# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty and Staff</td>
<td>2</td>
</tr>
<tr>
<td>Preface</td>
<td>4</td>
</tr>
<tr>
<td>Music Program description and Mission</td>
<td>5</td>
</tr>
<tr>
<td>Bachelor of Arts with a Major in Music</td>
<td>5</td>
</tr>
<tr>
<td>Music Curriculum</td>
<td>6</td>
</tr>
<tr>
<td>Single Subject Matter Competence in Music</td>
<td>8</td>
</tr>
<tr>
<td>Minor in Music</td>
<td>10</td>
</tr>
<tr>
<td>Facilities</td>
<td>11</td>
</tr>
<tr>
<td>Scholarships and Awards</td>
<td>12</td>
</tr>
<tr>
<td>Dorian Society</td>
<td>13</td>
</tr>
<tr>
<td>Applied Instruction</td>
<td>13</td>
</tr>
<tr>
<td>Recital Attendance</td>
<td>15</td>
</tr>
<tr>
<td>Piano Proficiency</td>
<td>22</td>
</tr>
<tr>
<td>Ensembles</td>
<td>24</td>
</tr>
</tbody>
</table>
FACULTY

Judd Bonner, M.A.
   Assistant Professor
   Conducting, Male Chorale, Choral Union

Angela Brand-Butler, D.M.A.
   Assistant Professor
   Music History, Piano

Guy Holliday, M.M.
   Assistant Professor
   Concert Band, Jazz Band, Pep Band, Women’s Choir

Beverly Howard, D.M.A.
   Professor
   Music Theory, Technology, Organ

Mary King, M.M.
   Assistant Professor
   Music Theory, Composition

David Murray, D.M.A
   Associate Professor
   Piano, Music History

Susan Roe, D.M.A.
   Assistant Professor
   Voice

Carl Schafer, Ed.D.
   Assistant Professor
   Music Education

Kevin St. Clair, M.M.
   Assistant Professor
   Voice

STAFF

Kellie Brown, Administrative Assistant to the Dean
Matthew McConnell, Technical Director
Melissa Muller, School of Music Secretary
Mary Pryfogle, Performance Coordinator
PREFACE

Welcome to the Shelby and Ferne Collinsworth School of Music at California Baptist University!

You will be exploring music this year through your involvement as a Music Major, Music Minor, or in your work toward the Single Subject Matter Competence in Music (credential). We hope that your musical years will be stimulating, rewarding, exciting, and fulfilling. We want to encourage you to strive toward the fullest development of your capacities as a spiritual being and musician.

Accredited by the National Association of Schools of Music, the CBU School of Music offers an exceptional education for those planning to pursue careers in performance, music composition, church music, music ministry, music education, or in many aspects of the music industry. In addition to a highly regarded music curriculum and unmatched performance opportunities, the School of Music gives students the benefits of studying at a comprehensive Christian university and a collegiate experience that is second-to-none.

Annually, the music program publishes a handbook to acquaint students with the faculty and academic programs. This book will help you better understand some of the requirements and procedures that specifically pertain to our program. The information contained in this handbook should be used in conjunction with the current University Catalog/Undergraduate. Read these two documents carefully – they contain answers to many of the questions you will have.

If questions do arise, do not hesitate to ask the appropriate faculty member. Students are urged to consult with faculty members about any problem relative to their work at the University.

We are happy that you have chosen to make the Collinsworth School of Music at California Baptist University your home, and look forward to working with you, both educationally and spiritually.
MUSIC PROGRAM DESCRIPTION AND MISSION

The School of Music supports the liberal arts tradition of the University. The mission of the School of Music at California Baptist University is to create a Christ-based learning environment that provides the highest order of education in all essential aspects of music, to establish a foundation for life-long growth in music, and to offer programs and degrees that are tradition-based but future-oriented.

Goals:

1. To provide a high quality of music education and training for undergraduate and graduate students
2. To equip students with performance and theoretical musical skills that will enable them to be successful musicians
3. To help students gain a historical/cultural perspective on the world of music
4. To encourage critical thinking about music (i.e. analysis, critical listening, performance evaluation)
5. To enable students to grow musically, so that they not only leave CBU with a better understanding of music than when they arrived but also can communicate music to a wide and diverse populace.

The School of Music offers a Bachelor of Arts with a major in music. Besides the music major curriculum, and Single Subject Matter Competence in Music, students may also explore music through the music minor or through courses offered for the general student body.

The Music Program is a member of and fully accredited by the National Association of Schools of Music (NASM).

BACHELOR OF ARTS WITH A MAJOR IN MUSIC

The Bachelor of Arts in Music degree provides an appropriate background for students who may have career aspirations as teachers, musicians, church music leaders, or who plan to make music an avocation upon completion of their coursework. This music degree may equip the student for graduate work in music, depending upon the choice of graduate institution. Classes and performing experiences enable students to know, understand, perform and teach diverse musical styles. Dr. Gary Bonner, dean of the Collinsworth School of Music, is committed to providing new and unique opportunities for his students to grow and reach their full potential.

