3 Management Analysis and Practice
 ____ MKT 231 3 Principles of Marketing
 ____ MTD 392 3 Entrepreneurship in the Arts
 ____ MUS 372 3 Music History and Literature II
 ____ MUS 393 4 Practicum

Select three electives from the following:

____ ENT 422 3 New Venture Planning
 ____ MGT 362 3 Human Resource Management
 ____ MGT 442 3 Business Ethics
 ____ MGT 462 3 Organizational Behavior and Development

Select a minimum of 8 elective hours from the following:

____ MUS 121 2 Seminar in Composition I
 ____ MUS 224* 3 Music Theory and Harmony III
 ____ MUS 224L* 1 Music Theory and Harmony III Lab
 ____ MUS 232‡ 1 Brass Methods
 ____ MUS 233‡ 1 Woodwind Methods
 ____ MUS 243 3 Music and World Cultures
 ____ MUS 292 3 Introduction to Electronic Music
 ____ MUS 331‡ 1 String Methods
 ____ MUS 332‡ 1 Percussion Methods
 ____ MUS 342 3 Advanced Form and Analysis
 ____ MUS 351 2 Choral Arranging
 ____ MUS 352 2 Instrumental Arranging
 ____ MUS 362 2 Conducting II
 ____ MUS 371 3 Music History and Literature I
 ____ MUS 381‡ 2 Piano Pedagogy I
 ____ MUS 440‡ 3 Vocal Pedagogy & Literature
 ____ MUS 462‡ 1 Instrumental Pedagogy

*Must take MUS 472 or the combination of MUS 224 and MUS 224L to meet requirement.

*Courses may not meet both requirements and elective hours.

‡A maximum of two hours may be used to meet requirement.

**BACHELOR OF SCIENCE IN MUSIC
WITH CONCENTRATION IN MANAGEMENT**

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FRESHMAN FALL SEMESTER | FRESHMAN INTER-TERM | FRESHMAN SPRING SEMESTER |
|---|--|--|
| <p>MTD 131 Introduction to the Performing Arts..... 1 MUS 100 Primary Instrument..... 1 (with Lab for voice principals only) MUS 100 Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 +MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab..... 1 IAS 101 New Student Orientation..... 1 IAS 110 Foundations of the Christian Liberal Arts. 3 BIB 110/ENG 110..... 3</p> <p>+Must pass MUS 101 course or test to enroll in MUS 124 & MUS 124L.</p> <p style="text-align: right;">15</p> | <p>MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab 1</p> <p>or Gen Ed History..... 3</p> <p style="text-align: right;">3-4</p> | <p>MUS 100 Primary Instrument..... 1 MUS 100 Secondary Instrument 1 MUS 2XX Ensemble..... 1 MUS 132 Survey of Music History..... 2 MUS 125 Music Theory & Harmony II..... 3 MUS 125L Music Theory & Harmony II Lab..... 1 MUS 201 Computers / Music..... 1 MUS 118 Vocal Diction I (voice principals) (2) BIB 110/ENG 110 3 COS 104 Computers..... 2 KIN100 Fitness for Life..... 2</p> <p style="text-align: right;">17 (18 voice principals)</p> |
| <p>SOPHOMORE</p> <p>MUS 100 Primary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 224 Music Theory & Harmony III 3 and MUS 224L Music Theory & Harmony III Lab ... 1 or MUS 472 Music History & Lit III (3) MUS 119 Vocal Diction II (voice principals)..... (1) MGT 201 Intro to Business 3 Civic Engagement..... 3 KIN 200 Gen Physical Ed Activity Course..... 1</p> <p style="text-align: right;">14-15 (16-17 voice principals)</p> | <p>SOPHOMORE</p> <p>Literature 3</p> <p style="text-align: right;">3</p> | <p>SOPHOMORE</p> <p>MUS 100 Primary Instrument..... 1 +Junior Level Proficiency MUS 2XX Ensemble..... 1 MUS Concentration Elective 2-3 MKT 231 Principles of Marketing..... 3 CAS 110 / 120 / 201 3 BIB 210..... 3 MGT 352 Management Analysis..... 3</p> <p style="text-align: right;">16-17</p> |
| <p>JUNIOR</p> <p>MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble..... 1 MUS 361 Conducting I 2 MUS Concentration Elective 2-3 REL 313 Historic Christian Belief..... 3 ACC 241 Accounting Principles I..... 3 MGT Elective..... 3</p> <p style="text-align: right;">15-16</p> | <p>JUNIOR</p> <p>MUS 393 Practicum 4 (May also be completed summer of Junior year.) or Math 3</p> <p style="text-align: right;">3-4</p> | <p>JUNIOR</p> <p>MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble..... 1 MUS 372 Music History & Lit. II (SP)..... 3 MUS 392 Entrepreneurship in the Arts (Even)..... 3 MUS Concentration Elective 2-3 MGT 311 Business Law 3 (Gen Ed History..... 3)</p> <p style="text-align: right;">13-17</p> |
| <p>SENIOR</p> <p>MUS 400 Primary Instrument..... 2 or MUS 300 Primary Instrument Voice..... (1) MUS 3XX Ensemble..... 1 MGT Elective..... 3 (Math..... 3) Social Science 3 IAS 495 Senior Seminar 1 Science..... 3-4</p> <p style="text-align: right;">13-17 (12-16 voice principals)</p> | <p>SENIOR</p> <p>MUS 243 Music & World Cultures (CC) 3</p> <p style="text-align: right;">3</p> | <p>SENIOR</p> <p>MUS 400 Primary Instrument..... 2 or MUS 300 Primary Instrument Voice (1) MUS 3XX Ensemble..... 1 MUS Concentration Elective 2-3 PHI 413 Contemporary Christian Belief 3 MGT Elective 3 Science 3 Senior Recital</p> <p style="text-align: right;">13-15 (13-17 voice principals)</p> |

Students in the BS in Music with Concentration in Marketing or Management programs may apply for an off-campus semester in Nashville, Tennessee, for the purpose of more focused study in contemporary music. Please consult the appendix of the Dept. of Music, Theatre, and Dance Handbook or “Off-Campus/International Studies Programs” in the University Catalog for more details.



BS in Music/Marketing 2024-2025

Student Name: _____

Student ID: _____

Major Core Requirements

Applied Major (Primary) Instrument

Required for all majors not using Voice as primary instrument)

MUS 100_ 1 Applied Lesson†
MUS 100_ 1 Applied Lesson†
MUS 100_ 1 Applied Lesson†
MUS 100_ 1 Applied Lesson†
MUS 300_ 1 Applied Lesson†
MUS 300_ 1 Applied Lesson†
MUS 400_ 2 Applied Lesson†
MUS 400_ 2 Applied Lesson†

Required for majors with Voice as primary instrument)

MUS 100V 1 Applied Lesson—Voice†
MUS 100V 1 Applied Lesson—Voice†
MUS 100V 1 Applied Lesson—Voice†
MUS 100V 1 Applied Lesson—Voice†
MUS 118 2 Vocal Diction I
MUS 119 1 Vocal Diction II
MUS 300V 1 Applied Lesson—Voice†
MUS 300V 1 Applied Lesson—Voice†
MUS 300V 1 Applied Lesson—Voice†
MUS 300V 1 Applied Lesson—Voice†

Applied Secondary Instrument

MUS 100_ 1 Applied Lesson†
MUS 100_ 1 Applied Lesson†

†One hour lessons.

‡Half-hour lessons.

Ensembles

Select 8 hours from:

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290,
310JE, 310LT, 310TS, 310WC, 340, 380, 390

Complete the following courses:

____ MTD 131 1 Introduction to Performing Arts
____ MUS 101 0-1 Music Theory (or competency)
____ MUS 124 3 Music Theory and Harmony I
____ MUS 124L 1 Music Theory and Harmony I Lab
____ MUS 125 3 Music Theory and Harmony II
____ MUS 125L 1 Music Theory and Harmony II Lab
____ MUS 132 2 Survey of Music History
____ MUS 201 1 Computers, Technology, and Music
____ MUS 275 0 Performance Class
____ MUS 361 2 Conducting I

Concentration Requirements

____ MAT 210 4 Introductory Statistics
____ MGT 201 3 Introduction to Business
____ MKT 231 3 Principles of Marketing
____ MKT 445 3 Best Practices in Marketing
____ MKT 460 3 Consumer Behavior
____ MTD 392 3 Entrepreneurship in the Arts
____ MUS 372 3 Music History and Literature II
____ MUS 393 4 Practicum

Select *three* courses from the following:

____ MKT 312 3 Professional Selling
____ MKT 313 3 Retailing and Services Marketing
____ MKT 380 3 International Marketing
____ MKT 410 3 Marketing Research
____ MKT 412 3 Advertising And Promotional Strategy

Select *8* elective hours from the following:

____ MUS 121 2 Seminar in Composition I
____ MUS 224* 3 Music Theory and Harmony III
____ MUS 224L* 1 Music Theory and Harmony III Lab
____ MUS 231‡ 1 Instrumental Methods I—Brass Instrum
____ MUS 232‡ 1 Instrumental Methods II—Woodwinds
____ MUS 243 3 Music and World Cultures
____ MUS 292 3 Introduction to Electronic Music
____ MUS 331‡ 1 Instrumental Methods III—Percussion
____ MUS 332‡ 1 Instrumental Methods IV—Strings
____ MUS 342 3 Advanced Form and Analysis
____ MUS 351 2 Choral Arranging
____ MUS 352 2 Instrumental Arranging
____ MUS 362 2 Conducting II
____ MUS 371 3 Music History and Literature I
____ MUS 381‡ 2 Piano Pedagogy I
____ MUS 440‡ 3 Vocal Pedagogy & Literature
____ MUS 462‡ 1 Instrumental Pedagogy

*Courses may not meet both requirements and elective hours.

†Must take MUS 472 or the combination of MUS 224 and MUS 224L to meet requirement.

‡A combined maximum of two credit hours from MUS 231, 232, 331, 332 may be used to meet this requirement.

Total Major Hours Required: 80-82

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

**BACHELOR OF SCIENCE IN MUSIC
WITH CONCENTRATION IN MARKETING**

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FRESHMAN FALL SEMESTER | FRESHMAN INTER-TERM | FRESHMAN SPRING SEMESTER |
|--|--|--|
| MTD 131 Introduction to the Performing Arts 1 MUS 100 Primary Instrument..... 1 MUS 100 Secondary Instrument 1 MUS 2XX Ensemble 1 +MUS 124 Music Theory & Harmony I 3 MUS 124L Music Theory & Harmony I Lab 1 IAS 101 New Student Orientation 1 IAS 110 Foundations of the Christian Liberal Arts. 3 BIB 110/ENG 110..... 3 +Must pass MUS 101 course or test to enroll in MUS 124 & MUS 124L. <p align="right">15</p> | MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab 1 or Literature..... 3 <p align="right">3</p> | MUS 100 Primary Instrument 1 MUS 100 Secondary Instrument..... 1 MUS 2XX Ensemble..... 1 MUS 132 Survey of Music History 2 MUS 125 Music Theory & Harmony II 3 MUS 125L Music Theory & Harmony II Lab..... 1 BIB 110/ENG 110 3 KIN 100 Fitness for Life 2 MUS 118 Diction I (voice primary instrument)..... (2) COS 104 Computers..... 2 <p align="right">16 (17 voice principals)</p> |
| SOPHOMORE MUS 100 Primary Instrument..... 1 MUS 2XX Ensemble 1 MUS 224 Music Theory & Harmony III..... 3 and MUS 224L Music Theory & Harmony III Lab.. 1 or MUS 472 Music History & Lit III..... (3) MUS Concentration Elective..... 2-3 BIB 210..... 3 KIN 200 Skills..... 1 *MUS 119 Diction II (voice primary instrument). (1) MGT 201 Business Basics Boot Camp..... 3 <p align="right">14-16 *(15-17 voice principals)</p> | SOPHOMORE MAT 210..... 4 <p align="right">4</p> | SOPHOMORE MUS 100 Primary Instrument..... 1 or *MUS 100 Primary Instrument Voice..... (1) +Junior Level Proficiency MUS 2XX Ensemble..... 1 MUS Concentration Elective..... 2-3 CAS 110 / 120 / 201 3 MUS 201 Computers, Technology & Music 1 MKT 231 Principles of Marketing..... 3 Science..... 3-4 <p align="right">14-16 *(14-16 voice principals)</p> |
| JUNIOR MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble 1 REL 313 Historic Christian Belief 3 MUS 361 Conducting I 12 MUS Concentration Elective..... 2-3 Gen Ed History..... 3 <p align="right">14-15</p> | JUNIOR MUS 393 Practicum 4 (or summer of junior year) or MUS 243 Music & World Cultures (CC) 3 <p align="right">3-4</p> | JUNIOR MUS 300 Primary Instrument..... 1 MUS 3XX Ensemble..... 1 MTD 392 Entrepreneurship in the Arts (<i>Even</i>)..... 3 MKT 460 Consumer Behavior 3 MUS 372 Music History & Lit II (SP)..... 3 MKT Elective 3 <p align="right">14</p> |
| SENIOR MUS 400 Primary Instrument 2 or MUS 300 Primary Instrument Voice (1) MUS 3XX Ensemble 1 MKT 445 Best Practices in Marketing 3 MKT Elective..... 3 (Literature 3) Social Science..... 3 MUS Concentration Elective 2/3 <p align="right">14-18 (11-17 voice principals)</p> | SENIOR Civic Engagement 3 <p align="right">3</p> | SENIOR MUS 400 Primary Instrument..... 2 or MUS 300 Primary Instrument Voice (1) MUS 3XX Ensemble..... 1 Science..... 3-4 PHI 413 Contemporary Christian Belief 3 IAS 495 Senior Seminar 1 MKT Elective 3 Senior Recital <p align="right">13-14 (12-13 voice principals)</p> |

Students in the BS in Music with Concentration in Marketing or Management programs may apply for an off-campus semester in Nashville, Tennessee, for the purpose of more focused study in contemporary music. Please consult the appendix of the Dept. of Music, Theatre, and Dance Handbook or *Off-Campus/International Studies Programs* in the university catalog for more details.



BS in Music/Worship Arts Concentration – 2024-2025

Student Name: _____

Student ID: _____

Major Core Requirements

Applied Major (Primary) Instrument

Required for all majors not using Voice as primary instrument)

MUS 100_ 1 Applied Lesson†
 MUS 100_ 1 Applied Lesson†
 MUS 100_ 1 Applied Lesson†
 MUS 100_ 1 Applied Lesson†
 MUS 300_ 1 Applied Lesson†
 MUS 300_ 1 Applied Lesson†
 MUS 400_ 2 Applied Lesson†
 MUS 400_ 2 Applied Lesson†

Required for majors with Voice as primary instrument)

MUS 100V 1 Applied Lesson—Voice†
 MUS 100V 1 Applied Lesson—Voice†
 MUS 100V 1 Applied Lesson—Voice†
 MUS 100V 1 Applied Lesson—Voice†
 MUS 118 2 Vocal Diction I
 MUS 119 1 Vocal Diction II
 MUS 300V 1 Applied Lesson—Voice†
 MUS 300V 1 Applied Lesson—Voice†
 MUS 300V 1 Applied Lesson—Voice†
 MUS 300V 1 Applied Lesson—Voice†

Applied Secondary Instrument

MUS 100_ 1 Applied Lesson‡
 MUS 100_ 1 Applied Lesson‡

†One hour lessons.

‡Half-hour lessons.

Ensembles

Select 8 hours from:

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290,
 310JE, 310LT, 310TS, 310WC, 340, 380, 390

Complete the following courses:

| | | | |
|-------|----------|-----|---------------------------------------|
| _____ | MTD 131 | 1 | Introduction to Performing Arts |
| _____ | MUS 101 | 0-1 | Music Theory (<i>or competency</i>) |
| _____ | MUS 124 | 3 | Music Theory and Harmony I |
| _____ | MUS 124L | 1 | Music Theory and Harmony I Lab |
| _____ | MUS 125 | 3 | Music Theory and Harmony II |
| _____ | MUS 125L | 1 | Music Theory and Harmony II Lab |
| _____ | MUS 132 | 2 | Survey of Music History |
| _____ | MUS 201 | 1 | Computers, Technology, and Music |
| _____ | MUS 275 | 0 | Performance Class |
| _____ | MUS 361 | 2 | Conducting I |

Concentration Requirements

| | | | |
|-------|---------|---|---|
| _____ | BIB 272 | 3 | Inductive Study of the Bible |
| _____ | CMI 100 | 3 | Introduction to Christian Ministries |
| _____ | CMI 262 | 3 | Personal Foundations for Ministry |
| _____ | CMI 371 | 3 | Leadership Development |
| _____ | MUS 243 | 3 | Music and World Cultures |
| _____ | MUS 245 | 3 | Foundations of Worship Arts |
| _____ | MUS 250 | 1 | Audio Visual Technologies in the Church |
| _____ | MUS 345 | 3 | Twenty Centuries of Christian Song |
| _____ | MUS 357 | 3 | Resources and Methodologies in the Wor |
| _____ | MUS 362 | 2 | Conducting II |
| _____ | MUS 371 | 3 | Music History and Literature I |
| _____ | MUS 372 | 3 | Music History and Literature II |
| _____ | MUS 393 | 2 | Practicum (<i>advisor approved—Church Mu</i> |
| _____ | REL 310 | 3 | Theology of Worship |

Select five elective courses from the following:

| | | | |
|-------|---------|---|--|
| _____ | MUS 121 | 2 | Seminar in Composition I |
| _____ | MUS 292 | 3 | Introduction to Electronic Music |
| _____ | MUS 342 | 3 | Advanced Form and Analysis |
| _____ | MUS 351 | 2 | Choral Arranging |
| _____ | MUS 352 | 2 | Instrumental Arranging |
| _____ | MUS 381 | 2 | Piano Pedagogy I |
| _____ | MUS 440 | 3 | Vocal Pedagogy and Literature |
| _____ | MUS 462 | 1 | Instrumental Pedagogy |
| _____ | THR 362 | 3 | Theatre and the Church |
| _____ | MUS 331 | 1 | Instrumental Methods III – Percussion |
| _____ | MUS 332 | 1 | Instrumental Methods IV – Strings |
| _____ | MUS 346 | 1 | Instrumental Methods I – Brass Instrumen |
| _____ | MUS 347 | 1 | Instrumental Methods II - Woodwinds |

Total Major Hours Required: 75-81

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

**BACHELOR OF SCIENCE IN MUSIC
WITH CONCENTRATION IN WORSHIP ARTS**

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FRESHMAN FRESHMAN | INTER-TERM FRESHMAN | SPRING SEMESTER FRESHMAN |
|--|---|--|
| MTD 131 Introduction to the Performing Arts 1 MUS 100 Primary Instrument 1 MUS 100 Secondary Instrument..... 1 MUS 2XX Ensemble 1 +MUS 124 Music Theory & Harmony I 3 MUS 124L Music Theory & Harmony I Lab 1 or Gen Ed Lab Science.....(3) IAS 101 New Student Orientation 1 IAS 110 Foundations of the Christian Liberal Arts...3 BIB 110 or ENG 110 3 +Must pass MUS 101 course or test to enroll in MUS 124 & MUS 124L. <p style="text-align: right;">14-15</p> | MUS 124 Music Theory & Harmony I..... 3 MUS 124L Music Theory & Harmony I Lab 1 or Literature..... 3 <p style="text-align: right;">3-4</p> | MUS 100 Primary Instrument 1 MUS 100 Secondary Instrument..... 1 MUS 2XX Ensemble 1 MUS 118 Diction (voice principals) (2) MUS 125 Music Theory & Harmony II..... 3 MUS 125L Music Theory & Harmony II Lab 1 MUS 132 Survey of Music History 2 BIB 110 or ENG 110 3 KIN100 Fitness for Life 2 COS 104 Computers..... 2 <p style="text-align: right;">16 (17 voice principals)</p> |
| SOPHOMORE MUS 100 Primary Instrument 1 MUS 2XX Ensemble 1 MUS 119 Diction (voice principals) (1) CED 100 Intro Christian Ed Ministries 3 BIB 210 Bib Lit II..... 3 Science..... 3-4 <p style="text-align: right;">13-14 (14-15 voice principals)</p> | SOPHOMORE MUS 243 Music & World Cultures (CC)... 3 MUS 250 AV Tech in the Church 1 <p style="text-align: right;">4</p> | SOPHOMORE MUS 100 Primary Instrument 1 +Junior Level Proficiency MUS 2XX Ensemble 1 MUS 201 Computers, Technology & Music 1 CED 262 Personal Foundation for Ministry 3 BIB 272 Inductive Study 3 CAS 110 / 120 / 201 3 Math..... 3 <p style="text-align: right;">15</p> |
| JUNIOR MUS 300 Primary Instrument 1 MUS 3XX Ensemble 1 MUS 245 Foundations of Worship Arts..... 3 MUS 361 Conducting I..... 2 MUS Elective 121/ 292 or 352 2-3 MUS 371 History & Lit I 3 (Literature..... 3) <p style="text-align: right;">12-16</p> | JUNIOR REL 313 Historic Christian Belief..... 3 <p style="text-align: right;">3</p> | JUNIOR MUS 300 Primary Instrument 1 MUS 3XX Ensemble 1 MUS 362 Conducting II (SP)..... 2 MUS 357 Resources & Method. in Worship Arts... 3 MUS 345 20 Centuries of Christian Song 3 REL410 Theology of Worship 3 Science..... 3-4 <p style="text-align: right;">16-17</p> |
| SENIOR MUS 400 Primary Instrument 2 or MUS 300 Primary Instrument Voice..... (1) MUS 3XX Ensemble 1 MUS Elective 121 or 351 2 MUS 393 Practicum 2 CED/371 Leadership Development..... 3 Civic Engagement 3 KIN 200 Gen Physical Ed Activity Course 1 <p style="text-align: right;">14 (13 voice principals)</p> | SENIOR PHI 413 Contemporary Christian Belief..... 3 <p style="text-align: right;">3</p> | SENIOR MUS 400 Primary Instrument 2 or MUS 300 Primary Instrument Voice..... (1) MUS 3XX Ensemble 1 MUS 372 Music History & Lit II..... 3 IAS 495 Senior Seminar..... 1 History..... 3 Social Science..... 3 Senior Recital <p style="text-align: right;">13 (12 voice principals)</p> |

PART 2

MUSIC MINOR PROGRAMS

Music Minors - available to non-music majors only - are designed to provide the liberal arts students with opportunities to expand their musical knowledge and skills through curricular programs in Worship Arts, Applied Music (performance), Keyboard Pedagogy, and Composition. A music concentration is also available for Elementary Education majors. These programs are not designed for preparing full-time professionals in the field of music since the depth of musical exploration does not approach the level of the music major programs. Many recent graduates of these programs are currently active as part-time and volunteer musicians in related fields of music. In accordance with university policy, music majors cannot also minor in music.

MUSIC MINOR PROGRAM OBJECTIVES

1. To assist students in advancing and integrating musical knowledge and skill proficiency
2. To enable students to understand music more deeply through music courses, ensemble participation, and private study in specific areas of music
3. To prepare students for musical service to the family, church, and community

GENERAL INFORMATION

Music minors consist of 21-32 hours of study including fundamental core courses and specialty courses. All minors require applied primary instrument study with demonstrated juried proficiencies at the end of the course of study. Specific guidelines for applied music proficiencies in piano are located in *Piano Proficiency Requirements* section of this handbook and from the applied studio teacher. Guidelines for all other instruments (i.e. voice, string, wind, and percussion) are available from the applied teacher or area coordinator.

MUSIC MINOR DEGREES

Minor in Applied Music

The Music Minor in Applied Music is designed as a performance minor for non-music majors. In addition to required course work, the student is encouraged to participate in ensembles.

Minor in Keyboard Pedagogy

The Music Minor in Keyboard Pedagogy is designed to prepare non-music majors to teach private piano. The course of study includes teaching in the CMD program and applied piano study. Students interested in pursuing this program must audition for the piano faculty.

Minor in Composition

The Music Minor in Composition is designed to provide non-music majors with a concentrated opportunity to enrich and broaden their personal writing skills through music composition. The course of study includes public performances of the student's original pieces. The student may explore instrumental, choral, or electro-acoustic techniques.

Minor in Worship Arts

The Music Minor in Worship Arts is for non-music majors and is designed to prepare the graduate for music ministry in the Christian church.

Minor in Songwriting

The Music Minor in Songwriting is designed to provide, strengthen, and build upon a foundation of knowledge and understanding of the structure and make-up of songs from various musical genres.

Concentration for Elementary Education Majors

The Concentration for Elementary Education majors is designed to prepare elementary education majors to utilize music in the classroom.

CURRICULAR GUIDELINES

Please refer to the curriculum guides on the following pages for specific course information for:

Minor in Applied Music
Minor in Keyboard Pedagogy
Minor in Composition
Minor in Worship Arts
Concentration in Elementary Education

NOTES: University Fine Arts Requirements for Music Minors

Aesthetic Literacy (HUM 250) may be met by participating in any music ensemble or private lesson for academic credit.



Applied Music Minor 2024-2025

Student Name: _____

Student ID: _____

Minor Requirements

Applied Primary Instrument

MUS 100_1 Applied Lesson†

MUS 100_1 Applied Lesson†

MUS 100_1 Applied Lesson†

MUS 100_2 Applied Lesson†

†One hour lessons.

Voice Requirements (Required for minors with Voice as primary instrument)

MUS 118 2 Vocal Diction I

MUS 119 1 Vocal Diction II

Ensembles

Participate in 4 credit hours of a major or minor ensemble.

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE, 310LT, 310TS, 310WC, 340, 380, 390

Core Courses

____ MTD 131 1 Introduction to Performing Arts
____ MUS 101 0-1 Music Theory (*or competency*)
____ MUS 124 3 Music Theory and Harmony I
____ MUS 124L 1 Music Theory and Harmony I Lab
____ MUS 125 3 Music Theory and Harmony II
____ MUS 125L 1 Music Theory and Harmony II Lab
____ MUS 132 2 Survey of Music History
____ MUS 275 0 Performance Class

Select *one* of the following:

____ MUS 381 2 Piano Pedagogy I
____ MUS 440 3 Vocal Pedagogy & Literature
____ MUS 462 1 Instrumental Pedagogy

Total Minor Hours Required: 20-24

Minor is available for non-music majors.



Keyboard Pedagogy Minor 2024-2025

Student Name: _____

Student ID: _____

Minor Requirements

Applied Primary Instrument

MUS 100K 2 Applied Lesson†

MUS 100K 2 Applied Lesson†

MUS 100K 2 Applied Lesson†

MUS 100K 2 Applied Lesson†

†One hour lessons.

Complete the following courses:

____ MTD 131 1 Introduction to Performing Arts

____ MUS 101 0-1 Music Theory (*or competency*)

____ MUS 124 3 Music Theory and Harmony I

____ MUS 124L 1 Music Theory and Harmony I Lab

____ MUS 125 3 Music Theory and Harmony II

____ MUS 125L 1 Music Theory and Harmony II Lab

____ MUS 132 2 Survey of Music History

Complete the following specialty courses:

____ MUS 381 2 Piano Pedagogy I

____ MUS 382 2 Piano Pedagogy II

____ MUS 470 2 Piano Literature

Performance Class

MUS 275 (0 credits)

Required four (4) semesters

Total Minor Hours Required: 21-22

Minor is available for non-music majors.



Student Name: _____

Student ID: _____

Minor Requirements

| | | | |
|-------|----------|-----|--|
| _____ | MTD 131 | 1 | Introduction to Performing Arts |
| _____ | MUS 100K | 1 | Applied Lesson—Piano (<i>proficiency required</i>) |
| _____ | MUS 101 | 0-1 | Music Theory (<i>or competency</i>) |
| _____ | MUS 124 | 3 | Music Theory and Harmony I |
| _____ | MUS 124L | 1 | Music Theory and Harmony I Lab |
| _____ | MUS 125 | 3 | Music Theory and Harmony II |
| _____ | MUS 125L | 1 | Music Theory and Harmony II Lab |
| _____ | MUS 132 | 2 | Survey of Music History |
| _____ | MUS 201 | 1 | Computers, Technology, and Music |
| _____ | MUS 224 | 3 | Music Theory and Harmony III |
| _____ | MUS 224L | 1 | Music Theory and Harmony III Lab |
| _____ | MUS 275 | 0 | Performance Class |

Select one of the following areas of emphasis:

Instrumental

| | | | |
|-------|---------|---|---------------------------|
| _____ | MUS 121 | 2 | Seminar in Composition I |
| _____ | MUS 122 | 2 | Seminar in Composition II |
| _____ | MUS 352 | 2 | Instrumental Arranging |

Choral

| | | | |
|-------|---------|---|---------------------------|
| _____ | MUS 121 | 2 | Seminar in Composition I |
| _____ | MUS 122 | 2 | Seminar in Composition II |
| _____ | MUS 351 | 2 | Choral Arranging |

Electro-acoustic

| | | | |
|-------|---------|---|----------------------------------|
| _____ | MUS 121 | 2 | Seminar in Composition I |
| _____ | MUS 122 | 2 | Seminar in Composition II |
| _____ | MUS 292 | 3 | Introduction to Electronic Music |

Total Minor Hours Required: 23-25

Minor is available to non-music majors.



Worship Arts Minor 2024-2025

Student Name: _____

Student ID: _____

Minor Requirement

Applied Primary Instrument

MUS 100_2 Applied Lesson (1hour)

MUS 100_2 Applied Lesson (1hour)

MUS 100_2 Applied Lesson (1hour)

MUS 100_2 Applied Lesson (1hour)

Recommend piano, organ, voice, or guitar.

ENSEMBLES

Participate in 2 credit hours of a major ensemble

Participate in an additional 2 credit hours of a major or minor ensemble.

210JE, 210DL, 210LT, 210TS, 210WC, 240, 280, 290, 310JE, 310LT, 310TS, 310WC, 340, 380, 390

Core Courses

| | | | |
|-------|----------|-----|---------------------------------------|
| _____ | MTD 131 | 1 | Introduction to Performing Arts |
| _____ | MUS 101 | 0-1 | Music Theory (<i>or competency</i>) |
| _____ | MUS 118 | 1 | Vocal Diction I |
| _____ | MUS 124 | 3 | Music Theory and Harmony I |
| _____ | MUS 124L | 1 | Music Theory and Harmony I Lab |
| _____ | MUS 132 | 2 | Survey of Music History |
| _____ | MUS 275 | 0 | Performance Class |

Church Music Core

| | | | |
|-------|---------|---|---|
| _____ | MUS 245 | 3 | Foundations of Worship Arts |
| _____ | MUS 250 | 1 | Audio Visual Technologies in the Church |
| _____ | MUS 345 | 3 | Twenty Centuries of Christian Song |
| _____ | MUS 357 | 3 | Resources and Methodologies in the Worship Arts |
| _____ | MUS 361 | 2 | Conducting I |
| _____ | MUS 393 | 1 | Practicum (<i>advisor approved</i>) |

A minimum of one semester of piano study is recommended for voice or guitar students.

Total Minor Hours Required: 31-32

Minor is available for non-music majors.

**CONCENTRATION FOR
ELEMENTARY EDUCATION MAJORS**

| MUSIC REQUIREMENTS | HOURS |
|---|--------------|
| <u>CORE REQUIREMENTS</u> | |
| _____ MUS 101 Music Theory or competency | 0-1 |
| _____ MUS 105 Applied Lesson (<i>primary instrument</i>) | 2 |
| _____ MUS 124 Music Theory & Harmony I..... | 3 |
| _____ MUS 124L Music Theory & Harmony I Lab | 1 |
| _____ MUS 135 Introduction to Music Education..... | 1 |
| _____ MUS 201 Computers, Technology and Music..... | 1 |
| _____ MUS 301 Music in the Elementary Classroom..... | 2 |
| _____ MUS 361 Conducting I | 2 |
| TOTAL HOURS | 16-17 |
| <u>RECOMMENDED</u> | |
| _____ MUS XXX Ensemble: Major or Minor Ensemble..... | 1 |

APPLIED MUSIC FOR MUSIC MINORS (PRIVATE LESSONS)

*All music minors are required to register for private lessons.
Please see individual degree programs for specific requirements.*

APPLIED MUSIC AUDITIONS FOR MUSIC MINORS

All prospective music minors must complete an audition for admission to the Department of Music, Theatre, and Dance and to apply for music scholarships. Detailed information about auditions can be found on our website, in the Appendix of the Department of Music, Theatre, and Dance Handbook, or in the Music Office.

APPLIED MUSIC REGISTRATION FOR MUSIC MINORS

1. A faculty advisor is assigned to each music minor at the beginning of each student's first term in the Department of Music, Theatre, and Dance. The student is encouraged to consult the assigned advisor concerning registration, class load, scheduling conflicts, or problems of a general nature.
2. All private music lessons will be available for online registration during the registration periods each semester. Music minors will need course overrides to register for lessons which are supplied by the area coordinator. All music minors register for the appropriate number of credits using the MUS 100-400 designations found on TOWER during the advanced registration period or the first week of classes.
3. All students registered for applied lessons may sign up for practice times and rooms at the desired practice room during the first week of each term. This sign-up opportunity is in effect for the complete term.

Minimum required practice hours and fees for applied study are as follows:

| <u>Credit</u> | <u>Lesson time/wk</u> | <u>Required practice</u> | <u>Fee</u> |
|---------------|-------------------------------------|--------------------------|-------------------|
| 1 | MUS 105 (Participation in the Arts) | 3 hrs per week | \$290.00 per term |
| * 1 | ½ hr/wk | 5 hrs per wk | \$290.00 per term |
| 1 | 1 hr/wk | 7 hrs per wk | \$424.00 per term |
| 2 | 1 hr/wk | 10 hrs per wk | \$424.00 per term |
| 3 | 1 hr/wk | 13 hrs per wk | \$424.00 per term |
| 4 | 1 ½ hr/wk | 16 hrs per wk | \$514.00 per term |

* Non-piano Applied Music minors taking half-hour piano lessons are required to practice 3 hours per week.

APPLIED LESSON GUIDELINES FOR MUSIC MINORS

Students who register for applied lessons will be assigned a teacher and a lesson time during the first week of classes. An additional fee is charged for all applied lessons. All applied lessons must be taken for credit and will receive a grade (not pass/fail). It is the student's responsibility to check with the Department of Music, Theatre, and Dance or contact his/her instructor for lesson times. All lessons will begin during the second week of the semester, and students must report to the assigned instructor during that week. Students who drop or withdraw from lessons after the first week add-drop period will be billed for lessons since faculty contracts are already in place.

Studio requirements in applied music represent more than the actual studio lessons and practice time. Each studio teacher has flexibility to design studio courses and grading procedures that best meet the professional needs of the students in that studio. Examples of studio requirements include required attendance at studio classes and recitals, participation in competitions, and attendance at faculty and guest artist recitals. These requirements will be stated in the syllabus at the

beginning of each semester. Grading procedures will be stated clearly in each studio syllabus in order for students to understand their duties and responsibilities.