Admission to the Music Major

Admission to the music major is based on the following criteria:

- Performance Audition
- Music theory placement exam

*All students entering the music major must take a music theory placement exam. The results of this theory and aural skills exam determine placement within the music theory sequence.*
- Yearly review by music faculty to determine continuation in the major.

The Music Curriculum
For general academic requirements, please refer to the University Catalog/Undergraduate available online.

Because of the unique nature of a music curriculum, the core courses in the music major need to be taken in the following sequence:

### Freshman Year

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
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<tr>
<td><strong>Music Classes:</strong></td>
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<tr>
<td>MUS 114 Music Theory I</td>
<td>MUS 124 Music Theory II</td>
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<tr>
<td>MUS 115 Musicianship Lab I</td>
<td>MUS 125 Musicianship Lab II</td>
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<tr>
<td>*MUS 012 Class Piano</td>
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<tr>
<td>1. MUS 080 Private Instruction</td>
<td>MUS 221 Music in Worship</td>
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<tr>
<td>2.3. MUS 09x Major Ensemble</td>
<td>MUS 080 Private Instruction</td>
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<td>4. MUS 098 Choral Union</td>
<td>MUS 09x Major Ensemble</td>
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### Sophomore Year

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<tr>
<td><strong>Music Classes:</strong></td>
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<tr>
<td>MUS 214 Music Theory III</td>
<td>MUS 222 Music Theory IV</td>
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<tr>
<td>MUS 215 Musicianship Lab III</td>
<td>MUS 225 Musicianship Lab IV</td>
</tr>
<tr>
<td>MUS 312 Conducting I</td>
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<tr>
<td>MUS 080 Private Instruction</td>
<td>MUS 412 Conducting II</td>
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<tr>
<td>MUS 09x Major Ensemble</td>
<td>MUS 080 Private Instruction</td>
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<tr>
<td>MUS 098 Choral Union</td>
<td>MUS 09x Major Ensemble</td>
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### Junior Year

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<th>Fall</th>
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<tr>
<td><strong>Music Classes:</strong></td>
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<tr>
<td>MUS 313 Music History I</td>
<td>MUS 323 Music History II</td>
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<tr>
<td>MUS 080 Private Instruction</td>
<td>MUS 080 Private Instruction</td>
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<tr>
<td>MUS 09x Major Ensemble</td>
<td>MUS 09x Major Ensemble</td>
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<tr>
<td>MUS 098 Choral Union</td>
<td>MUS 098 Choral Union</td>
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### Senior Year

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<tr>
<th>Fall</th>
<th>Units</th>
<th>Spring</th>
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<tbody>
<tr>
<td><strong>Music Classes:</strong></td>
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<td><strong>Music Classes:</strong></td>
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<tr>
<td>MUS 324 Music History III</td>
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<td>MUS 325 Music History IV</td>
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<tr>
<td>MUS 080 Private Instruction</td>
<td></td>
<td>MUS 41x Pedagogy</td>
<td></td>
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<tr>
<td>MUS 09x Major Ensemble</td>
<td></td>
<td>MUS 431 Senior Recital/Project</td>
<td></td>
</tr>
<tr>
<td>MUS 098 Choral Union</td>
<td>Units</td>
<td>*MUS 080 Private Instruction: Piano</td>
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<td></td>
<td></td>
<td>MUS 080 Private Instruction</td>
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<td></td>
<td>MUS 09x Major Ensemble</td>
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<td></td>
<td></td>
<td>MUS 098 Choral Union</td>
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</tbody>
</table>
Piano study is required until the completion of the piano proficiency exam. An opportunity to attempt to pass the exam for first semester students will be offered during rehearsal camps. For returning students, an attempt to pass the exam (or portions of the exam) will be offered during finals week each semester.

1. Enrollment in Private Instruction is required each semester for all Music Majors and Minors. Private Instruction for music majors and minors includes 75% recital attendance of all School of Music-sponsored faculty and student recitals. Failure to meet this requirement will result in the requirement to complete Concert Music (See School of Music office). Students may enroll in one semester of MUS 013 Class Voice in place of 1 unit of MUS 080 Private Instruction: Voice with permission from the School of Music.

2. Enrollment is required in at least one Major Ensemble for full credit during each semester of enrollment at CBU. Additional ensembles may be taken for 0-1 units with permission from the School of Music.

3. Enrollment in Choral Union is required every semester of all music majors and minors. Offered for 0 units in the fall, and 1 unit in the spring.

**Concentration Courses** (10-12 units)
In addition to the Core Music Curriculum the student must complete all of the prescribed courses listed in one of the following concentrations:
Church Music; Music Education; Performance; Theory and Composition; Approved Subject Matter Preparation Program in Music (for Single-Subject Credential).

**Concentrations**
**Church Music** (12 units)
MUS 321 Contemporary Trends in Worship
MUS 331 Church Music Administration
MUS 332 Psalms, Hymns, and Spiritual Songs
MUS 422 Seminar in Conducting
MUS 496 Church Music Internship
MUS 421 Seminar in Church Music

**Music Education** (12 units)
MUS 414 Interpretive Arranging
MUS 440 Instrumental Techniques for Woodwinds
MUS 441 Instrumental Techniques for Brass
MUS 442 Instrumental Techniques for Percussion
MUS 443 Instrumental Techniques for Strings
MUS 472 Orchestration
MUS 475 Music in the Schools

**Performance** (10-12 units)
MUS 080 Private Instruction (8 units in addition to Core requirement)
*MUS 417 Vocal Pedagogy or
*MUS 418 Piano Pedagogy or
*MUS 419 Instrumental Pedagogy
MUS 420 Diction for Singers is recommended as an elective
*Required course depends on performer’s primary instrument.

**Theory and Composition** (12 units)
MUS 311 Form and Analysis.
MUS 353 Music Composition
MUS 372 Counterpoint
MUS 414 Interpretive Arranging
MUS 472 Orchestration

**SINGLE SUBJECT MATTER COMPETENCE in MUSIC**

The Single Subject Matter Competence Program in Music prepares students for a career in teaching music in elementary and secondary schools within the state of California. In the view of the university, public education is one of the most crucial aspects of American life. Those who want to enter this field must first demonstrate a strong capacity for teaching, an enlightened vision of the educational enterprise, and a commitment to seek the training necessary to fulfill the responsibility. Each student admitted to the program will be expected to demonstrate a thorough understanding not only of the subject matter itself, but also of the vocation of an educator. The program has been designed specifically to prepare future teachers to communicate to their students the value and significance of music in a variety of human cultures and contexts.

Upon successful completion of the Single Subject Matter in Music coursework, music students will be qualified to enter the teaching credential program for the California Teacher Certification in music to teach at all levels of music in the public schools.

**Approved Subject Matter Preparation Program in Music (for Single-Subject Credential Teachers) (16-17 Units)**
Approved curriculum is designed for those students preparing to teach music within primary and secondary education. Students interested in teaching should contact their Faculty Advisor in the School of Music for advising. In addition to meeting the requirements for the Subject Matter Preparation Program in Music, students seeking a teaching credential should contact the Teacher Education Credential Program within the School of Education.

MUS 311 Form and Analysis
MUS 372 Counterpoint
MUS 414 Interpretive Arranging
MUS 440 Instrumental Techniques for Woodwinds
MUS 441 Instrumental Techniques for Brass
MUS 442 Instrumental Techniques for Percussion
MUS 443 Instrumental Techniques for Strings
MUS 472 Orchestration
MUS 475 Music in the Schools
*MUS 013 Class Voice

*Required for instrumentalists in the Subject Matter Preparation Program in Music.
Subject Matter Assessment – Music

Prior to being recommended to enter the fifth year program, Single Subject Credential – Music, candidates must successfully pass a subject matter assessment. The assessment, in the form of an interview, will be done near the end of the senior year.

MINOR in MUSIC*

The Minor in Music affords students the opportunity to continue their music education and improve their musical skills and knowledge while pursuing a major other than music. The 30 units of lower and upper division music courses are designed to insure a well-balanced curriculum, focusing in areas of music theory, performance, music history and performance.

*Music Minor (34-45 units)
1. MUS 080 Private Instruction (2-8 total)
2. MUS 090-097 Major Ensemble (2-8 total)
3. MUS 098 Choral Union (1-4 total)
MUS 114 Music Theory I
MUS 115 Musicianship Lab I
MUS 124 Music Theory II
MUS 125 Musicianship Lab II
MUS 214 Music Theory III
MUS 215 Musicianship Lab III
MUS 221 Music in Worship
MUS 224 Music Theory IV
MUS 225 Musicianship Lab IV
MUS 312 Conducting I

Two of the following are required:
MUS 313 Music History I
MUS 323 Music History II
MUS 324 Music History III
MUS 325 Music History IV

*Piano study is required until the completion of the piano proficiency exam. An opportunity to attempt to pass the exam for first semester students will be offered during rehearsal camps. For returning students, an attempt to pass the exam (or portions of the exam) will be offered during finals week each semester.
1. Enrollment in Private Instruction is required each semester for all Music Majors and Minors. Private Instruction for Music Majors and Minors includes 75% recital attendance of all School of Music sponsored faculty and student recitals. Failure to meet this requirement will result in the requirement to complete Concert Music (See School of Music office). Students may enroll in one semester of MUS 013 Class Voice in place of 1 unit of MUS 080 Private Instruction: Voice
with permission from the School of Music.

2. Enrollment is required in at least one Major Ensemble for full credit during each semester of enrollment at CBU. Additional ensembles may be taken for 0-1 units with permission from the School of Music.
3. Enrollment in Choral Union is required every semester of all music majors and minors. Offered for 0 units in the fall, and 1 unit in the spring.

**FACILITIES**

The study of music at California Baptist University involves the commitment of a distinguished faculty of music performers and scholars, and the dynamic collaboration of some of the finest music students in the nation. Housed in the Joann Hawkins School of Music Building, the School of Music enjoys spacious educational facilities and performance venues, as well as state-of-the-art technical support and equipment necessary for complete musical career training. Music books, scores and CD/DVD holdings are found in the Annie Gabriel Library.