APPLIED MUSIC EVALUATION FOR MUSIC MINORS

The semester is comprised of thirteen private lesson experiences. Students are expected to attend all private lessons for which they are registered. Students taking a one-hour lesson receive one 50-minute lesson each week while students taking a half-hour lesson receive one 25-minute lesson each week. Students are graded on weekly progress in lessons, participation in performance classes, recitals, and examinations (juries).

Attendance:

The university attendance policy applies to private applied lessons. This policy permits one cut or unexcused absence per semester. Because of the systematic nature of musical skill development, each subsequent unexcused absence will result in a lowering of the final grade by one letter grade. When the unexcused absences exceed three lessons, the student will be notified by the private teacher or the Music Office, and the student will be expected to withdraw from private lessons with a grade of WF.

When the teacher must be absent, every effort will be made to contact the student in advance by email or phone. If this fails, a message will be posted on the teacher's studio door. Any lesson missed by the teacher will be made up at the mutual convenience of the student and the teacher. Unexcused absences are not made up.

Excused absences are granted for the following:

- Illness that requires admittance to a hospital, including Taylor's Wellness and Health Services (verified by Wellness and Health Services) or serious illness verified by treatment by a medical professional. Appropriate documentation should be provided to the student and submitted along with a request for Excused Absence.
- Serious emotional illness (verified by the Vice President for Student Development).
- Performances, tours, field trips, athletic events, or other activities in which an approved group absence report is on file. Students must make prior alternate arrangements with the professor(s) whose class(es) they will miss.
- Death or hospitalization of an immediate family member (mother, father, sibling, or grandparent).

Tardiness: Students late to private lessons will receive only the remaining portion of their lesson period. If the professor is late to the lesson, the professor will make up the lost time by extending the lesson or rescheduling the lesson at a mutually agreeable time.

Music Minor Applied Exam (Jury) and Proficiency

The goal of the Applied Proficiency Exam is for the student to demonstrate fundamental skills, technical knowledge, and performance literature *appropriate to the student's level of accomplishment*. Students should consult with their primary applied teacher to determine the exact performance content of the exam.

For Music Minors whose primary instrument is **piano**, the appropriate Piano Proficiency exam is taken when the student is prepared, but before the final semester of their senior year.

For Music Minors whose primary instrument is a **wind, brass, percussion, or stringed instrument**, this proficiency exam is taken during the final semester of the student's course of applied study. Students sign up for a juried exam at the end of the term in their respective area and complete an Applied Music Examination (jury) form.

For Music Minors whose primary instrument is **voice**, the proficiency is achieved by the accumulation of four applied music exams (juries) each with an average grade of B- or better. Students sign up for a juried exam at the end of each semester of study and complete an Applied Music Examination in Voice form for each jury. For the final proficiency, students complete the Voice Proficiency form.

CHANGE OF APPLIED MUSIC TEACHER FOR MUSIC MINORS

Initial assignments of applied music teachers are made by the area coordinator in each applied area. A request for a specific teacher will be considered on the basis of individual needs and preferences. It is strongly recommended that students study with one teacher for as long as such study is profitable which, in most cases, will be for the entire time they are enrolled in private lessons. Should a student request a change of teacher, these procedures will be followed:

1. The student will speak with the applied teacher about the source of the concern or problem. In many cases, open and honest communication will lead to a solution of the problem. This should be done in a face-to-face meeting at a scheduled time rather than at a lesson or by email.
2. If the concern is not resolved in this initial meeting, an appointment with the area coordinator is recommended to discuss the request for a change.
3. If a resolution cannot be achieved by these meetings, an appointment with the department chair is recommended.
4. Any problem deemed sensitive and personal may be discussed with the Dean of Students and/or the department chair. In all cases, students should follow an appropriate mature protocol in requesting a change of studio teacher. Matters that are personal and private should not be discussed with other students.

PERFORMANCE CLASS FOR MUSIC MINORS

Participation in public performances is extremely important in the development of musical abilities and in the development of professional attitudes concerning the arts. Therefore, students are encouraged to participate in performances before their peers as frequently as possible. Performance Classes serve several specific purposes:

- To test a student's growth and achievement
- To give performance experience under expert guidance
- To aid the student in making comparative evaluation of his progress
- To provide learning opportunities for the audience
- To increase the repertoire of both the performer and the listener

Attendance at and performance in Performance Class is required of all music minors. Each music minor is required to **perform on his/her primary instrument in at least one Performance Class** and/or studio class and **attend a minimum of two Performance Classes** each semester of study. Attendance will be recorded by the student and monitored by the private teachers and the chair of the department. Performance Class will meet each Friday, and a Performance Class schedule will be available at the beginning of each semester. In the event the student is enrolled in a class, lesson, or lab that meets during Performance Class, the department chair may waive the attendance requirement for that student. Once a music minor has completed all requirements for the minor including juries and proficiencies, that student is no longer required to perform in Performance Class.

Guidelines

1. Students should sign in on the sheet in the back of the Recital Hall as they enter.
2. Performers should sit toward the front (LEFT) of the Recital Hall.
3. The performer next in line should wait backstage while the person(s) ahead of him/her is performing.
4. After the preceding performer has left the performing area (stage right), the next performer should enter (stage left), acknowledge the applause, and proceed with the performance.
5. A vocalist should precede an accompanist, and an accompanist should precede a page turner.
6. All performers should acknowledge their accompanist after they acknowledge the applause.
7. Before any Performance Class, it is good to familiarize oneself with the logistics of the Recital Hall in order to know where to enter and exit the stage. When exiting, push on the wall (door) above the triangle which is found on the floor.
8. Male performers should wear a collared shirt and pants. (Tie optional.)
9. Female performers should wear a dress, skirt or dress slacks. When in doubt, ask either your studio instructor or the department chair.
10. No performer should be chewing gum while performing.

11. If a student has a class prior to the Performance Class, he/she should warm up earlier in the day; students are not to leave class early to practice for Performance Class.

RECITAL AND CONCERT ATTENDANCE FOR MUSIC MINORS

Music minors must attend 6 concert events per semester while enrolled in the minor program for a total of 24. Of the six concert events each semester, two should be from Performance Class and four from on- or off-campus concert events. Students with special interest in public school teaching may include three public school concert events. Students may record up to three concerts during the summer. Students must keep their concert attendance requirement current each semester. Recital attendance is recorded by submitting the Recital Attendance Confirmation form at the end of each semester the student is in-residence. Students are expected to remain for the **entire concert** or Performance Class to get full concert attendance credit.

The following types of concerts constitute approved non-public school recitals: any solo, chamber, band, jazz, or orchestra concert of a professional or college caliber whose program is composed primarily of works of the serious “art” repertoire. These categories may include performances of “pops” orchestra concerts and Broadway musical productions (maximum of 3 per semester). Students may include a recital or concert in which they are performing as long as they attend the entire program. **Programs performed in multiple performances (e.g., musicals, operas, and tours) may count for only one recital credit.**

PIANO PROFICIENCY REQUIREMENTS FOR ALL PROGRAMS

CONTENT LIST (See next page for minor programs and requirements.)

- I. LITERATURE:**
See page 17 for required literature for all piano primary minors.
- II. SCALES, ARPEGGIOS (ascending and descending) and CADENCES:**
- (1) All major and harmonic minor scales, 2 - 4 octaves, 4 notes per beat at 60 – MM, hands together.
 - (2) All major and harmonic minor scales, 2 - 4 octaves, 4 notes per beat at 120 – MM, hands together.
 - (3) All major and minor arpeggios, 2 octaves, root position, 2 notes per beat at 60 – MM, hands alone or together.
 - (4) All major and minor arpeggios, 4 octaves, root position, 4 notes per beat at 96 – MM, hands together.
 - (5) All major and harmonic minor cadences (I-IV-I-V-I) formula. Duplicate chords in both hands or Rh chords with Lh octaves.
- III. HARMONIZATION:**
- (6) Harmonization of melody emphasizing the following keys using primary, secondary (ii and vi) and V/V chords:
Major: C, G, D, A, E, F, B^b, E^b, A^b
Minor: a, d, e, b, g
(a) Chords given (guitar style or Roman numerals at sight)
(b) Chords not given (Students will be given 10 minutes to prepare with melody.)
 - (7) Prepared creative accompaniment for two songs (folk tunes, hymns, choral anthems, etc...)
- IV. TRANSPOSITION:**
- (8) Printed score (one voice) at sight to keys up to a major 3rd above or below original key
 - (9) Prepared melody and improvised accompaniment to keys up to a major 3rd above and below original key
- V. SCORE-READING:**
- (10) Choral or Instrumental piece (4 parts or more), open score, prepared according to student's major instrument (While piano principals will be expected to read all parts at once, non-piano principals will only be required to read two parts at once, chosen by the jury committee.)
 - (11) Instrumental or choral piece, open score, prepared, alto and/or tenor clefs or a transposing instrument (level of difficulty determined by semester, textbook used)
- VI. SIGHT-READING:**
- (12) Easier piano literature (selected by student's private teacher)
 - (13) Vocal or instrumental accompaniment
 - (14) Vocal line plus accompaniment
- VII. SERVICE PLAYING:**
- (15) Four-part hymn at sight
 - (16) Elaborated hymn or contemporary worship song accompaniments, prepared
 - (17) One patriotic song with score and *Happy Birthday* from memory

PIANO PROFICIENCY REQUIREMENTS FOR MUSIC MINORS

| TYPES OF DEGREES & PROGRAMS | SKILLS | USUAL # OF SEMESTERS OF STUDY | REQUIRED TIMES FOR PROFICIENCY+ |
|--|--|-------------------------------|---------------------------------|
| MINOR PROGRAMS A. Worship Arts (Piano primary instrument only) | 1, 3, 5, 6, 8, 12, 15, 16, 17 | 2 | End of junior year |
| B. Keyboard Pedagogy | 2, 4, 5, 6, 8, 12, 17 + ten minute "recital" of literature at level of BM. in Music Ed. Piano concentration sophomore level | 4 | End of junior year |
| C. Applied Music (Piano primary instrument only) | 1, 3, 5, 6, 8, 12, 15, 17 | 3-4 | End of junior year |
| D. Composition | 1, 3, 5, 6, 8, 12, 16, 17 | 2 | End of junior year |
| E. Concentration for Elementary Ed Majors – <i>No required literature</i> (Piano primary instrument only) | 1,3,5 (major & minor keys up to 2 sharps or flats), 6 (major keys up to 2 sharps or flats – primary chords {I, IV, V} only), 8, 12, 17 | 1 | End of junior year |

*Non-piano Applied Music minors taking half-hour piano lessons are required to practice 3 hours per week.

CENTER FOR MUSICAL DEVELOPMENT (CMD)

PIANO DIVISION

The Department of Music, Theatre, and Dance offers an opportunity for students whose minor is Keyboard Pedagogy as well as other students to gain valuable teaching experience through the CMD program, Piano Division. This community music program affords local children the opportunity to study piano with a college student serving as the teacher under the supervision of a professional teacher. The curriculum varies according to age group and consists of pre-piano and private piano with theory.

To become qualified to teach in this program, students must be enrolled in or have completed the first course in Piano Pedagogy. Taylor University students are paid a stipend for each student they teach in this program. Most of the collegiate students will have 2-6 children in their studio. The primary age groups for the program are children in grades 2-6. There are approximately 30 community children who participate in this program each year.

Purposes

To provide community children with the opportunity to study piano at Taylor University with collegiate piano students
To provide collegiate piano students with an experience in teaching piano to children

Goals and Objectives

To assist children in learning the joys of music through piano lessons

- To teach children the basic elements of music literacy
- To teach children the proper hand and body position necessary to play the piano
- To teach children how to present a recital piece in a performance venue
- To teach children the value of consistent practice in mastery of the piano

Connections to Piano Pedagogy Minor Program

- To allow collegiate students to gain experience in teaching younger children
- To discover the musical progress that children can make in piano lessons
- To learn how to utilize specific methods for piano teaching for private or group lessons
- To gain an understanding of how children learn
- To understand how to organize a teaching studio
- To continue to use new technology to assist in learning music

Another aspect of the collegiate educational mission is the periodic hosting of a piano pedagogy workshop. This program is presented as a community service to local piano teachers and state Indiana Music Teachers Association members for a nominal registration fee. Nationally known pedagogy specialists present workshops and teaching demonstrations in order to assist current piano teachers and pedagogy students in learning more about effective teaching methods. Taylor music students benefit greatly from this program as they assist in hosting the workshop and have opportunities to network and learn from experienced piano teachers.

The CMD piano teachers also sponsor a musical game day each semester to encourage children to participate in a variety of musical activities.

PART 3

BACHELOR OF FINE ARTS IN MUSICAL THEATRE

The BACHELOR OF FINE ARTS DEGREE IN MUSICAL THEATRE is the initial professional baccalaureate degree in Musical Theatre. It is an interdisciplinary professional degree that offers a thorough preparation in music (voice), theatre (acting) and dance (movement) with a specialized focus on music theatre repertoire as well as auditioning and performing skills required of music theatre performers. Its primary emphasis is on development of the skills, concepts, and sensitivity essential to the professional life of a performer. It requires 73 hours.

BFA MUSICAL THEATRE OBJECTIVES

- To assist the student in developing a deep awareness as unique artists
- To assist the student in developing the skills necessary to pursue a career in the performing arts
- To assist the student in acquiring understanding of the essential function of the arts within a global society
- To foster an additional depth gained from history, philosophy, art, music, and literature, as well as singing, dancing, and acting
- To provide an environment wherein personal and spiritual maturity can be cultivated and integrated into the art form

MUSICAL THEATRE AUDITION GUIDELINES

The audition for the Bachelor of Fine Arts in Musical Theatre consists of three parts – acting, singing, and dancing. Your “audience” will consist of Music, Theatre and Dance faculty (assisted by a few current students) – all of whom will be wishing you great success! The purpose of the audition is to help the faculty identify your strengths and potential in each of the three areas. For admittance to the program, you must demonstrate the potential to develop your skills in all three areas. Please read each of the following guidelines very carefully. If you have any questions regarding the musical theatre audition, please contact Tracy Manning, trmanning@taylor.edu.

Dance

- The dance audition will occur either before or after the acting and singing auditions.
- Please dress in dance attire that allows for total freedom of movement as outlined below:
- Men: Any solid color fitted T-shirt, tank, with black leggings, jazz pants, or other close fitting pants.
- Women: Any solid color leotard with tights (worn under the leotard), leggings or fitted jazz capris or pants
- Shoes – Ballet slippers, character shoes, and jazz shoes (no sneakers), (tap shoes if you are seeking advanced placement or wish to demonstrate skill in tap)
- All – All should have hair neat and pulled away from the face. Please note that there should be no jewelry of any kind worn during the dance audition. Also, please note that no baggy clothing or street clothing of any kind may be worn – this includes, but is not limited to, sweatshirts, t-shirts, sweatpants, shorts.

- The dance audition will run in the following order and be taught as a class:
- You will be taught several ballet *barre* exercises and/or combinations.
- You will be taught a jazz progression, sequences and a musical theatre center combination.
- You will be taught a tap combination, but please note that this portion of the audition is optional.

Acting

Prepare one (1) monologue that is one minute in length from a modern 20th century play that showcases your ability. Please observe the following guidelines:

- Choose monologues that are well written—this means monologues **from published plays**. Avoid monologues from movies, monologue books, musicals and the internet. Never attempt an audition monologue without reading the entire play and understanding your character in the context of the play.
- Monologues should have a beginning/middle/end with a journey/discovery/change.
- Choose characters that are within 5-10 years of your playable age range. Choose material that you connect with. Those for whom you are auditioning are looking for you to create honest relationships with clear given circumstances outlined by the playwright.
- Do not choose monologues that require accents, eccentric characterizations, props or costumes. Portray one character per monologue. Choose material that is life affirming and avoid cynical or negative subject matter. Avoid climactic material that requires great depth or intensity of emotions. There is not enough time to achieve these emotional peaks effectively and honestly.
- A chair will be provided for your use if you choose to use it.
- Monologues must be memorized.

Singing

Prepare two (2) songs contrasting in style that demonstrate your range and versatility:

- Select songs from musicals, operettas, or American or English art song repertoire.
- Every attempt should be made for selections to have as much contrast in style and character as is possible to provide adjudicators a sense of your abilities.
- Songs must be memorized.
- For all songs, bring clean, **well-marked** sheet music in a binder. An accompanist will be provided.
- Songs from the following musicals/composers are considered either iconic and/or utilized too often and are no longer effective in the audition process.

Audition Introduction / Slate

This is our first impression of you. Practice this so you feel confident. Find out how to correctly pronounce the play/playwright and composer/lyricist/musical. Those auditioning you will be writing down your name, monologue and song titles, so speak clearly and confidently.

The Introduction/Slate should go as follows:

- State your name
- State your song, musical, and composer/lyricist selection
- Perform song
- State your other song, musical, and composer/lyricist selection
- Perform song
- State your monologue's play and playwright
- Perform monologue

You may perform your monologue before your song selections, if that's more comfortable for you. Also, be prepared to be asked to make an adjustment and try a piece again.

Focus

- During the audition, choose focal points slightly above and/or to the side of your audience.
- Practice transitioning from one piece into the other.

What to Wear

- Choose clothing and shoes that are simple and comfortable. Clothes should allow us to concentrate on your work rather than your outfit.
- Both men and women should make sure hair is out of their face at all times.

For more information regarding DVD/Youtube/WEB auditions contact:

Andrea Baker at andrea_baker@taylor.edu or 765.998.5232.

PRODUCTION PARTICIPATION REQUIREMENT

Participation in two faculty-directed productions are required each year. One must be a fully staged musical production or an opera, and both must be confirmed by May of each academic year. BFA students are expected to obtain and perform a significant role in at least one full production of a musical or an opera during their four years of undergraduate training. Participation confirmation forms may be picked up in the Theatre office and are included in the Appendix of this handbook.