The following offices and teaching studios should be noted:

<table>
<thead>
<tr>
<th>Office Number</th>
<th>Office Name</th>
<th>Phone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>118</td>
<td>School of Music Office</td>
<td>343-4251</td>
</tr>
<tr>
<td>119</td>
<td>Dr. Gary Bonner</td>
<td>343-5062</td>
</tr>
<tr>
<td>217</td>
<td>Mr. Judd Bonner</td>
<td>343-4256</td>
</tr>
<tr>
<td>202</td>
<td>Dr. Angela Brand</td>
<td>343-4435</td>
</tr>
<tr>
<td>218</td>
<td>Mr. Guy Holliday</td>
<td>343-4260</td>
</tr>
<tr>
<td>223</td>
<td>Dr. Beverly Howard</td>
<td>343-4252</td>
</tr>
<tr>
<td>222</td>
<td>Ms. Mary King</td>
<td>343-4253</td>
</tr>
<tr>
<td>201</td>
<td>Dr. David Murray</td>
<td>343-4257</td>
</tr>
<tr>
<td>222</td>
<td>Dr. Susan Roe</td>
<td>343-4704</td>
</tr>
<tr>
<td>207</td>
<td>Dr. Carl Schafer</td>
<td>343-4258</td>
</tr>
<tr>
<td>220</td>
<td>Mr. Kevin St. Clair</td>
<td>343-4706</td>
</tr>
</tbody>
</table>

**PRACTICE ROOMS AND LOCKERS**

Practice rooms are on a first-come, first-served basis. They are housed on the Helen English Walker Floor (second floor, rooms 226-246) of the Hawkins Music Building and are accessed through key cards. For security and personal safety, do not leave doors the practice wing open.

Do not bring food or drinks into the practice rooms.

Lockers are available for instrumental students only and may be checked out for use in the School of Music Office. Lockers must be cleared of all materials by the end of finals week.
SCHOLARSHIPS AND AWARDS

Each ensemble member, as well as each music student, who receives a scholarship, is required to make normal academic progress in their academic studies. Normal academic progress is defined as enrolling in and successfully completing the proper sequence of courses listed in the current School of Music Handbook each semester. Students not complying with departmental procedures, or not making satisfactory progress toward their declared major will have their scholarship status reviewed by the School of Music faculty. This review can occur at any point during the semester. Scholarship awards are offered on a semester-by-semester basis ONLY.

*Tuition Scholarships:* The Music Program at Cal Baptist offers a number of scholarships for performance in any of its ensembles. Accompanist scholarships are also available. Auditions for available openings are held throughout the year. All students receiving a music scholarship, of any kind, are required to participate in the appropriate ensemble each semester of residency. For requirements and an audition appointment, please call the Fine Arts Department secretary.

*Brenda K. Smith Memorial Scholarship:* A deserving voice major (s) is selected to receive this award. It was established in memory of Brenda Smith, an outstanding vocal music major. Amount is variable.

*S. E. Boyd Smith Scholarship:* This scholarship is awarded to qualified piano or organ students. Amount is variable.

*California Singing Churchwomen Scholarship:* This scholarship is awarded to a music student planning to work in church music either vocationally or avocationally. Must be female.

*Awards:* Each year at the Annual Honors Day Convocation a Music Program Award is given. The criteria for selection of the recipient are: graduating senior with grade point average of at least 3.7, number of semesters attending CBU, growth and development as a musician and contribution to the Music Program.

One other award is given to the Outstanding Music Student who has demonstrated outstanding musical growth and has contributed positively to the program and department.

DORIAN SOCIETY

The Dorian Society, a student organization, is the CBU Collegiate Chapter of MENC (The National Association for Music Education). The purpose is to develop participation in professional activities as the students prepare to be Music Educators. Membership is required for all students with a concentration in Music Education and is open to other interested students. For information contact Dr. Carl Schafer, Coordinator of Music Education.
APPLIED MUSIC
Private instruction: Vocal & Instrumental

Private instruction is offered with material and performance of increasing difficulty, as the student develops. **A minimum of 12 lessons and performance at a faculty jury are required.** The course may be repeated until the requirement is fulfilled. Juniors and seniors taking MUS 080 will receive upper division credit. Service Playing (MUS 230) does NOT fulfill the MUS 080 requirement for the major or minor. Prerequisite for applied organ: formal piano training and music reading ability.

The School of Music will post Applied Instructors’ schedules during the first week of classes. Students must sign up with a Private Instructor by the end of Add/Drop in order to secure a teacher. **Any student who has not signed up with a teacher by the end of that period — for any reason — will receive an automatic failing grade in Private Instruction without exception.**

**Cooperative Faculty:** A student may study in a performance area for credit with a teacher outside the University if the same instruction is not offered at CBU. A list of current University & Music Program approved teachers is available in the School of Music office. The student must register for credit and pay the normal tuition and fees to the University.