Student Name: _____

Student ID: _____

Applied Primary Voice

Select 8 credit hours[†] from the following:

| | | | |
|-------|----------|---|-------------------------------|
| _____ | MUS 100V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 100V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 100V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 100V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 300V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 300V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 300V | 1 | Applied Lesson-Voice (1 hour) |
| _____ | MUS 300V | 1 | Applied Lesson-Voice (1 hour) |

Applied Secondary Piano

| | | | |
|-------|----------|---|--|
| _____ | MUS 100K | 1 | Applied Lesson—Piano (1/2 hr., 1 cr.) 1 time |
|-------|----------|---|--|

Ensembles

Select 8 credit hours[†] from the following:

| | | | |
|-------|-----------|-----|---------------|
| _____ | MUS 210LT | 1-4 | Lyric Theatre |
| _____ | MUS 310LT | 4-8 | Lyric Theatre |

[†]4 credits must be upper-division

Additional Music Requirements

| | | | |
|-------|----------|-----|---------------------------------|
| _____ | MTD 131 | 1 | Introduction to Performing Arts |
| _____ | MTD 392 | 3 | Entrepreneurship in the Arts |
| _____ | MUS 101 | 0-1 | Music Theory (or competency) |
| _____ | MUS 118 | 2 | Vocal Diction I |
| _____ | MUS 119 | 1 | Vocal Diction II |
| _____ | MUS 124 | 3 | Music Theory and Harmony I |
| _____ | MUS 124L | 1 | Music Theory and Harmony I Lab |
| _____ | MUS 361 | 2 | Conducting I |

Theatre Requirements

| | | | |
|-------|----------|---|---|
| _____ | THR 212 | 3 | Acting I: Mask and Movement |
| _____ | THR 220 | 1 | Stage Diction: Fundamentals and Dial |
| _____ | THR 230 | 3 | Theatre History II: Renaissance to Pos |
| _____ | THR 240 | 3 | Acting II: Methods and Theories |
| _____ | THR 241 | 3 | Stagecraft and Design |
| _____ | THR 270* | 1 | Selected Topics (<i>advisor approval</i>) |
| _____ | THR 330 | 2 | Audition Techniques |
| _____ | THR 335 | 3 | Musical Theatre: History and Styles |
| _____ | THR 362 | 3 | Theatre and the Church |
| _____ | THR 432 | 3 | Play Directing |
| _____ | THR 433 | 3 | Directing II: Application |
| _____ | THR 440 | 2 | Musical Theatre Showcase |

*Must be an approved Sophomore Seminar course.

Dance Requirements

| | | | |
|-------|--------------------------|---|--|
| _____ | DAN 221 | 2 | Dance Technique for the Actor I: Balle |
| _____ | DAN 222/322 [‡] | 2 | Dance Technique for the Actor II: Jazz |
| _____ | DAN 223/323 [‡] | 2 | Dance Technique for the Actor III: Tap |
| _____ | DAN 224/324 [‡] | 2 | Dance Technique for the Actor IV: Musical Th |

4 credits must be upper-division

Advanced Technique

Select 7 credit hours from the following:

| | | | |
|-------|--------------------------|-----|-------------------|
| _____ | DAN 231/331 [‡] | 1-4 | Technique: Ballet |
| _____ | DAN 232/332 [‡] | 1-4 | Technique: Modern |

[‡]4 credits must be upper-division

Additional Requirements:

- _____ Participation in 2 faculty directed productions required each One must be a fully staged musical production.
- _____ Performance of a significant role in at least one full producti musical or opera during the course of the degree.

Total Major Hours Required: 74-75

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

BACHELOR OF FINE ARTS IN MUSICAL THEATRE

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FALL SEMESTER | CR | INTER-TERM | CR | SPRING SEMESTER | CR |
|--|----|--------------------------------------|----|--|----|
| FRESHMAN (EVEN years) | | | | FRESHMAN (ODD years) | |
| MUS 100 V (2) Primary/Voice | 1 | MUS 210 LT Lyric Theatre | 1 | MUS 100 V (2) Primary/Voice | 1 |
| MUS 100 K (1) Secondary/Piano | 1 | | | MUS 118 Diction | 2 |
| MUS 101 Music Theory | 1 | | | MUS 210LT Lyric Theatre | 1 |
| MUS 210LT Lyric Theatre | 1 | | | THR 230 Theatre History II | 3 |
| MTD 131 Introduction to the Performing Arts | 1 | | | THR 240 Acting Methods & Theories | 3 |
| THR 241 Stagecraft & Design | 3 | | | DAN 222/322 Dance Tech. for the Actor 2: Jazz | 2 |
| DAN 231/331 Technique: Ballet | 1 | | | DAN 232/332 Technique: Modern | 1 |
| FC/IAS 110 Foundations of Christian Liberal Arts | 4 | | | FC/ENG 110 or BIB 110 | 3 |
| FC/ENG 110 or BIB 110 | 3 | | | FC/KIN 100 Living Well | 2 |
| MUS 275 Performance Class | 0 | | | MUS 275 Performance Class | 0 |
| Credits: | 16 | | 1 | Credits: | 17 |
| SOPHOMORE (ODD years) | | | | SOPHOMORE (EVEN years) | |
| MUS 100 V (2) Primary/Voice | 1 | MUS 210 LT Lyric Theatre | 1 | MUS 100 V (2) Primary/Voice | 1 |
| MUS 119 Diction II | 1 | THR 220 Stage Diction | 1 | MUS 210 LT Lyric Theatre | 1 |
| MUS 124 Music Theory & Harmony I | 3 | | | THR 2XXX Sophomore Seminar | 1 |
| MUS 124L Music Theory & Harmony I (Lab) | 1 | | | THR 212 Acting I: Mask & Movement | 3 |
| MUS 210LT Lyric Theatre | 1 | | | FC/KIN 200 J Acting (co-requisite with THR 212) | 1 |
| DAN 221 Dance Tech. for the Actor I: Ballet | 2 | | | DAN 223/323 Dance Tech. for the Actor 3:Tap | 2 |
| DAN 232/332 Technique: Modern | 1 | | | DAN 231/331 Technique: Ballet | 1 |
| FC/THR 112 Performing Literature (ENG) | 3 | | | FC/CAS 120 Interpersonal Communication | 3 |
| FC/BIB 210 Bib Lit II | 3 | | | FC/HIS XXX | 3 |
| MUS 275 Performance Class | 0 | | | MUS 275 Performance Class | 0 |
| Credits: | 16 | | 2 | Credits: | 16 |
| JUNIOR (EVEN years) | | | | JUNIOR (ODD years) | |
| MUS 300V Primary/Voice | 1 | MUS 310 LT Lyric Theatre | 1 | MUS 275 Performance Class | 0 |
| MUS 310LT Lyric Theatre | 1 | THR 330 Audition Techniques | 2 | MUS 300V Primary/Voice | 1 |
| MUS 361 Conducting I | 2 | | | MUS 310 LT Lyric Theatre | 1 |
| THR 362 Theatre and the Church | 3 | | | MTD 392 Entrepreneurship in the Arts | 3 |
| THR 370 Advanced Acting Workshop | 3 | | | THR 335 Music Theater: History & Styles | 3 |
| DAN 231/331 Technique: Ballet | 1 | | | THR 432 Play Directing | 3 |
| FC/ Math | 3 | | | DAN 241/324 Dance Tech for the Actor 4: Mus. Th. | 2 |
| MUS 275 Performance Class | 0 | | | DAN 232/332 Technique: Modern | 1 |
| | | | | FC/REL 313 Historic Christian Belief | 3 |
| Credits: | 14 | | 3 | Credits: | 17 |
| SENIOR (ODD years) | | | | SENIOR (EVEN years) | |
| MUS 300V Primary/Voice | 1 | MUS 310 LT Lyric Theatre | 1 | MUS 400V Primary/Voice | 1 |
| MUS 310LT Lyric Theatre | 1 | FC/Social Science (Civic Engagement) | 3 | MUS 310LT Lyric Theatre | 1 |
| DAN 232/332 Technique: Modern | 1 | | | THR 433 Directing II: Application | 1 |
| FC/COS 104 Computing & Culture | 2 | | | THR 440 Showcase | 2 |
| FC/Lab Science | 4 | | | FC/PHI 413 Contemporary Christian Belief | 3 |
| FC/Lab Science or Social Science | 3 | | | FC/Lab Science or Social Science | 3 |
| FC/IAS 495 Senior Seminar | 1 | | | | |
| MUS 275 Performance Class | 0 | | | MUS 275 Performance Class | 0 |
| Credits: | 13 | Credits: | 4 | Credits: | 15 |

FC=Foundational Core Requirement

Production Requirements:

- Two faculty directed productions per academic year – One must be a fully staged Musical/Opera production
- Performance of a significant role in at least one full production of musical or opera during undergraduate training.

PART 4



THEATRE AND DANCE PROGRAMS

The BACHELOR OF ARTS IN THEATRE ARTS (BA) degree is designed for the student who is committed to the study of theatre through the interdisciplinary nature of a liberal arts degree. This broadly based degree program has as its foundation the study of Theatre history, Theatrical methodologies and theories, and the literature of the theatre. This program prepares students for diverse career opportunities in keeping with the liberal arts tradition of Taylor University. This degree program is suitable for combination with minors in other fields such as applied music, Christian education, social work, psychology, Interpersonal and Public Communication, Marketing, etc.

BACHELOR OF ARTS DEGREE IN THEATRE OBJECTIVES

1. To assist the student in the development the skills necessary to be a competent, practicing, professional artist
2. To assure credibility in the student's expertise by providing Production opportunities wherein they can exercise their skills
3. Provide students with a broad body of artistic knowledge and skill as they learn to integrate and form their biblical worldview
4. To encourage the engagement of the global community through relevant and culturally demanding artistic explorations and activities that promote diverse social conversation
5. To build the students body of knowledge within the discipline, adding to and inciting a love for the literature of the discipline
6. To aid the student in developing aesthetic discrimination skills within varied fine arts areas.

PRODUCTION PARTICIPATION REQUIREMENT

Theatre Majors are required to participate in two faculty-directed productions each year. Minors are required one. Significant participation in technical areas of production equals a minimum of 50 hours. Approval of the Director of Theatre and academic advisor is required before submitting the required form to the office of the Registrar. Participation confirmation forms may be picked up in the Theatre office and are included in the Appendix of this handbook. Participation must be confirmed and forms completed and turned into the registrar's office in May of each academic year.

REHEARSAL ATTENDANCE POLICY

Production requires rehearsal. To maintain a professional atmosphere, all rehearsals to which an actor is called he/she is required to attend. Any and all scheduling conflicts should be indicated at the time of auditions. Any absences not indicated will be counted as unexcused. Three (3) unexcused absences from rehearsal will result in removal from the cast.

SCHOLARSHIP FOR BA THEATRE

Students interested in being considered for theatre scholarship must make an appointment with the Director of Theatre to discuss goals, audition, and/or display their creative portfolio. Endowed scholarships based on merit and need-based scholarships are available within the department and are awarded each academic year.

TOURING COMPANY GUIDELINES & ENSEMBLE TRAVEL AND TOUR POLICIES

The Taylor Theatre Touring Company has performed and toured original plays and applied theatre productions since the fall of 2007. Admission into the Company is by audition. Company members maintain company status as long as they are in compliance with Company guidelines, are a student at Taylor University, and desire to be part of the Company.

Company rehearsals are a weekly commitment and are mandatory. Performances and tours are required of company members. Performing at the Edinburgh Fringe Festival in Scotland in August of each year has become a standard inclusion in the Company's production schedule.

The Department of Music, Theatre, and Dance recognizes touring as an important aspect of education at Taylor University. Touring provides opportunities for students to expand performance, ministry, and educational horizons while representing Taylor University. The Department of Music, Theatre, and Dance also recognizes the need for students to attend academic classes in their major and the general education program. Therefore, it is the policy of the department for ensembles to remain on campus through the noon hour (or later) prior to break periods before departing on domestic tours. It is also the policy to return to campus in time for classes by noon following the break periods when touring occurs. The exceptions for this policy occur in the case of international tours where the demands of travel may necessitate an earlier departure or later return. In cases such as this, the Director of Theatre will seek the approval of the office of Academic Affairs prior to making the tour arrangements.

ALPHA PSI OMEGA

Taylor University Theatre has membership in good standing with the National Theatre Fraternity Alpha Psi Omega and is part of the Sigma Beta Cast. APO is a service fraternity and the largest national honor society in America. Membership is earned while a University student through participation in the college theatre program. Initiation into the fraternity is held in May of each academic year. Service projects are determined by the organization.

PRODUCTION STAFF

Production staff job titles and descriptions are available from the Technical Director. Each position is paid a stipend and all positions are held by students. Production meetings are held weekly.

SCENE SHOP GUIDELINES

Guidelines for proper attire, open hours, and procedures are available from the Technical director.

DANCE CLASS ATTIRE GUIDELINES

Ballet

- Men: Any solid color fitted T-shirt, tank, with black leggings, jazz pants, or other close fitting pants. Please abstain from wearing patterns.
- Women: Any solid color leotard with tights (worn under the leotard), leggings, or fitted jazz Capri or pants can be worn with tights, ballet skirts, leg warmers, and ballet sweaters are also allowed
- Shoes – Ballet slippers (canvas or leather)
- All – All should have hair neat and pulled away from the face. Please note jewelry such as necklaces, bracelets, and dangle earrings are not allowed. Also, no baggy clothing or street clothing of any kind may be worn – this includes sweatshirts, loose t-shirts, sweatpants, shorts, or jeans.

Jazz, Tap & Musical Theatre

- Men: Any fitted T-shirt, tank, with jazz pants or other close fitting pants such as joggers
- Women: Any color leotard, active wear top or tank, leggings, fitted Capri or yoga pants
- Shoes – Jazz shoes, tap shoes or character shoes (appropriate for class as titled)
- All – All should have hair neat and pulled away from the face. Please note jewelry such as necklaces, bracelets, and dangle earrings are not allowed. Also, no baggy clothing or street clothing of any kind may be worn – this includes sweatshirts, loose t-shirts, sweatpants, shorts, or jeans.



BA in Theatre Arts 2024-2025

Student Name: _____
 Student ID: _____

Theatre Core Requirements

| | | | |
|-------|---------|-----|--|
| _____ | MTD 131 | 1 | Introduction to Performing Arts |
| _____ | THR 112 | 3 | Performing Literature |
| _____ | THR 130 | 3 | Theatre History I: Antiquity to the Renaissance |
| _____ | THR 230 | 3 | Theatre History II: Renaissance to Postmodernism |
| _____ | THR 330 | 2 | Audition Techniques |
| _____ | THR 241 | 3 | Stagecraft and Design |
| _____ | THR 362 | 3 | Theatre and the Church |
| _____ | THR 393 | 1-4 | Practicum |
| _____ | THR 432 | 3 | Play Directing |
| _____ | THR 433 | 3 | Directing II: Application |

Theatre Lab Requirements

Select 5 credit hours[†] from at least three areas[†]
 _____ THR 110A 1-3 Theatre Laboratory-Acting
 _____ THR 110P[†] 1-5 Theatre Laboratory-Production[†]

[†]Areas include Acting and three areas in Production: Costume/Make-up, Management, and Stagecraft.

Select from the following for the remaining required hours:

| | | | |
|-------|----------------------|------|--|
| _____ | ENG 362 | 3 | Shakespeare |
| _____ | THR 170 [†] | 1 | Selected Topics (<i>approved by advisor</i>) |
| _____ | THR 212 | 3 | Acting I: Mask and Movement |
| _____ | THR 220 | 1 | Stage Diction: Fundamentals and Dialect |
| _____ | THR 240 | 3 | Acting II: Methods and Theories |
| _____ | THR 270 [†] | 3 | Selected Topics (<i>approved by advisor</i>) |
| _____ | THR 301 | 3 | Theories and History of Applied Theatre |
| _____ | THR 335 | 3 | Musical Theatre: History and Styles |
| _____ | THR 340 | 3 | Applications in Dramaturgy |
| _____ | THR 345 | 3 | Stage Management |
| _____ | THR 360 [†] | 1-4 | Independent Study |
| _____ | THR 370 [†] | 3 | Selected Topics (<i>approved by advisor</i>) |
| _____ | THR 402 | 3 | Contemporary American Theatre |
| _____ | THR 492 [‡] | 8-16 | Internship |

[‡]A maximum of 8 hours from these courses may be used toward the Theatre Art

Additional Requirements

_____ Production participation requirement: Two per academic year

Total Major Hours Required: 53

Language Requirement for BA Degree – Complete four courses in one language option.

Spanish Hebrew Greek French Chinese Other: _____

| | | | | | | | | | | | | |
|-------|-------|-----|---|-----------------|-------|---------|---|-------------------------------------|-------|---------|---|------------------------------------|
| _____ | _____ | 101 | 4 | Elementary I | _____ | GRK 201 | 4 | Elementary New Testament Greek | _____ | HEB 211 | 3 | Elementary Old Testament Hebrew I |
| _____ | _____ | 102 | 4 | Elementary II | _____ | GRK 202 | 4 | Elementary New Testament Greek | _____ | HEB 212 | 3 | Elementary Old Testament Hebrew II |
| _____ | _____ | 201 | 3 | Intermediate I | _____ | GRK 301 | 3 | Greek Grammar and Syntax | _____ | HEB 311 | 3 | Hebrew Syntax and Lexicography |
| _____ | _____ | 202 | 3 | Intermediate II | _____ | GRK 302 | 3 | Exegesis of the Greek New Testament | _____ | HEB 312 | 3 | Hebrew Exegesis |

Degree Requirements

- 128 minimum hours and 42 minimum upper-division hours (3XX/4XX course numbers).
- Fifty percent of the minimum hours must be completed at Taylor—64 hours.
- Fifty percent of the major/minor hours must be completed at Taylor.
- 22 of the last 30 hours earned must be completed at Taylor.
- Cumulative GPA of 2.0; major GPA of 2.3 (higher GPA may be required in certain curricula). (See current catalog for policy).
- All foundational core, major, minor, and proficiency requirements must be completed (including Senior Comprehensive Exam/Paper/Project).
- Two years of one foreign language is required for the BA degree.
- Candidates for 2 degrees must complete a minimum of 158 semester hours and meet all requirements for 2 different majors.

BACHELOR OF ARTS IN THEATRE ARTS

(Refer to *Foundational Core Curriculum Requirements* as needed.)

| FALL TERM | C | INTERTERM | C | SPRING TERM | C |
|--|-----------|-----------------------------|---|---|----|
| FRESHMAN even | | | | odd | |
| BIB 110/ENG 110 | 3 | THR170 KCACTF | 1 | ENG 110/BIB 110 | 3 |
| IAS 110 Foundation of Christian Thought | 3 | | | KIN 100 Fitness for Life | 2 |
| Language Requirement for BA Degree 101 | 4 | | | Language Requirement for BA Degree 102 | 4 |
| MTD 131 Intro to Performing Arts | 1 | | | COS 104 Computers | 2 |
| THR 270 Commedia, Mime & Combat | 2 | | | THR 110 Theatre Lab | 1 |
| THR 341 Stagecraft & Design | 3 | | | THR 130 Theatre History I: Antiquity to Renaissance | 3 |
| | | | | THR 240 Acting Methods & Theories | 3 |
| Credits: | 16 | Credits: | 4 | Credits: | 16 |
| SOPHOMORE odd | | | | even | |
| BIB210 Bib Lit II | 3 | THR170 KCACTF | 1 | KIN 100 Fitness for Life | 1 |
| Language Requirement for BA Degree 201 | 3 | THR 220 Stage Diction | 1 | KIN200J Acting | 1 |
| THR 112 Performing Literature | 3 | | | Language Requirement for BA Degree 202 | 3 |
| THR170 Make-up Design and Application | 2 | | | FC/History | 3 |
| THR 345 Stage Management | 3 | | | THR Lab | 1 |
| THR362 Theatre and the Church | 3 | | | THR212 Acting II: Mask & Movement | 3 |
| | | | | THR230 Theatre History II: Renaissance to Postmodernism | 3 |
| Credits: | 17 | Credits: | 2 | Credits: | 15 |
| JUNIOR even | | | | odd | |
| THR301 Theories and Histories of Applied Theatre | 3 | THR170 KCACTF participant | 1 | THR335 Music Theatre History & Styles | 3 |
| REL313 Historic Christian Belief | 3 | THR330 Audition Techniques | 2 | THR432 Play Directing | 3 |
| THR 110 Theatre Lab | 1 | | | THR 110 Theatre Lab | 1 |
| CAS 110/120 | 3 | | | THR402 Contemporary American Theatre | 3 |
| Science | 3/4 | SUMMER Practicum | 4 | FC/Social Science | 3 |
| Credits: | 12/ 13 | | | | 13 |
| SENIOR even | | | | odd | |
| THR433 Directing II: Application | 3 | THR170 KCACTF Participation | 1 | THR340 Applications in Dramaturgy | 3 |
| THR 110 Theatre Lab | 1 | | | FCC (Science) | 4 |
| THR 440 Showcase | 1 | | | IAS495 Senior Seminar | 1 |
| PHI413 Contemporary Christian Belief | 3 | | | | |
| FC/Civic Engagement | 3 | | | | |
| FC/CAS 120 Interpersonal Communication | 3 | | | | |
| Credits: | 14 | | 1 | | 12 |

Program credits: 53

Foundational Core credits: 56

Additional Requirements:

Practicum must be completed during a Summer term or J-term

Must take CAS 120 (Interpersonal Communication) to fulfill for SP requirement

MUST take THR112 Performing Literature to fulfill the ENG requirement

BA Production requirements:

Participation in two faculty directed productions required each academic year.

MINOR IN THEATRE ARTS

The Theatre Arts Minor is designed to add a survey knowledge of the discipline to prepare students to use theatre within their proposed future plans. For example, a Music educator or English educator who will be asked to assist in the direction of a production, the Psychology major or social work major who is interested in the human condition and the use of drama therapy in their work, the Christian Education major who will incorporate the use of drama in lesson planning, service projects and programming, just to name a few. The minor consists of 23 credit hours and participation in a minimum of one production per academic year or equivalent.



Student Name: _____

Student ID: _____

Minor Requirements

- _____ MTD 131 1 Introduction to Performing Arts
- _____ THR 112 3 Performing Literature
- _____ THR 220 1 Stage Diction: Fundamentals and Dialect
- _____ THR 241 3 Stagecraft and Design
- _____ THR 432 3 Play Directing
- _____ THR 433 3 Directing II: Application

Select one course from the following:

- _____ THR 130 3 Theatre History I: Antiquity to the Renaissance
- _____ THR 230 3 Theatre History II: Renaissance to Postmodernism

Select one course from the following:

- _____ THR 212 3 Acting I: Mask and Movement
- _____ THR 240 3 Acting II: Methods and Theories

Select one course from the following:

- _____ THR 301 3 Theories and History of Applied Theatre
- _____ THR 335 3 Musical Theatre: History and Styles
- _____ THR 340 3 Applications in Dramaturgy
- _____ THR 345 3 Stage Management
- _____ THR 362 3 Theatre and the Church
- _____ THR 402 3 Contemporary American Theatre

Select 2 credit hours from two areas:

- _____ THR 110A 1 Theatre Laboratory-Acting
- _____ THR 110P[†] 1-2 Theatre Laboratory-Production[†]

[†]Areas include Acting and three areas in Production: Costume/Make-up, Management, and Stagecraft.

_____ Production participation requirement: One per academic year

Total Minor Hours Required: 24

No more than 50% of the credits may overlap with any major or minor.

MINOR IN DANCE

Taylor University's Dance program is one of the few Christian college Dance programs and Indiana college Dance programs. Focused on the scholarship of the arts, the Dance minor provides an athletically and academically challenging curriculum for students looking to continue their formal dance training or pursuing careers related to dance.

As a Dance minor, you can expect intense technique courses in ballet, tap, jazz, lyrical (modern), or pointe with the option to take advanced ballet and modern courses. Our experienced dance faculty will teach you to use your full body in both performances and choreography development, focusing on both the kinesthetic and physiological influences of dance. Other courses—such as dance pedagogy, improvisation and composition, and dance history—will allow you to develop your own choreography style and specialize in a performance genre.

All Dance minors will perform in a dance production or musical theatre performance each year. Dance classes are held in our studio classroom, while performances are held in Mitchell Theatre.

Students do not need to audition to declare a Dance minor, and the Dance minor is open to students of all disciplines. With only 21 credit hours, this minor would be a great addition for students majoring in Exercise Science, Theatre, Business, Psychology, or Social Work and interested in careers as dance teachers, performers, dance studio owners, and dance therapists.

**Dance students with previous dance experience are encouraged to bring their gear, including dance shoes, skirts, leotards, tights, etc.*



Dance Minor – 2024-2025

Student Name: _____

Student ID: _____

Minor Requirements

- _____ DAN 241 3 Dance History
- _____ DAN 242 3 Dance Pedagogy
- _____ DAN 334 3 Dance Improvisation and Composition

Complete 3 credit hours^t from the following:

- _____ DAN 231/331 1 Technique: Ballet
- _____ DAN 231/331 1 Technique: Ballet
- _____ DAN 231/331 1 Technique: Ballet

Complete 3 credit hours^t from the following:

- _____ DAN 232/332 1 Technique: Modern
- _____ DAN 232/332 1 Technique: Modern
- _____ DAN 232/332 1 Technique: Modern

Complete 6 credit hours from the following:

- _____ DAN 221 2 Dance Technique for the Actor I: Ballet
- _____ DAN 222/322 2 Dance Technique for the Actor II: Jazz
- _____ DAN 223/323 2 Dance Technique for the Actor III: Tap
- _____ DAN 224/324 2 Dance Technique for the Actor IV: Musical Theatre Styles
- _____ DAN 333 1 Pointe
- _____ DAN 383 1-4 Applications in Technique

_____ *Faculty-directed dance production or musical theatre participation requirement: One per academic year*

Total Minor Hours Required: 21

No more than 50% of the credits may overlap with any major or minor.

MINOR IN DANCE

Freshman

| Fall 18 | | Interterm | | Spring 19 | | Summer | |
|-------------------------|-----|-----------|-----|-------------------------|-----|--------|-----|
| Course | Cr. | Course | Cr. | Course | Cr. | Course | Cr. |
| DAN221/321: Ballet | 2 | | | DAN222/322: Jazz | 2 | | |
| DAN231/331: Ballet Tech | 1 | | | DAN232/332: Modern Tech | 1 | | |
| | | | | DAN242: Ped | 3 | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |

Sophomore

| Fall 19 | | Interterm | | Spring 20 | | Summer | |
|-------------------------|-----|-----------|-----|-------------------------|-----|--------|-----|
| Course | Cr. | Course | Cr. | Course | Cr. | Course | Cr. |
| DAN334: Improv & Comp | 3 | | | DAN232/332: Modern Tech | 1 | | |
| DAN241 History | 3 | | | DAN223/323: Tap | 2 | | |
| DAN231/331: Ballet Tech | 1 | | | DAN333 Pointe | 1 | | |
| | | | | | | | |
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| | | | | | | | |

Junior

| Fall 20 | | Interterm | | Spring 21 | | Summer | |
|-------------------------|-----|-----------|-----|-------------------------|-----|--------|-----|
| Course | Cr. | Course | Cr. | Course | Cr. | Course | Cr. |
| DAN 221/321 Ballet | 2 | | | DAN232/332: Modern Tech | 1 | | |
| DAN 242: Ped | 3 | | | DAN224/324: MT Styles | 2 | | |
| DAN231/331: Ballet Tech | 1 | | | DAN241 History | 3 | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |

Senior

| Fall | | Interterm | | Spring | | Summer | |
|-------------------------|-----|-----------|-----|-------------------------|-----|--------|-----|
| Course | Cr. | Course | Cr. | Course | Cr. | Course | Cr. |
| DAN334: Improv & Comp | 3 | | | DAN 242 Ped | 3 | | |
| DAN231/331: Ballet Tech | 1 | | | DAN222/322: Jazz | 2 | | |
| | | | | DAN232/332: Modern Tech | 1 | | |
| | | | | DAN333 Pointe | 1 | | |
| | | | | | | | |
| | | | | | | | |

APPENDIX

GUIDELINES FOR SENIOR GRADUATION RECITALS

Complete, detailed instructions for recitals can be found in the Student Recital Packet available from the Music Office, which should be secured the semester prior to the recital. Read and follow all instructions carefully. All optional recitals (which include junior-level recitals and recitals presented by students who minor in music) must be approved by the faculty one semester in advance.

1. **Choose Recital Date/Time** - You and your instructor, along with your accompanist, should choose a suitable date and time for your recital.
2. **Confirm Dates** - Check with the Music Office to confirm whether that date is available, then you may reserve the Recital Hall. The Music Office assistant will confirm the date on the master calendar when you submit your signed Recital Request Form. At this time, you and your instructor should also choose suitable dates for your recital hearing and your dress rehearsal, checking with Music Office program assistant to confirm those dates in the Recital Hall as well.

Your recital hearing should be scheduled at least **four** weeks prior to your recital. (Composition Majors – two weeks prior to the recital.) All students planning to present a recital in any given semester will come to the Music Office during the first week of applied lessons in that same semester to schedule a recital hearing. Hearings will be presented and passed before a quorum of faculty or the recital will be delayed. The program must be performed in its entirety exactly as it will be presented at the recital event. Under no circumstances should the program be changed without the expressed permission of the supervising faculty member. **No encores, comments or additional selections will be permitted.** You are responsible to invite all full-time music faculty members and confirm that at least two faculty members will be present at your hearing.

Your dress rehearsal should be scheduled in the Recital Hall (in order to accustom yourself to those surroundings) either two or three days prior to your recital or during your lesson time. (Scheduling your dress rehearsal during your lesson time usually ensures that both instructor and accompanist can be present.) Please keep in mind that your accompanist does not get paid for extra rehearsal time beyond the one dress rehearsal.

- Wear any of your stage attire (shoes, jacket or dress) which might give you a difficult moment at your recital (especially new shoes) at your dress rehearsal.
 - At your dress rehearsal, discuss stage protocol with your instructor and your accompanist (when to bow, who bows first, who walks off first, etc.).
3. **Programs** - The entire program will be submitted by email to the Department of Music, Theatre, and Dance office **at least one week** prior to your hearing date. Before submitting the program to the office, it must be proof read and approved by your instructor. A template will be sent for you to follow.
 - A. **Program** - The entire program consists of several elements including the program order (title, movement, composer, and composer dates) and any translations, program notes, or acknowledgments you wish to appear in your program. Sample programs are available for you to peruse in the Music Office. Program notes should be clear and precise; acknowledgments should be short and to the point. (Emotional sentiments to those individuals who are dear to you are more appropriate written in a personal letter or a thank you note.) No encores are permitted. The Department of Music, Theatre, and Dance will cover the cost of printing programs, translations, and program notes.
 - B. **Program Notes** - As part of the Department of Music, Theatre, and Dance's writing requirement to meet university general education standards, students must produce program notes for the compositions performed in their recitals. Voice recitals must also include translations. Program notes

must be written in a concise manner covering the essential elements of the composition for the benefit of the audience. Program notes must be written under the guidance of the applied faculty member and must be approved in draft form at the time of the recital hearing. Editing of the notes may occur in conjunction with committee recommendations to the student and faculty member in charge of the recital. The final corrected version of the program and notes must be submitted to the Music Office no later than one week before the recital. Specific, detailed guidelines for program notes are listed under *Program Notes, Translations, and Acknowledgements* in this Appendix.

- C. **Recital Hearing Copies** - A copy of your program must be available to each faculty member present at the recital hearing. After your hearing, please submit a corrected program copy to the Music Office **at least one week** prior to the scheduled recital.
4. **Audio Recording** - Requests for audio services must be formally filed with the Music Office at least **two weeks** in advance. The request must be submitted in writing by filling out an *Audio Request Form* (available in the Music Office and in your Student Recital Packet) and submitting it to the Music Office. Payment for the recording services must accompany the submission of the request. The Music Office will contact the recording technician for the student upon receipt of the request form and fee. Failure to comply with these guidelines may result in the student's recital **not** being recorded.

The recording services will produce two (2) recorded copies (in audio CD format) of the student's recital, one for the student (or one for each student involved in a joint recital) and one for departmental archives. For copyright purposes, multiple copies of the recital are not produced and requests for such are generally not considered. Recording costs vary from year to year; a total will be assessed at the time of the recording request.

5. **Video Recording** –You may reserve a camera from the Music Office to use during your recital., but you will need to ask a family member or friend to operate it.
6. **Publicity**
- A. Newspapers, radio stations, and campus media (News of the Day and mass email to faculty and students) will be handled by the Music Office.
- B. Posters - You are responsible for creating, paying for, and distributing your own posters, but they must be approved in advance by your instructor and the Music Office publicity coordinator. Posters may be placed on bulletin boards only after successfully passing the hearing. Please send your poster as a jpeg file to the Music Office publicity coordinator for publicity use.
7. **General Details** - Performer's Responsibility
- A. Invitations (optional) – You may mail these after your hearing.
- B. Reception (optional)
- No red punch please.
 - If you would like to use the Music Faculty Lounge on the evening of your recital, please speak to Andrea Baker about getting a key.
- C. Ushers and Assistants
- Secure two to four students to seat people and distribute programs.
 - Provide a page-turner, if needed.
 - Stage manager - responsible to make any stage adjustments
 - Please ask these individuals to dress up for your recital
- D. Stage Decorations - such as simple, tasteful flowers and candles-must be approved by the instructor one week prior to your recital. It is recommended that no candles be placed on the stage.
- E. Photography - to be completed before the recital far in advance of audience arrival time. Flash photography is not permitted during the recital.

- F. Invocation – You may wish to ask a family member or your instructor to welcome guests and offer a prayer. Comments should be kept as brief as possible.

GUIDELINES FOR SENIOR GRADUATION RECITALS FOR COMPOSITION MAJORS

I. Recital Hearings

A. Presentations in Performance Classes

Composition majors are to consider performance classes a viable opportunity to have their compositions publicly presented. Commencing in the 2nd semester in their program, all composition majors are to have a minimum of two performances per semester, one of which may be in the student's applied music area. The student is strongly encouraged to present current or previously unperformed compositions.

B. *Guidelines for Composition Recital Hearings

Hearing presentations for a composition recital are to be completed by two weeks prior to the actual recital date. The student may use any of the following venues as a means of satisfying this requirement:

- A scheduled hearing of all programmed works
- A run-through rehearsal of one or several of the programmed compositions
- A performance of one of the compositions during Performance Class, including previously successful performances in arrears, presuming repetition of same personnel for recital
- A scheduled formal run-through of a particular composition (where "formal" indicates the student's declaration that the work is ready for performance)

*Regardless of venue, each presentation must be preceded by an invitation/announcement to the faculty (submitted one week in advance of the performance) indicating the performance's intent to represent a hearing of the recital. All students planning to present a recital in any given semester will come to the Music Office during the first week of applied lessons in that same semester to schedule a recital hearing. Hearings will be presented and passed before a quorum of faculty or the recital will be delayed. Program notes for the performed work(s) are to be available in print; at least three copies of the music score are also to be available for each work presented. All edited program notes must also be submitted to the Music Office two weeks prior to the actual recital date.