**Lesson Requirements:** In order to receive credit in Applied Music (MUS 080), a student must have attend 85% of all scheduled lessons and perform for the faculty jury. **Punctuality at lessons is required.** Students who are tardy will receive only the remainder of their lesson time. Students who habitually miss lessons or are unprepared for lessons will, at the discretion of the teacher, be asked to drop the course or risk a grade of D or F. The studio teacher will establish other lesson requirements, including repertoire.

**Incompletes** will not be given in Applied Music except in the case of exceptional illness or extreme circumstances. If an Incomplete (I) is assigned for the semester grade, it is the student’s responsibility to make-up the jury within the first five weeks of the following semester.

**Practice Requirements:** Applied music is designed to encourage the student in a life of self-disciplined practice, which continues after graduation when there is no longer responsibility to a particular academic routine. With this in mind, the following standards are noted: practice hour requirements are directly related to the amount of credit given. A half-hour lesson (one unit of credit) requires a minimum of one hour of practice every day. A one-hour lesson (two units credit) requires a minimum of two hours of practice every day. Failure to practice and prepare adequately for any particular lesson automatically assumes the teacher’s prerogative to cancel or abbreviate the lesson. Make-up lessons will not be granted in such cases.

**Absences:** If absence from a lesson is anticipated, the student should notify the teacher at least 24 hours in advance. If a student is unavoidably detained and misses a lesson, the teacher should be contacted personally. If prior notice is given, or there are extenuating circumstances, the teacher may make up the lesson at his/her discretion. If no notice is given, the lesson will not be made up. In the case of a lesson missed by a teacher, the lesson will be made up as soon as a mutually acceptable time is available.
**Juries:** The Music Program requires all students registered in applied music to appear before an applied jury board held during the final examination period at the end of each semester. A repertory sheet is made available during the two weeks before final exams. It is the student’s responsibility to complete this sheet with the composers and titles of the compositions he or she has been studying during the semester (and other such information as is requested) and present this sheet at the time of the student’s appointment. Students are responsible for background of composer, style of pieces and translations of all songs.

The student is responsible for signing-up for a jury time on the posted Jury Schedule. The Jury Schedule will be posted within the last two weeks of scheduled classes each semester.

Students who are performing a Senior Recital are exempt from juries for the semester in which the recital is given.

**Jury Grading Standards:** Grades in Applied Music are based on the following:

- **Objective Standards:**
  - Regular lesson assignments prepared.
  - Continuous achievement of minimum requirements as outlined by the teacher.
  - Consistent daily practice.
  - Punctuality at lessons.
- **Subjective Standards:**
  - Musical sensitivity and interpretive abilities.
  - Student attitude and effort.
  - Continuous growth and development of musicianship, and increasing mastery of performance techniques.

**Accompanist:** The voice/instrumental student’s first priority must be to secure an accompanist for their weekly lesson time and to plan on working with that accompanist to select a mutually agreeable jury time at the end of the semester. As the purpose of a jury is to show the student’s work for the semester, the importance of working with an accompanist on a regular basis rather than asking a pianist to sight-read music at juries cannot be overstated. If it is not possible for the student to work with an accompanist during the semester, it is still the student’s responsibility to find an accompanist for their jury.

The School of Music pays accompanists for one half-hour session per week of the semester. Accompanists may choose to meet more frequently with the students they are accompanying, but they will not be reimbursed for that extra time.

**Purchasing books:** It is the responsibility of the applied student to obtain original scores for lessons. The use of copied music is not permitted at any time. Scores may be purchased, checked out from the library, or printed off from CD Sheet Music CD-ROMs (available in the Annie Gabriel library).
**Student Recitals:** All applied music students are required to perform on one Friday morning Student Recital per academic year. Failure to perform as assigned will result in lowering the applied music grade by one letter. Students may perform only with the permission of their applied teachers and are required to submit Recital Performance Forms to the Music Office at least one week before the recital date.

**Recital Attendance:**
All Music Majors and Minors are required to attend 75% of all campus-sponsored recitals and concerts (including, but not limited to, Friday morning recitals) per semester. The actual number of programs will shift every semester; stay informed by checking in the School of Music Office where they are posted. For the Fall 2005 semester, all majors and minors must attend seven (7) School of Music-sponsored recitals.

When a student does not fulfill the recital attendance requirement, the student will have to enroll in the Concert Music course the following semester. The instructor of this course will assign a number of concerts to attend accompanied by written critiques.

**MUSIC MAJORS**

**Performance level:** During the jury process the music faculty will evaluate the music major’s progress on his/her primary instrument and assign a performance level. The starting level is listed as 080. Throughout the course of the next seven semesters, the music major must demonstrate technical progress on the primary instrument. As the progress is noted each semester, the level may be changed. Satisfactory or exemplary progress may result in the performance level being raised from 080 to 081 to 082, etc. However, dissatisfaction or a lack of preparation may result in the level remaining the same, and sub-standard work may cause the level to be lowered.

The level **084** (or higher) must be reached before a recital can be scheduled. If a student is not at level 084, a consideration for recital presentation may be considered at the Pre-Recital Hearing (one month ahead of the proposed recital date).

**Degree Recitals:** All music majors whose emphasis is performance must perform a recital in their major instrument (voice, piano, etc.) during their Senior year after achieving a jury performance level of 084. Recital length is determined by concentration:

Performance: 60 minutes
Music Education: 30 minutes
Theory Composition: 30-minute portfolio performance of original compositions and arrangements
Church Music: 30 minutes. Repertoire for the recitals must include a variety of musical styles from all historical periods. Typically, jazz, pop, and contemporary Christian pieces or songs are not acceptable recital material.

Recital dates must be scheduled in conjunction with your private instructor, who will assist you in reserving a date on the University calendar. Except in the case of extreme emergency, once a date is selected it must be held.
**Pre-Recital Hearing:** At your Pre-Recital Hearing (no later than one month before the recital date), the entire recital must be fully prepared and memorized (when appropriate), and presented to the music faculty. Students must also submit a typed program (composition title, movements, composers, dates, etc.) at this time, along with translations and program notes.

The music faculty will inform you of their impressions of your performance and will recommend any area that may need special attention. After you have finished, the music faculty will confer and will either approve your recital (meaning that you are free to go ahead and give it), decline your recital (meaning that they do not feel that your performance is recital-ready), or ask you to postpone your recital (meaning that they feel you will be ready with more work; in this case, you will need to schedule a second Pre-Recital Hearing with the same material).

As your recital date approaches, your major applied teacher will schedule rehearsal times in the hall. Your teacher will work with you on stage decorum, decorating, and etiquette.

**Recital Dress:** Since the purpose of public performance is to give the student practice in proper stage deportment and other artistic aims, dress and conduct are important. Senior recitals require a formal dress for women, and dark suits or tuxedos for men.

**Recital Programs:** Students must submit a typed program of the recital to the School of Music office at least four (4) weeks prior to the performance. Programs should include titles of selections, composers, composer dates, and name of accompanist (if applicable). Students duplicate and pay costs of the translations and program notes. The School of Music provides copies of the approved program for the recital.

**Senior Project:** In conjunction with your recital performance, a supporting paper is required. The topic of this paper should cover a particular theoretical, historical or pedagogical aspect of the repertoire presented at the recital. A proposal summary of your paper needs to be submitted to the music faculty by the fourth week of the semester in which your recital is scheduled. Your major applied teacher must approve your topic before your proposal summary is submitted. The paper should follow the standard MLA guidelines. Two copies should be turned into your major applied teacher by the twelfth week of the semester (two weeks before finals). This will allow enough time for a second reader to participate in its evaluation. One copy will be returned to you, the other will be placed in the School of Music archives. The Senior Project’s content and length will be determined and discussed with applied teacher and approved by the Music Faculty.

**Specific Repertoire Requirements:** Choice of specific pieces is left to the individual instructor and will be based on the student’s capability. The materials listed below are merely suggestions of repertoire that is representative of each level.
Your repertoire can be taken from many styles of music, with the majority of it being classical in nature. Classical music will be the only music assessed at the end of the semester jury. Each semester, all Music Majors must work on a minimum of four pieces, one from each musical period: Baroque/early music, Classic, Romantic, and Twentieth Century/Modern (not including jazz, pop, or Contemporary Christian/Praise music). Music minors and non-majors must work on at least two contrasting pieces each semester.

**Suggested Repertoire:**

**First Year**
Bach: Two or Three-part Inventions  
A sonata by Haydn or Mozart  
Three character pieces from the Romantic school (Schubert, Mendelssohn, Chopin)  
One contemporary composition (Bartok, Kabalevsky, Prokofiev)  

**Technique:**
All major scales, four octaves  
All minor scales, three forms, four octaves  
Other technical studies as needed (Hanon, Czerny, Pishna, etc.)

**Second Year**
Bach: French, English Suites  
A sonata by Mozart or Beethoven  
Two larger compositions from the Romantic school (Brahms Rhapsodies or Intermezzi, Chopin Études or Preludes)  
One contemporary composition (Khatchaturian, Persichetti, etc.)  
All major and minor arpeggios, four octaves  
Major and Minor Primary Progressions in all keys (I-IV-I-V7-I; i-iv-i-V7-i)

**Third Year**
Bach: Well-Tempered Clavier, Books I and II  
Scarlatti sonatas, Handel keyboard works  
Large sonata chosen from either Classical, Romantic, or Contemporary periods  
Two American compositions (Gottschalk, Ives, Cowell, Barber)  
Late Romantic period composition (Rachmaninoff, Scriabin, Brahms)  
Impressionist school of composition (Debussy, Ravel)  
Harmonization  
Transposition  
Open Score Reading  
Sight-Reading
Fourth Year
Bach: A major work such as a Toccata, Italian Concerto
Handel variations or Scarlatti sonatas
Late Beethoven or Schubert sonata, or Schumann large work
A major composition in the Romantic school (Chopin Ballade or Scherzo, Liszt or Brahms)
One contemporary composition either American or other nationality (Ginastera, Schoenberg, Hindemith, Villa-Lobos, Poulenc)
Major and Minor scales in thirds, sixths, and tenths
Double-third Major and Minor scales

Applied Voice
MUS 080

The following expectations are to be used as a guide. The instructor may assign fewer or more songs than indicated below based on the student’s needs, abilities, and goals as well as the length and demands of the specific pieces assigned. Students must use an original score of each piece assigned.