(These guidelines are a requirement for all compositions involving live performers, regardless of the percentage of multimedia components that are or are not involved. The instructor can approve hearings of solo electronic media compositions on an individual basis.)

2. Music

A. Scores and parts should be complete (including articulations, tempi, dynamics, nuances, et. al.), and should be issued to the performers in a timely fashion allowing for sufficient rehearsal time prior to the recital hearings, which are departmentally determined to be four weeks prior to the recital.

B. Scores and parts for any work involving vocal solos should be finished in the semester prior to the recital's intended date, and should be circulated either at the beginning of the semester of the recital or three months prior to the recital, whichever date is the earlier of the two. Permission of the voice student's instructor is required.

3. Participation

The composition student is required to participate in some performance capacity during the recital presentation. The amount of participation should be no less than 10% of the total duration of music presented, but no more than 20% of the total duration (e.g., nine minutes of the required 45-minute duration). NOTE: Where pragmatic

or appropriate, it is advised, but not mandated, for the composition student to eschew solo works, instead participating in ensemble or conducting responsibilities.

4. **Performers** - The composition student may choose performers for their compositions that are:
 - A. members of the Department of Music, Theatre, and Dance community (students, faculty, adjunct faculty)
 - B. professional musicians (local union members)
 - C. music participants who are approved by the music faculty prior to the recital hearing

NOTE: Regarding remuneration for professional services, the Department of Music, Theatre, and Dance will cover all costs for departmental accompanists, when used; all other ancillary services contracted (by the composition student) will be at the student's expense.

5. **Programs**
Recital program inserts, such as descriptions of the compositions, are to be finished by the student, proofed by the composition instructor, and corrected in time for circulation at the recital hearing.

Policies outlined under *Senior Graduation Recital - General Information* also apply to composition majors. (Also, see *Guidelines for Senior Graduation Recitals* in the Appendix.)

PROGRAM NOTES, TRANSLATIONS, AND ACKNOWLEDGMENTS FOR ALL PROGRAMS

Students presenting a senior graduation recital are required to research and write program notes and/or translations. (Translations are mandatory for texted works in foreign languages—see *Texts and Translations*). Preliminary drafts of program notes and/or translations must be submitted to and approved by your instructor and/or academic advisor. You are strongly encouraged to submit preliminary drafts of program notes well in advance of the recital hearing to allow for revision and editing. Approved program notes should be submitted to the Music Office no later than one week prior to the recital hearing.

I. **PROGRAM NOTES**

Program notes should briefly include the circumstances of composition and first performance of the work (if possible), its scoring (if not obvious), and, if useful, brief information on its publication. In addition, they should suggest two or three particular things to listen for—the style, cultural origins, musical characteristics and challenges of the piece.

Good program notes should be solidly researched, citing sources and using language appropriate to the music profession. Avoid facts and anecdotes that are irrelevant to the work on the program and avoid excessive analysis (and musical examples) for the sake of those unfamiliar with such terminology. If your program has a theme or is in other ways integrated, notes do not need to follow the format of unrelated sets of notes for separate pieces. You can write an essay on the program as a whole.

Program notes are an opportunity to bring cohesion and purpose to your performance and provide the listener deeper access into the music.

Style Suggestions for Program Notes

In an article for the *Choral Journal*, Michele Henry, makes several style suggestions for writing program notes: ¹

- A. **Discuss matters of musical style.** “[In a musical performance] it is not unusual to have a selection that represents each of the standard style periods. Share characteristics of each piece that are inherent

¹ Henry, Michele, “Rehearsal Break—Program Notes: Myriad Benefits” *Choral Journal* (December 2002) 53-55.

in these style periods” or identify stylistic elements present “ in each piece and represent its evolution throughout the historical periods included in the concert ... If a piece comes from an unfamiliar culture, describe those things that are most valued by the culture. Explain any occasion or observance for which the piece may have been conceived. Discuss any unusual instrumentation or performance practices” (Henry, 53).

Notes for Domenico Scarlatti’s Sonatas K. 132 and 133

Born in Naples, Scarlatti spent most of his mature life in Spain, as keyboard teacher and court musician to the Spanish royal family. The Iberian Peninsula provided a measure of cultural isolation, in which Scarlatti was free to experiment with new virtuoso techniques, daring modulations and surprising harmonic progressions. His music also bears influences of flamenco guitar chords and Spanish folk dance rhythms. He often paired his sonatas (or “essercizi”) in slow-fast couplets.

–notes by Leon Harshenin

- B. Discuss the composer.** Describe how this piece typifies the composer’s style by sharing “interesting or unique facts about the composer, particularly those that may have impacted the compositional process. If the piece was a commissioned work, describe the situation around its initial performance or the specific persons for which it was commissioned.”²

Notes for Ludwig van Beethoven’s Sonata, Op. 109

Beethoven was almost completely deaf by the time he wrote this late sonata. Like his other works of this period, the music possesses a transcendent, spiritual quality, marked by contrapuntal passages, extended trills and moments of sublime serenity. This sonata seems particularly tender in nature, possibly because of the dedicatee the composer had in mind, Maximiliane Brentano, the daughter of a family he loved and admired. Not absent from this sonata, however, are jolting interruptions and Beethovenian fire. The final movement is a set of six variations on a theme redolent of a sung prayer.

–notes by Leon Harshenin

Notes for Lewis Phelps’ Rasamela

Rasamela is based on the North Indian classical (Hindustani) style. The raga featured is miya ki todi, symbolizing pathos. Ragas are similar to the Western “scales” but encompass far more parameters: including mood, time of day, season of year, etc. Typically, a melodic voice (or instrument), a drone instrument (providing a sort of harmonic background) and tabla (single person playing two drums) comprise the ensemble. Improvisation and exploration of the raga are of great importance as the piece progresses from contemplative (free with regards to rhythm) to more fixed (rhythmic regularity) to frantic (rhythm and tempo build in intensity) before concluding. Rasamela is a Hindi term meaning “carnival of emotions”. It was composed for Bade by Dr. Lew Phelps while they served at Mount Union College. This is the Indiana premiere.

–Notes by Chris Bade

- C. Discuss the musical devices.** Clarify one or two of the most significant musical features of the piece in order to help “the audience understand the technique” and prepare them to “listen for specific musical events” in the piece by highlighting formal structure, imitative devices, texture, rhythmic patterns, scalar content, to name a few. (Henry, 53).

Notes for Aaron Copland’s Four Piano Pieces

One of Copland’s desires was to discover and encourage a musical voice that was uniquely American. Although finding jazz and blues somewhat limited for his purposes, he did see them as important American musical idioms. Written over a period of twenty-two years, these pieces are only blues in a loose sense—exhibiting syncopated rhythms and “blue notes,” but in a highly personalized manner. Numbers one and three are particularly “blue” in mood. This year marks the centennial of the composer’s birth.

–notes by Leon Harshenin

² Ibid, 53.

- D. Discuss the text.** Enhance the understanding of the translated texts or texts in English by introducing unfamiliar vocabulary, particularly if it belongs to another time period or culture. Discuss any significant text painting or compositional devices used to underscore the “mood of the text.” For arias, taken from larger dramatic works, describe the situation in which the characters find themselves. (Henry, 53).

Notes for Handel’s opera *L’Allegro, il Penseroso ed il Moderato*

Handel’s opera *L’Allegro, il Penseroso ed il Moderato* is a Pastoral Ode based on the poetry of John Milton (1632-34) and arranged (or re-arranged) by Charles Jennens. Considered Handel’s most vernal (Spring-like) of masterpieces, it is worth noting that it was created and first performed during the coldest winter ever recorded in London, 1739-40. The Thames froze solid, theaters closed, life came to a standstill, and everyone shivered. No one ventured out except for reasons of great urgency. The advertisements for *L’Allegro’s* first performance stressed that “Care is taken to have the House secur’d against the Cold, constant Fires being order’d to be kept in the House ‘till the Time of Performance.” Yet John Milton’s masterly Ode, extolling the contrasting temperaments of Mirth (*L’Allegro*) and Melancholy (*Il penseroso*), offered Handel a vast palette of human activities to choose from and Handel responded with a work of extraordinary beauty and energy.

--Donald Teeters, “Program notes,” *The Boston Cecilia*,
<http://www.bostoncecilia.org/prognotes/handel-lallegro.html>

Notes for Menotti’s “To this we’ve come” from *The Consul*

In Menotti’s opera *The Consul*, Magda Sorel, confronts the consul’s administrative assistant in an unnamed third world country. Her freedom fighting husband, shot during an activist meeting, has fled into the mountains and across the border. Magda goes to the consulate each day trying to obtain an exit visa. She is afraid; she knows the police are watching their house in case her husband returns. When she finally gets her chance to speak to the consul’s program assistant, she is put off, asked to fill out a series of seemingly endless bureaucratic forms and to bring back documents impossible to attain. She loses her temper in frustration. She is warned that she will be asked to leave if her behavior continues. Magda collects herself and responds with great humanity.

--“Notes,” *American Aria Anthology*, (NY: G. Schirmer, 2004)

Notes for Mendelssohn’s “Es ist genug” from *Elijah*

The text from “Es ist genug” is taken from the story of Elijah, found in the Bible in 1 Kings 17 -19. Elijah has been extremely zealous in combating the Baal worshipers by telling of the goodness of the God of Israel. God has just sent fire from heaven to consume the sacrifice that Elijah has placed on the altar. He has killed the prophets of Baal as an act of justice. He is the only prophet left alive, all of the other prophets in Israel have been killed. Jezebel is viciously seeking to kill Elijah. At this point in the oratorio, Elijah does not see the purpose God has for him any longer. Physically and emotionally exhausted, he sings this aria.

--Notes by Matthew Juergemeier

2. TEXTS AND TRANSLATIONS

Translations are mandatory for texted works in foreign languages. Authorship of the original text/poem and translation should be cited (even if it is you that did the translation) directly beneath the translation. One may or may not elect to present the original language with the translation, but if one does, the two texts should be in facing columns. Translations should appear on the page in the order in which they are sung on the program and take care to put page-turns where they will not distract from the performance.

Check all foreign language texts for necessary accents and grammatical punctuation. Using your spell-checker set to the foreign language will catch many of these. If a poetic line is too long to fit in the column, continue the line by indenting as far in as possible for the end of line to be as far right as the other ends of lines. You will need to accommodate the adjustment in the parallel text.

Like all program notes, singers should submit preliminary drafts of translations well in advance of the performance date to allow for revision and editing—preliminary drafts must be submitted to and approved by your instructor and/or academic advisor. Approved translations should be submitted to the Music Office no later than one week prior to the performance date.

There are many public domain sources for translations which do not require permission to re-print. It is advised that the recitalist either prepare his/her own translations under the guidance of the applied instructor, or select a translation which is already in the public domain, or other published sources (either published books of translations or translation web sites). The university is bound by and adheres to all applicable copyright laws protecting rights of authorship. Due credit should be given the original poet as well as the translator (in italics and may be in smaller print if space is an issue). Use of copyright protected translations **MUST** be accompanied by its documentation as indicated below.

- A. Translations from published sources:** Identify the translator, followed by "in" and the publication information, listed in standard bibliographic form (consult the Chicago Manual of Style). If the translator is the author of the published source, one need not restate his/her name. If the translator is someone other than the author of the published source, the author must be included in the bibliographic information, last name first, followed by the publication information. The exact page the translation was found on is not necessary.

In der Fremde

(Poetry by Joesph Eichendorff)

Aus der Heimat hinter den Blitzen rot
 Da kommen die Wolken her,
 Aber Vater und Mutter sind lange tot,
 Es kennt mich dort keener mehr.
 Wie bald, ach wie bald kommt die stille Zeit,
 Da ruhe ich auch, da ruhe ich auch,
 Und über mir rauscht die schöne Waldeinsamkeit,
 Und keener kennt mich mehr hier.

In a Foreign Land

From beyond the lightning flashes
 Clouds come from my homeland.
 Father and Mother are long dead;
 And no one there knows me anymore.
 How soon, oh, how soon will come that quiet time,
 When I too shall rest, and over me in lonely solitude
 the woods will rustle,
 And no one here will know me anymore.

--Translation copyright © Lois Phillips, in
Lieder Line By Line (Oxford: Clarendon Press, 1996)

- B. Translations from web sites.** The same conventions apply as above, although publication information is sometimes harder to locate. Many web sites have copyright information pages, some of which specify exactly how the source is to be cited. Just as with printed materials, if the translator is the author of the web site, one need not restate his/her name. If the translator is someone other than the author of the web site, the author must be included in the bibliographic information, last name first, followed by the publication information. When providing publication information, keep in mind the exact page the translation was found on is not necessary, and is often very awkward to cite. Instead, list the author (if known) and title of the web site (found on the home page or copyright information page, and placed in quotation marks), followed by the web address of the home page, and copyright date(s).

In der Frenkeln der Fremde

(Poetry by Joesph Eichendorff)

Aus der Heimat hinter den Blitzen rot
 Da kommen die Wolken her,
 Aber Vater und Mutter sind lange tot,
 Es kennt mich dort keener mehr.
 Wie bald, ach wie bald kommt die stille Zeit,
 Da ruhe ich auch, da ruhe ich auch,
 Und über mir rauscht die schöne Waldeinsamkeit,
 Und keener kennt mich mehr hier.

In a Foreign LandIn a Foreign Land

From the direction of home, behind the flashes of lightning
 There come clouds,
 But Father and Mother are long dead;
 No one there knows me anymore.
 How soon, ah, how soon will that quiet time come,
 When I too shall rest, and over me
 the beautiful forest's loneliness shall rustle,
 And no one here shall know me anymore.

--Translation copyright © Emily Ezust,
 "The Lied and Art Song Texts Page" <http://www.lieder.net>

3. **ACKNOWLEDGMENTS**

The Department of Music, Theatre, and Dance prefers that degree programs and formal recitals appear as professional as possible; therefore, personal thanks are not permitted on printed programs.

GUIDELINES FOR ALTERNATIVE PROJECTS **(Senior Comprehensive Exam)**

While music majors are expected to demonstrate excellent musicianship in a senior recital, in exceptional cases students may apply or be directed by the faculty to complete an alternative project in lieu of the performance recital. **(BM majors may not apply for an alternative project.)** Types of projects are broadly defined according to the student's interests and career goals, but an important objective should be research scholarship and effective scholarly writing style. All projects must be well documented in the proposal stage and must be presented in person by the student before a committee of music faculty members by mid-term of the semester prior to graduation.

Regardless of the nature of the alternative project, students will be required to continue to register for applied music and to participate in any required performance classes, studio classes, and jury examinations.

GENERAL GUIDELINES FOR ALTERNATIVE PROJECTS:

1. **HISTORICAL/DESCRIPTIVE/ANALYTICAL RESEARCH**—The student will complete a scholarly paper related to his/her major area of focus by doing significant research on a topic of choice. This paper must be an integrative paper that combines knowledge and practice with critical thinking and scholarly skills. The paper should be at least 25 typed pages (double-spaced, 250 words per page). In addition to this, the student should also include properly formatted citations and a bibliography as well as musical examples where appropriate. (Bibliography and musical examples are not counted in the 25-page total.) Citations should be in Chicago format. (BMED majors use APA style.) The paper should demonstrate a high standard of grammar, writing style, and argumentation as well demonstrate the student's ability to think, synthesize, and create using what the student has learned in the course of undergraduate study.
2. **EXPERIMENTAL/PRACTITIONER RESEARCH**—The student will complete a scholarly paper related to his/her major area of focus by developing an experimental/practitioner course of action in their field of study. The purpose of this type of research is to combine practice with theory in a project that utilizes hands-on experiences with research methodology and critical thinking skills. The paper should be at least 25 typed pages (double-spaced, 250 words per page). In addition to this, the student should also include properly formatted citations and a bibliography as well as musical examples where appropriate. (Bibliography and musical examples are not counted in the 25-page total.) Citations should be in Chicago format. (BMED majors use ABA style.) The paper should demonstrate a high standard of grammar, writing style, and argumentation as well demonstrate the student's ability to think, synthesize, and create using what the student has learned in the course of undergraduate study.
3. **RECITAL**—The student, with the endorsement of their private teacher, will prepare a recital, either a lecture recital (combining research, performance, or media) or a traditional recital which includes some non-traditional aspects (musical theatre, jazz combo, sacred music, etc.). The purpose of this type of performance is to combine a variety of musical media and/or styles which are outside the traditional performance model. The student will follow the typical process of a recital hearing (30 days before the recital date) and program submission. The lecture material, program notes, and/ or translations must be completed, approved by the faculty mentor(s), and presented to the faculty panel at the time of the recital hearing. The student who proposes such a recital will have demonstrated the responsibility, leadership, and/or discipline in previous rehearsals and performance experiences. A written proposal must be presented to a committee of music faculty members by midterm of the semester prior to the presentation.