Non-Majors, Music Minors, Music Majors with Primary Instrument other than Voice – 1 unit
Freshman Year = 1-2 songs per semester
Sophomore Year = 1-2 songs per semester
Junior Year = 2-3 songs per semester
Senior Year = 2-3 songs per semester

Music Majors (Music Ed. & Church Music) whose Primary Instrument is Voice – 1 unit
Freshman Year = 2-3 songs per semester
Sophomore Year = 2-3 songs per semester
Junior Year = 3-4 songs per semester
Senior Year (Fall semester) = 4-5 songs
Senior Year (Spring semester) = Add repertoire as needed to prepare for Senior Recital (30-40 min.)

Music Major (Vocal Performance Emphasis) – 2 units
Freshman Year = 3-4 songs per semester
Sophomore Year = 4-5 songs per semester
Junior Year = 5-6 songs per semester
Senior Year (Fall semester) = 6-7 songs
Senior Year (Spring semester) = Add repertoire as needed to prepare for Senior Recital (1 hour)

Suggested Repertoire
First Year
Songs and arias in Italian written before 1800
Songs in English, including folk songs
Repertoire books:
26 Italian Songs and Arias, Alfred
“The Arnold Book of Old Songs,” Roger Quilter
Collection of Songs—Barber, Schirmer
Forty-five Arias by Handel, 3 volumes, Kagen
Franz Joseph Haydn, C. F. Peters
Italian Art Songs, Alfred
Old American Songs, Copland, Boosey&Hawkes
Basics of Singing, Schirmer

**Second Year**
Songs in German from the eighteenth & nineteenth centuries
Arias from oratorios in English

Repertoire books:
Schubert Songs, International
Mozart—Complete Songs, Barenreiter
85 Songs—R. Schumann, International
German Folk Songs—Brahms, 2 volumes, International
Gateway to German Lieder, Alfred
The Lieder Anthology, Hal Leonard
Sacred Songs—Bach, International
The Oratorio Anthology (one for each voice type), Hal Leonard
Anthology of Sacred Song (one for each voice type), Schirmer
Favorite Sacred Classics for Solo Singers, Alfred
Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss, Schirmer

**Third Year**
Songs in French from late nineteenth and early twentieth Centuries
Arias from opera in original languages

Repertoire books:
40 French Songs, 2 volumes, International
30 Songs—Faure, International
43 Songs—Debussy, International
12 Songs—Hahn, International
The French Song Anthology, Hal Leonard
Operatic Anthology, 5 volumes (one for each voice type), Schirmer
Prima Donna’s Album, Schirmer
Songs by Felix Mendelssohn, Fanny Mendelssohn, Clara Wieck-Schumann

**Fourth Year**
English and American art songs from twentieth century
Preparation of Senior recital
Optional: a major song cycle in the original language
Repertoire books:
114 Songs--Ives, International
Old American Songs--Copland, 2 volumes, Boosey & Hawkes
20th Century Art Songs, Schirmer
Contemporary Songs in English, Carl Fischer
American Aria Anthology, Schirmer
Anthology of Art Songs by Black American Composers, compiled by W.C. Patterson, Schirmer
L. Bernstein, Duparc, Granados, de Falla, Ponce, Rodrigo, Roger Quilter, C. Griffes, William Grant Still, W. Bolcom, L. Larsen, L. Hoiby, Mrs. H.H. Amy Beach, Florence Price

Throughout the course of voice study, the student may, under the direction of the instructor, incorporate some musical theatre selections chosen from the following collections, as well as individual Broadway vocal scores:

Singer’s Musical Theatre Anthology (many volumes), Hal Leonard
Musical Theatre Classics, 6 volumes, Hal Leonard
Bernstein on Broadway, Hal Leonard.

Song Cycle:
Songs of Travel, Vaughan Williams
Frauenliebe und Leben, Schumann
Songs from an Unknown Poet, Ned Rorem
Shropshire Lad, Butterworth,
Poeme d’un jour, Op. 21, Faure
Piano Proficiency

All music majors are required to pass the Piano Proficiency exam, which is an assessment of keyboard skills that the student will find invaluable to his/her future as a musician—whether a teacher, performer, or in some other capacity in the music business. The Proficiency Exam consists of major and minor scales, major and minor arpeggios, primary progressions, harmonization, transposition, score reading, sight-reading, and a solo performance [not from memory].