PROPOSAL

1. **TITLE & DESCRIPTION**
Title of the alternative project and a brief description

2. **RATIONALE**
The rationale for the alternative project including the following:
 - A. An explanation of the influences and experiences in your theoretical, academic, and applied studies that caused you to arrive at the project you are now proposing
 - B. An explanation of why this project is important to you and could benefit others and/or a list of the research questions you will address or the works you will perform
3. **METHODOLOGY OF THE ALTERNATIVE PROJECT**
The methodology should explain how you will complete the senior project such as score study, analysis, library and internet research, interviews, rehearsals, etc.
4. **DESCRIPTION OF FINAL PRODUCT**
Provide an explanation and/or description of the form your final alternative project will take (recital, program notes, lecture recital, research paper, etc.) and a complete and detailed account of resources needed.
5. **TIMELINE**
Provide a timeline for the completion of the alternative project
6. **AREA-SPECIFIC OR MUSIC CORE COURSES RELATED TO THE ALTERNATIVE PROJECT**
Provide a list of four or more classes which have influenced your thinking in this project with an explanation of how these courses relate to the alternative project.
7. **BIBLIOGRAPHY**

THE APPROVAL PROCESS

1. The PROPOSAL for the alternative project must be approved by a faculty mentor. (Students should submit a finalized proposal for their senior alternative project before midterm of the semester prior to the project. The student and faculty mentor will be responsible for presenting the proposal to a subcommittee consisting of two full-time music faculty members as well as the faculty mentor at a mutually agreeable time.
2. The proposal must receive FINAL APPROVAL by the full-time music faculty before work can begin on the project. Once the proposal has received FINAL APPROVAL, the department chair will assign a PROFESSOR OF RECORD to mentor the project. It is assumed that in most cases the mentor professor will be the professor of record for the project and that the student will pay appropriate Independent Study fees to cover the extra cost of the project. FINAL APPROVAL of the proposal from the music faculty must be completed before the end of the semester prior to the project.
3. Any subsequent changes to the alternative project must also be approved first by the faculty mentor(s) and then by the music faculty.
4. Students who are completing writing/research/design projects should complete much of the work during the semester prior to the project.
5. If the alternative project is not a performance, it must be completed and submitted to the faculty mentor(s) by the end of mid-term week in the student's eighth or final semester. This will allow time for revisions of the work as requested by the faculty mentor(s). Revisions must be completed and submitted to the faculty mentor(s) by the end of the final week of classes. All final revisions must be completed by the end of the week prior to examination week.

REGISTRATION AND CREDITS (INDEPENDENT STUDY)

Alternative projects will carry 1-2 academic credits depending on the depth of work needed to complete the project. Students will be expected to pay normal fees associated with independent study. Faculty members will receive stipends for mentoring these alternative projects in accordance with university guidelines.

RECITAL HALL POLICIES AND PROCEDURES

The Butz Carruth Recital Hall in the Smith-Hermanson Music Center is an all-campus facility that is available on a priority basis for meetings of groups of 100-218. Scheduling for the hall will be maintained through the Department of Music, Theatre, and Dance office; users must also follow university calendaring procedures. ALL SCHEDULING IS SUBJECT TO APPROVAL BY THE DEPARTMENT OF MUSIC, THEATRE, AND DANCE CHAIRMAN.

Usage will be scheduled according to the priorities listed below. In case of a later request with a higher priority conflicting with an earlier request, the lesser priority event will be removed from the schedule.

1. Department of Music, Theatre, and Dance programs, ensembles, and faculty recitals
2. Music major recitals (within an academic program)
3. Rehearsals needed the week before scheduled Department of Music, Theatre, and Dance events
4. Other appropriate performances or services sponsored by university academic departments
5. Events scheduled by community groups (schedule by Conference Coordinator)
6. Other appropriate university events
7. Other rehearsals for the above, in priority order

PLEASE NOTE:

- In scheduling events, please consider time for set-up, clean up, and/or tuning equipment.
- No food or drink is allowed in the Recital Hall.
- Receptions may be held in the area outside the Recital Hall.
- All equipment, lighting, sound, microphones, and recording must be scheduled through Media Services.
- No rock bands will be allowed to use the Recital Hall.

THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NAfME)

Students interested in the field of music education are invited to join NAfME as student members. Members attend the state music educator's convention during January and receive copies of the *Music Educators' Journal* and the *Indiana Musicator* magazine.

USE OF UNIVERSITY INSTRUMENTS

Members of a college instrumental music organization may use university-owned instruments if desired. The student borrowing the instrument is asked to sign a lending form indicating that he/she will reimburse the department for any major loss, theft, or damage done to the instrument. Accessories such as violin strings, reeds, and oil are furnished by the student at his/her own expense. Students who are not in a university instrumental music ensemble may borrow university-owned instruments only with permission of the chairman of the Department of Music, Theatre, and Dance.

Instruments and/or equipment are not to be used off-campus unless the instrumental music organizations are in concert or with permission of the chairman of the department.

TEACHER EDUCATION EVALUATION CRITERIA

STUDENT TEACHING CRITERIA

1. Displays appropriate dress and grooming
2. Demonstrates enthusiasm for learning
3. Demonstrates patience
4. Demonstrates a caring and positive attitude
5. Demonstrates poise and self-confidence
6. Shows reliability and dependability in meeting class responsibilities

7. Displays good judgment and common sense
8. Responds positively to challenges
9. Displays a basic understanding of child development
10. Communicates effectively in the classroom
11. Develops relationships with colleagues and faculty
12. Displays motivation and potential success for student teaching
13. Displays a commitment to integrity and moral and ethical principles
14. Adapts to the needs of diverse learners
15. Writes appropriate lesson plans
16. Displays and demonstrates a growing understanding of concepts and content of the discipline

TEACHER EDUCATION CRITERIA

1. Displays appropriate dress and grooming
2. Demonstrates enthusiasm for learning
3. Demonstrates patience
4. Demonstrates a caring and positive attitude
5. Demonstrates poise and self-confidence
6. Shows reliability and dependability in meeting class responsibilities
7. Displays good judgment and common sense
8. Responds positively to challenges
9. Displays a basic understanding of child development
10. Communicates effectively in the classroom
11. Develops relationships with colleagues and faculty
12. Displays motivation and potential success for student teaching
13. Displays a commitment to integrity and moral and ethical principles

**Secondary/All Grade Education
Teacher Preparation Program
Recommended Advising Timeline 2019-20**

| Year | Courses | When Offered | Comments |
|---------------|--|--|---|
| Year 1 | #EDU 150: Ed in America EDU 260: Ed Psych | Take EDU 150 in fall or spring freshman year Take EDU 260 in spring freshman or fall sophomore year (Both are offered fall and spring) | Year 1 Portfolio evaluated in EDU 150 class CASA basic skills test completed during EDU 150 class |
| Year 2 | #EDU 222: Reading in the Content Area SED 220: Exceptional Children EDU 384: Perspectives (1 hr. meets CE) #EDU 385: Diversity practicum (meets CC, optional but recommended) | EDU 222: Offered fall and spring semesters SED 220: Offered fall, J-Term, and spring EDU 384: Offered fall and spring EDU 385: Offered J-term | <u>Fall</u> : Apply for Teacher Education Program <u>Feb</u> : Teacher Education Program Recommendation Sheet completed by content department |
| Year 3 | EDU 307: Classroom Discipline #^EDU 309: Education Methods Methods 309: Content Methods (Can also take during year 2) #^EDU 332: Middle School Methods and ^EDU 344: Educational Technology in Secondary Education | EDU 307: Offered fall and spring semesters EDU 309: Offered ONLY fall semester (Candidates must have been admitted to Teacher Education Program)* Methods 309: Offered by content area EDU 332: Offered spring only | <u>Fall</u> : Apply for Student Teaching Program <u>November</u> : Student Teacher Program Recommendation Sheet completed by content department <u>November</u> : 3 rd Year Portfolio evaluated by content or education department Summer between year 3 and year 4, take CORE content test for licensure |
| Year 4 | EDU 328: Assessment for Student Learning #EDU 431: Student Teaching | EDU 431 Student Teaching and EDU 328 offered both fall and spring semesters | <ul style="list-style-type: none"> • Student Teaching and EDU 328 taken <u>simultaneously</u>. • Student Teaching Portfolio evaluated by university student teaching supervisor • Take pedagogy test for licensure |

Notes: #Lab component with class. Lab courses may require criminal history check for a fee.

* Taken only Fall of Junior year. ^Secondary only (**not** all-grade)

This is a suggested guide for sequencing of classes and not intended to be a substitute for the appropriate curriculum guide or faculty advising.

Rev. 4/19

TAYLOR UNIVERSITY
TEACHER EDUCATION PROGRAM STANDARDS 2018-19
STANDARDS FOR ADMISSION TO THE TEACHER
EDUCATION PROGRAM
AND THE SUPERVISED INTERNSHIP PROGRAM

I. Teacher Education Program

A. Admission Procedure

The formal application procedure for admission to the Teacher Education Program is initiated and facilitated by the Director of Teacher Certification during the fall semester of the sophomore year. (A student must complete one semester at Taylor University before applying.) The application is presented to the Teacher Education Committee during the spring semester. Students and departments will receive written notification of the action taken by the Teacher Education Committee on their applications.

B. Program Requirements

1. Departmental Recommendation

The Teacher Education Committee requests an evaluation of each applicant by the departmental faculty of his/her subject major. Factors which are considered in this evaluation include knowledge of subject matter, personality, character, physical and mental health, and potential for teaching.

The department provides one of the following two assessments:

a. Recommend – All requirements are met.

b. Reject-Not all requirements are met.

2. Communication Skills

Prior to admission to the Teacher Education Program, the student must demonstrate the appropriate level of proficiency in the four communication skills: speaking, listening, reading, and writing.

a. Speaking - Competency in oral communication will be demonstrated as the student successfully completes (with grade of C- or better) CAS 110. The instructor in this class will verify that the student can express thoughts orally using correct English.

b. The student will demonstrate competence in basic academic skills by taking the CASA test and will have to meet or exceed the scores established by Indiana Department of Education:

| | |
|-------------|-----|
| Reading | 220 |
| Mathematics | 220 |
| Writing | 220 |

An alternative to taking the CASA test is to demonstrate basic academic skills in one of the following ways: 1) ACT composite score of 24, or 2) SAT composite score of 1100 if taken prior to March 1, 2016 or SAT composite score of 1170 if taken after March 1, 2016.

c. Writing - Students will demonstrate competence in writing by completing ENG 110 Expository Writing. A grade of C- or better is required.

3. Scholastic Performance
 - a. Grade of C- or better in all Education (EDU) courses
 - b. Minimum cumulative grade point average - 2.5
 4. Meet portfolio requirement of at least Satisfactory in the EDU 150 portfolio.
Teacher Education Committee Action
 - a. Approve - All requirements are met
 - b. Reject - Not all requirements are met. The students must submit a letter to the Teacher Education Committee with evidence that the reason for the rejection has been corrected or eliminated in order to be reconsidered for admittance into the Teacher Education Program.
- C. Elementary Education Majors: Approval into the Teacher Education Program is a prerequisite for registration in junior education methods courses (JuMP) which include EDU 306, 321, 351, 355, 356, 371, MAT 301 and MAT 302 for Generalist (K-6) majors.

Secondary/All Grade Majors: Approval into Teacher Education is a prerequisite for registration in EDU 309 for Secondary and All Grade majors.

II. Supervised Internship Program

- A. Admission Procedure

Subsequent to admission to the Teacher Education Program, there is a formal admission procedure for student teaching. The application is initiated and facilitated by the director of student teaching and should be prepared and ready for consideration by the Teacher Education Committee by the beginning of the sixth semester. Students and departments will receive written notification of all Teacher Education Committee action on their applications.
- B. Program Requirements
 1. Admittance into the Teacher Education Program
 2. Successful completion of prerequisite courses listed in the catalog under EDU 421 or EDU 431
 3. Departmental recommendation (refer to the TE program B.1 for explanation)
 4. Scholastic performance
 - a. Grade of C- or better in all Education (EDU) courses
 - b. Minimum cumulative grade point average - 2.5
 - c. Minimum major field grade point average – 2.67
 5. Meet portfolio requirements of at least Satisfactory in the junior year portfolio.
- C. Teacher Education Committee Action
 1. Approve - All requirements are met.
 2. Conditionally Approve - Not all requirements are met. Specific conditions must be fulfilled.
 3. Reject - Not all requirements are met. The deficiencies are of such magnitude that it does not appear that the student can or will make the necessary improvement. The students may reapply to the Teacher Education Committee with evidence that the reason for the rejection has been corrected or eliminated.
 4. Table - Additional evidence is needed before the student can progress through the Teacher Education Program.

III. Exceptions to Standards

Exceptions are possible only with strong recommendation of the major field department and other requirements as directed by the Teacher Education Committee.

IV. Due Process

Whenever a student has a basis for believing that he/she has been unfairly treated in actions of the Teacher Education Committee, a written statement of the problem should be submitted to the director of teacher education within one month of the alleged unfair treatment. If resolution does not occur to the student's satisfaction, the formal grievance steps outlined in the Taylor University Faculty and Administrative Staff Handbook should be followed. (p.107, 12.2)

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MUSIC EDUCATION
FIELD EXPERIENCES DRESS CODE

DRESS CODE: APPEARANCE REFLECTS A PROFESSIONAL IMAGE

Since teachers are highly visible to students and to the general public, they are expected to be well dressed and well-groomed. In fact, some school districts have dress codes for their teachers. Taylor University students who are pursuing teaching licenses must also be prepared to function as a teacher, which means they must behave, dress, and carry their responsibilities in a proper manner.

To maintain and promote these essentials, Taylor University students seeking license to teach are expected to know and adhere to the following guidelines while visiting public or private schools at any time during field experiences.

WHAT IS APPROPRIATE?

1. Be physically clean, neat, and well groomed
2. Dress in a manner consistent with responsibilities
3. Dress in a manner that communicates to others pride in personal appearance
4. Dress in a manner that does not cause ill-feelings to others in the school
5. Be groomed in such a way that your dress, hair style, or jewelry does not disrupt the education process or cause a health or safety hazard

WHAT IS INAPPROPRIATE?

1. Earrings for men
2. Nose rings for both men and women
3. Tongue, eyebrow, and other facial piercing
4. Unusual hair coloring and spiked hair
5. Mini-skirt or very short dress
6. Blue jeans
7. Low-cut tops exposing the chest area
8. Any size and kind of shorts, t-shirts, and tank tops
9. Tennis shoes, casual sandals, and flip-flops
10. Sunglasses and hats in the building
11. Midriffs (front & back), low-waist pants, short tops (When arms are above the head, no skin showing)
12. Gum chewing
13. Visible tattoos

CONSEQUENCE: Students who choose not to adhere to these policies under any circumstances **MAY BE REMOVED** from the field experiences.

EXPERIENTIAL EDUCATION POLICIES

Experiential education includes internships, practicum experiences, and field experiences that provide students with the opportunity to integrate theoretical learning in a major field of study with actual work experience in a variety of non-classroom settings.

INTERSHIPS

An internship is an advanced-level, discipline-related, culminating field experience directed towards preparing students for professional licensure or entry-level positions. Internship placements should be substantive, new, and educationally rewarding rather than a continuation of a prior work experience.

Completed under the direction of a faculty advisor and an employer supervisor, students are required to complete a minimum of 40 clock hours of work experience for each academic credit earned. Students may earn a maximum of 16 hours of credit toward graduation requirements through the internship experience.

Internships are usually completed during a regular semester. Usually, internships require students to devote their full time, effort, and attention to completing internship requirements. Therefore, it is recommended that students not enroll in additional courses during the term when internships are being completed.

Academic credit is given for the internship; therefore, the cost of an internship is the same as for a regular course and is based on the number of credit hours. Tuition for an internship completed during the summer is billed at the standard summer session credit hour rate.

PRACTICUM EXPERIENCES

A practicum course is a significant applied-learning experience with a meaningful, supporting component that enables students to observe, apply, and better understand previously studied theory.

An individual practicum can be done for 1-4 hours of credit. Students can earn a maximum of eight hours of credit toward graduation requirements through practicum experiences, subject to departmental requirements. Students are required to complete a minimum of 40 clock hours of practicum experience for each academic credit earned. Students usually complete practicum experiences during the summer sessions.

FIELD AND TRAVEL EXPERIENCES

Field and travel study experiences are usually a component of a regular course and provide students opportunities to learn, observe, and assist professionals with selected tasks in an off-campus setting related to a career or program goal. Students are placed, supervised, and evaluated by the faculty responsible for the course. Assignments related to field experiences become part of the overall course evaluation.

Academic credit is given for field and travel studies; therefore, the cost of a field or travel study is the same as for a regular course and is based on the number of credit hours. Tuition for a field or travel study completed during the summer is billed at the standard summer session credit hour rate.

GUIDELINES AND RESPONSIBILITIES FOR INTERSHIPS AND PRACTICUMS

For Sponsoring Departments:

1. Support for the identification and assignment of internship sites is provided by the supervising department.
2. Departments are responsible for approving internship placement requests and determining that academic program objectives will be achieved.
3. Departments might expect or require students to devote additional time beyond the minimum time requirement to satisfactorily complete an internship experience.
4. Students usually complete practicum experiences during the summer sessions. However, other practicum experiences may be offered with departmental approval.

5. Departments might expect or require students to devote additional time beyond the minimum time requirement to satisfactorily complete a practicum experience.
6. The specific level and type of supervision will be determined by the department.

For Supervising Faculty:

1. Students enrolled in internships are directed and supervised by a faculty member as well as an on-site supervisor.
2. Over the course of the internship, faculty supervisors should conduct a minimum of two on-site evaluation visits for each student intern supervised. These requirements may be superseded by standards imposed by external accreditation associations or extensive travel requirements.
3. Students completing internships and practicum experiences will receive a final evaluation from the supervising faculty member and will be graded according to departmental standards.
4. Students are entitled to receive faculty support throughout their practicum experience, as identified prior to the practicum in the course syllabus.

For Enrolled Students:

1. Students are required to meet prerequisite requirements, obtain departmental approval, and submit appropriate registration forms for academic credit prior to the start of an internship or practicum experience.
2. Each student enrolled in an internship or practicum must maintain and submit a daily reflective journal, as well as complete a final paper, and also complete any further departmental requirements.
3. Internships are limited to students with junior or senior class status.
4. Students are required to adhere to the standards expressed in the Taylor University Life Together Covenant throughout the internship or practicum experience.
5. Students should immediately report work-related incidents such as harassment and discrimination to the faculty supervisors.
6. Students may receive payment for services rendered while enrolled in internships or practicum experiences.
7. Faculty dependents are ineligible to receive tuition scholarship benefits to support the payment of practicum experiences/internships offered during summer school sessions.

GUIDELINES FOR THE WORSHIP ARTS PRACTICUM

Students enrolled in the Worship Arts BS major or Worship Arts minor have a required practicum. This practicum may be set up in the junior or senior year after taking MUS 245 Foundations of Worship Arts and MUS 357 Resources and Methodologies in the Worship Arts.

The Worship Arts practicum is arranged by the student with assistance from the primary advisor in the Worship Arts area. Practicum students are expected to work with a music director who has been trained in the field of church music or related music degree programs. The music director should also possess several years of practical experience in the field. In order to gain the most benefit to their education, students are required to work in programs that have an adult choir, children's choirs, hand bell choirs, and/or instrumental ensembles as an ongoing part of the church music program. As part of the process, the student and advisor will meet with the cooperating supervisor in order to discuss parameters and guidelines and to develop a contract that explains the expectations of the practicum including the responsibilities the number of hours expected each week, and the length of the practicum experience.

Evaluation of the practicum will be done through written observations of the music director and the faculty member in charge of the practicum. A summary conference will be held with the practicum student. The student is expected to complete a well-written document that includes a log of hours and duties performed and an 8-10 page paper that

describes the practicum experience. The final reflective paper is due the week before finals week so that a summary conference may be scheduled during finals week. More details about the reflective paper are included in the following section of this handbook.

INTERNSHIP/PRACTICUM FINAL PAPER INFORMATION

Due one week before end of the term

The purpose of the final paper is to summarize your experience (10 pages) and to think critically about the nature of work in this business/church/non-profit environment. This process should be beneficial to you in summarizing the positive and negative aspects of the internship/practicum and the organization. The final paper should consist of the following items:

1. **A LOG OF THE ACTUAL HOURS WORKED AND THE NATURE OF THE EXPERIENCES** should be included as an appendix and may be used to reflect on the experience and knowledge gained in the internship/practicum. Remember that you need approximately 40 clock hours for each academic hour in the internship/practicum.
2. **INTRODUCTION (2-3 pages)**
Describe the organization/church or business, its mission, purpose, and location.
3. **HISTORY OF THE ORGANIZATION**
Number of employees and annual budget
Operational system - bylaws, governance, workplace rules
Other general information of interest such as market for product or services, range of salaries and benefits for beginning and experienced employees, future growth potential and possible change agents
4. **DESCRIPTION OF PRACTICUM EXPERIENCE (1-2 pages)**
5. **TIME FRAME AND NATURE OF DUTIES**
List and describe the areas you worked in or observed while you were on site. (Ask your supervisor to allow you to visit or observe as many operational aspects of the company as possible.) This includes attending a board meeting or organization meeting of employees to help you understand operational procedures.
6. **REFLECTIONS ON THE EXPERIENCE (2-3 pages)**
What were the positive aspects of the practicum?
What were the negative aspects of the practicum?
What suggestions do you have for improvements based upon your experience in the organization?
Which parts of the practicum did you enjoy most and why did you find that work enjoyable?
Explain connections to your personal faith and lifestyle from working in this industry or organization
Do you see yourself in this organization or line of work like this in the future?

GUIDELINES FOR MUSIC AUDITIONS

All prospective music majors and minors must audition for admission to the Department of Music, Theatre, and Dance and to apply for music scholarships. These scholarships vary in amounts and may be renewed each year of a music major's and minor's continued study. The Department of Music, Theatre, and Dance offers both merit and need-based awards designed to enhance the university financial aid package. The following steps are required in order to secure an audition:

1. **Apply to Taylor University:** It is recommended that prospective students apply first for admission to Taylor University through the Office of Admissions.
2. **Schedule an audition:** Students are encouraged to visit the campus, audition in person, meet the music faculty, and interact with our music majors. Please contact Andrea Baker at the Music Office at 765-998-5232 or andrea_baker@taylor.edu to schedule an audition. If you want to be considered for a music scholarship, you must complete your audition by **March 15, 2025**. If you are unable to audition in person, you may submit a video-recorded audition by email or by uploading it on YouTube. If you want to be considered for a scholarship, this must arrive by **March 15, 2025**. Do not use microphones or any additional sound enhancement devices when preparing an audition recording.

3. **Submit the online form:** Complete and submit the online *Music, Theatre, and Dance Program and Scholarship Application* found at admissions.taylor.edu/music-scholarship.

Specific audition requirements are as follows:

Voice

- Prepare three (3) selections from the standard art song literature.
- At least ONE selection should be in a standard foreign language such as Italian, German, or French (An operatic or oratorio aria, well-suited to the singer's ability, may be substituted.)
- At least ONE selection should be a 20th or 21st century American, English, or Canadian art song.
- A sacred song, hymn arrangement, spiritual, or a standard selection from musical theatre may also be performed in place of one art song.
- All selections must be performed from memory.

Piano

- Prepare three (3) selections from different style periods such as a two-part invention or prelude and fugue by J.S. Bach, a sonata movement by Beethoven, Mozart, or Haydn, and a composition by a nineteenth or twentieth century composer.
- Two (2) of the three selections must be performed from memory.

Instrumental

- Major scales appropriate to the instrument
- Chromatic scale full range of the instrument (for wind instruments only)
- Prepare one (1) selection of the type utilized for state contest or solo and ensemble participation (a movement from a sonata, concerto, or concert piece is acceptable)
- Memorization is not required.
- **Note: Bass players, guitar players, and set drummers** may send a recording consisting of a demonstration of playing in contemporary styles such as rock, swing, Latin, and other jazz styles with twelve bar blues improvisation included as an element of the recording. Recorded excerpts from ensembles such as jazz bands, combos, and worship teams may be included to demonstrate abilities in ensemble playing.

Composition

- Submit two (2) or three (3) short compositions that best represent the applicant's style and ability.
- Compositions are to be submitted as printed manuscripts, and in recorded format (CD or MP3).
- An electronic (MIDI) realization of the composition is acceptable.
- Electronic submissions of the applicant's music are also acceptable.
- The applicant may use Finale, MIDI, and MP3 formats.

For all areas (except piano) an accompanist will be provided for your audition unless you plan to bring your own accompanist. In order for the accompanist to be prepared for your audition, please mail, email or fax your music to the Department of Music, Theatre & Dance at least one week before your scheduled audition.

Please send recorded auditions to:

Andrea Baker
Taylor University Department of Music, Theatre, and Dance
236 West Reade Avenue
Upland, IN 46989
Office: 765.998.5232
Andrea_baker@taylor.edu

Rev. 8/6/2024

DEPARTMENT OF MUSIC, THEATRE, AND DANCE **HEALTH AND SAFETY STANDARDS**

Taylor University strives to provide a safe and healthy work environment for students, faculty, and staff. In the field of music, the most common potential health problems are related to hearing loss and musculoskeletal health. The Department of Music, Theatre, and Dance is committed to providing students with an appropriate physical environment and basic instruction to aid in prevention of health problems. Basic information of the topic of hearing health is provided on the National Association of Schools of Music website at http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health.

The protocol for instruction to students includes basic orientation to health issues in the Introduction to Music course, instruction about proper use of the body and protection of hearing in applied music instruction, ensemble classes and music pedagogy classes. In addition, seminars with health professionals and music specialists are offered for the benefit of students, faculty, and staff.

Health and safety depend in large part on the personal decisions of informed individuals. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves. Any student or staff member who has concerns about the Department of Music, Theatre, and Dance health or safety environment is encouraged to notify a faculty member, the department chair, the dean of students, or the dean of the College of Liberal Arts of the specific concerns. In addition, students who have health problems or emerging symptoms should seek the advice and treatment of trained medical professionals.

C O N T E M P O R A R Y M U S I C C E N T E R P R O G R A M

Students enrolled in the BS Music Major degree programs with concentration in Marketing or Management may apply for an off-campus semester in Nashville, Tennessee, for the purpose of more focused study in contemporary music. This Council for Christian Colleges and Universities' program provides a curriculum and community designed to speak to the heads, hearts, and souls of young musicians and aspiring music executives. In addition to seminars, lectures, and practicum experiences, great attention is given to the actual creation and marketing of original music. Designed as an artists' community, the program seeks to develop artists and music executives with a Christ-centered vision for music content, production, and delivery.

Application for admission to the program is directed by the Off-Campus Studies program housed in the Spencer Center for Global Engagement. Students are advised to inform their academic advisor and the Spencer Center representative of interest during the sophomore year in order to make application for participation in either the first semester or second semester of the junior year. Please note that the junior-level proficiency must be completed before the off-campus semester occurs.

In addition to three core courses - CMC 300, 301, and 302 - students select courses from the Artist Track (CMC 400, 401, 402), Business Track (CMC 403, 404, 405), or Technical Track (CMC 406, 407, 408) to earn 16 hours of credit. A complete listing of the courses and course descriptions in each track may be found in the University Catalog.

The course articulation/substitution agreement is listed below.

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|---------------------------|--|-----------------------------------|---|
| Contemporary Music Center | MCM 388 Media, Faith and Culture | CMC 300 Faith, Music, and Culture | 3 |
| Contemporary Music Center | MCM 370 Selected Topics | CMC 301 Inside the Music Industry | 3 |
| Contemporary Music Center | MUS 392 Music and Business | CMC 301 Inside the Music Industry | 3 |
| Contemporary Music Center | MCM 393 Practicum for Media Comm | CMC 302 Practicum: CMC Tour | 1 |
| Contemporary Music Center | MUS 393 Practicum | CMC 302 Practicum: CMC Tour | 1 |
| Contemporary Music Center | MUS 220 Composition I | CMC 400 Essentials of Songwriting | 3 |
| Contemporary Music Center | MCM 370 Selected Topics | CMC 401 Studio Recording | 3 |
| Contemporary Music Center | MUS 292 Introduction to Electronic Music | CMC 401 Studio Recording | 3 |
| Contemporary Music Center | MUS 300 Applied Lesson | CMC 402 Performance | 3 |
| Contemporary Music Center | MGT 452 Strategic Management | CMC 403 Strategic Management | 3 |
| Contemporary Music Center | MCM 370 Selected Topics | CMC 404 Music Business Survey | 3 |
| Contemporary Music Center | MKT 370 Selected Topics in Mktg | CMC 404 Music Business Survey | 3 |
| Contemporary Music Center | MCM 361 Public Relations Cases and Campaigns | CMC 405 Advanced Media Marketing | 3 |
| Contemporary Music Center | MKT 312 Professional Selling | CMC 405 Advanced Media Marketing | 3 |
| Contemporary Music Center | MCM Elective | CMC 406 Advanced Studio Recording | 3 |
| Contemporary Music Center | MCM Elective | CMC 407 Audio Engineering | 3 |
| Contemporary Music Center | | CMC 408 Concert Production | 3 |



Recital Attendance Confirmation

All **music majors** must attend 12 concert events per semester of residence for a total of 24 concert events per year. Of the 12 concert events each semester, 5 should be from the Performance Class and 7 from on- or off-campus concert events. All **music theatre majors** and **music minors** must attend 6 concert events per semester of residence for a total of 12 concert events per years of study. Of the 6 concert events each semester, a minimum of 2 should be from the Performance Class and 4 from on-campus or off-campus concert events. (See Dept. Handbook for more information.)

Student Name: _____ Student ID #: _____
 Year Entered Taylor/Catalog Year: _____ Anticipated Graduation: JAN MAY SUM DEC 20_____
 Major(s): _____ Minor(s): _____
 Primary Instrument: _____
 Student Signature: _____ Date: _____

LIST ALL PERFORMANCE CLASS, CONCERT OR PRODUCTION EVENTS ATTENDED:

| Semester _____ | Event Attended: | Date |
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Please continue to log additional events on back of form

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| | Total (front of form) |
| | Add Total (back of form) |
| | Grand Total |

Justification for the requirement not being met.

Approval Signatures:

Area Coordinator _____ Date: _____

Department Chair _____ Date: _____

| Events Attended (continued) | | |
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| | | Total (back of form) |

Please add the **total (back)** to front of the document to calculate the total number of concerts.

TAYLOR UNIVERSITY DEPARTMENT OF MUSIC, THEATRE, AND DANCE

PROCESS FOR REHEARSING AND PERFORMING INTIMATE CONTACT FOR ACTORS

This policy is to be included in the syllabus and introduced at the first meeting of all acting classes and any other courses to which the policy applies. These are protocols to be put into practice in all Theatre Program-led classes, auditions, rehearsals, or productions, both inside and outside of class, with or without a director. It also applies to student-led projects taking place on University property as well, whether supervised or not.

At Taylor University, we train actors to be bold and to live moment-to-moment in the given circumstances of the material, while being equally vigilant in ensuring their partner's safety and boundaries. We encourage actors to take risks in scene work, but an atmosphere of absolute trust is necessary in order to truly take those risks. Communication is essential to ensure that all participants feel a sense of voluntary agreement in every action.

Clear boundaries must be established and agreed upon among the artists involved, both in rehearsals and performance, particularly in scenes depicting violence, sex acts, intimate contact, abuse, or gestures of intimacy.

Students do not give up rights by participating in this class or production. Nothing herein shall restrict the academic freedom of faculty or students.

PROTOCOL:

- 1. Verbally identify points of intimacy (or potential points of intimacy) in the script.**
- 2. State any personal boundaries you might have regarding physical touch or action. Scene partners and the director must agree to the boundaries of the scene** (e.g. kiss, slap, etc.), whether explicit or implicit in the text **before the work starts**. A "Let's just improv and see where it goes" approach is never appropriate. **The actors are responsible for staying within those agreed-upon boundaries.**

There are two general kinds of boundaries that can be set:

- a. A realm of contact that is acceptable to rehearse.
- b. Specifically choreographed contact. [Stage violence is always choreographed, but may also include non-"contact."]

3. Rehearse the scene with boundaries in place. The goal is to take care of your fellow collaborators. Scene partners should have a verbal check-in before any rehearsal in which intimate contact is being rehearsed to determine if/how that contact will be rehearsed in that rehearsal. This is because the boundaries may change over the rehearsal process. The boundaries may narrow, or they may broaden. However, **any change to the boundaries must be discussed and agreed upon before the rehearsal.**

4. Listen to your partners and performers. Give space for people to express any potential discomfort, as this is often more challenging than everyone simply saying, "Sure, that was all fine."

5. **After rehearsal, check in with one another.** Did anything arise that was uncomfortable? Were the set boundaries successful?

If you're uncomfortable with the material or the process, or these criteria are not being met:

a. In class/rehearsal outside of class/scene rehearsal: **rehearsal/exercise should STOP.**

Boundaries must be re-established before moving forward.

b. In performance: The actors should report any variations from the agreed-upon boundaries or actions to stage management.

7. **Maintain the integrity of the agreed-upon structure of intimate contact once a show is in production.** All agreements are to be kept. Discuss and determine if incorporating an Intimacy Call along-side Fight Call before every show would be useful.

8. Some scenes are very affecting and can be hard to shake. Please create a personal wind-down routine after rehearsal or performance to help release and neutralize energy that can arise in the work. Craft it as you would a good warm-up with vocal and physical exercises useful to you to return to neutral.

** An individual may also, at any time, discuss an incident with a faculty advisor, their academic advisor, or another trusted faculty/staff member if they wish. The actor should be aware that the faculty/staff member may have reporting obligations and may not be able to guarantee confidentiality. An individual may also always make a report directly to Jesse Brown as the University Title IX Coordinator (jsbrown@taylor.edu) or may also choose to discuss incidents with a confidential source through TU Counseling Services.

** This document was created in consultation with Taylor University Title IX Office with reference to the Intimate Touch Policy at The Theatre School at DePaul University and the following sources:

<https://www.guidetostageintimacy.com/the-guide-1>

<https://www.guidetostageintimacy.com/>

<https://www.intimacydirectorsinternational.com/>



Production Requirement Confirmation

Theatre majors are required to participate in two Main Stage productions per academic year. Minors are required to participate in one. Approvals of the Director of Theatre, and academic advisor are required before submitting this form to the Office of the Registrar.

Significant Participation in Technical Areas of Production equals a minimum of 50 hours.

Please print

| Student Name: _____ | | Student ID #: _____ | |
|---|--------------------|---|--|
| Year Entered Taylor/Catalogue Year: _____ | | Anticipated Graduation Date: JAN MAY SUM DEC 20____ | |
| Major(s): _____ | | Minor(s): _____ | |
| Student Signature: _____ | | Date: _____ | |
| Productions Participated In: <i>Scholarship Production</i> <i>Fall Production</i> <i>Winter Production</i> <i>Spring Production</i> | | | |
| Season Placement | Name of Production | Description of Participation | |
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| Production Completion: | | | |
| <input type="checkbox"/> 2 plays for freshman majors <input type="checkbox"/> 2 plays for sophomore majors <input type="checkbox"/> 2 plays for junior majors <input type="checkbox"/> 2 plays for senior majors | | <input type="checkbox"/> 1 play for freshman minor <input type="checkbox"/> 1 play for sophomore minor <input type="checkbox"/> 1 play for junior minor <input type="checkbox"/> 1 play for senior minor | |
| Justification for Requirement Not Being Met: | | | |
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| Approval Signatures: | | | |
| Technical Director _____ | | Date: _____ | |
| <i>(If participation is technical)</i> | | | |
| Academic Advisor _____ | | Date: _____ | |
| Director of Theatre _____ | | Date: _____ | |