The Proficiency exam is held during the last week of classes each semester. Students may elect to perform the entire exam or selected items during this time. **The entire exam must be completed in order for the student to be eligible for graduation.**

Sign-up sheets for the Proficiency will be posted the before the exam occurs each semester. Students who are interested in taking the exam in whole or in part should sign up for an exam time. Those who sign up will be given a packet that includes information regarding Proficiency materials including harmonization, transposition, and score reading. Students who do not sign up ahead of time will not be eligible to take the exam.

Freshman music majors with limited keyboard skills enroll in Class Piano I (Fall semester) and II (Spring semester). In addition to developing keyboard skills, these classes are tied closely to the Theory Musicianship Labs. This enables the student to experience his/her theory studies in another perspective. Freshman music majors that are piano emphasis, or have had a great deal of piano background (as determined by the Piano Faculty), are advised to begin their piano studies in the applied music setting.

The results of each student’s Piano Proficiency Exam are on file with the Piano Faculty. Each student is notified of his/her results every time the exam is taken. It is the student’s responsibility to see that his/her Piano Proficiency requirements are fulfilled as soon as possible. Portions of the Exam may be taken at any semester as the student feels ready.

**Piano Proficiency Requirements**

I. TECHNICAL SKILLS

A. Scales: major and harmonic minor in 1 octave. These should be played ascending and descending, hands together, at a steady tempo.

B. Arpeggios: major and minor triads in 2 octaves. These should be played ascending and descending, hands together, at a steady tempo.

C. Chords: Primary Progression (I-IV-I-V7-I) in all major keys, root position.
II. FUNCTIONAL SKILLS

A. Solo Repertoire: Play one keyboard composition. Examples of repertoire include [but are not limited to]:

1. Bach: pieces from the Notebook for Anna Magdalena Bach
2. Clementi, Kuhlau, Haydn, Mozart: Sonatinas
3. Beethoven: Bagatelles, Dances, Ecosaiisses
4. Schumann: Kinderscenen
5. Grieg: Lyric Pieces
7. Bartok: Mikrokosmos IV, V, or VI
8. Mendelssohn: Songs without Words
9. Chopin: Mazurkas, Preludes

The piece you choose to perform must be cleared with your instructor prior to the proficiency.

B. Harmonization: Be able to harmonize a simple melody using chords given in the score (from Packet).

C. Transposition:
   a) Voice/Piano emphasis: Be able to transpose a simple vocal line up or down at least a major third (from Packet).
   b) Instrumental emphasis: Be able to play a transposing instrument at actual pitch (from Packet).

D. Score-Reading:
   a) Voice/Piano emphasis: Be able to read a three-part vocal score and play all parts simultaneously (from Packet).
   b) Instrumental emphasis: Be able to read a three-part string score and play all parts simultaneously (from Packet).

E. Sight-Reading: Be able to sight-read a simple piece, hands together.
Ensembles

For all music majors, participation in a major ensemble is mandatory each semester. Music minors and Fine Arts Ministry majors must participate in a major ensemble in order to qualify for a Music Program scholarship. The Collinsworth School of Music offers a variety of vocal and instrumental performance opportunities. While some of these groups perform at on-campus events, the majority of performances take place at local churches, schools and other venues. Most of the groups tour at least once a year in areas such as Texas, Montana, Colorado, Oregon and others.

**University Choir and Orchestra:** Premier large ensemble of over 120 singers and instrumentalists which performs numerous concerts in the local area and on tours throughout the United States. Repertoire includes gospel music, hymn arrangements, and standard classical sacred anthems.

**Male Chorale:** This ensemble's repertoire features hymns, anthems, spirituals, contemporary, and gospel music for a wide audience. Members of the Women’s Choir have many performance opportunities throughout the year culminating in a two-week concert tour in May.

**Women’s Choir:** This ensemble's varied repertoire includes contemporary Christian choral anthems, worship songs, spirituals, gospel music, and the classics. Members of the Women’s Choir have many performance opportunities throughout the year culminating in a two-week concert tour in May.

**Choral Union:** Comprised of music majors, minors, and scholarship recipients. A public performance of major choral work with orchestra is given each semester. This course is offered for 0 units in the Fall and 1 unit in the Spring. Enrollment is required for all music majors, minors, and recipients of scholarships greater than $1,500.

**Small groups:** The five, six to nine-member vocal ensembles perform in local churches and other venues several times each month. These student-led ensembles focus on contemporary sacred songs and a commitment to ministering through music. Each summer, these students travel across the United States on an 8-week concert tour, representing California Baptist University and the School of Music as they sing and minister in churches, schools, and summer camps.

**Concert Band:** The CBU Concert Band is an ensemble for experienced instrumentalists to hone their individual skills and talents while developing as an ensemble. The band performs works ranging from the standard concert band repertoire to exciting new pieces by the finest young composers to seasonal music and traditional marches. The band performs for a variety of university and community events, local high schools and churches, and gives a concert tour
during the first week in January.

**Jazz Band:** The CBU Jazz Band is a full-size big band performing straight-ahead jazz in a wide variety of styles: blues, ballads, swing, bebop, funk, Latin jazz, Afro-Cuban, and Brazilian sambas and bossa-novas. The Jazz Band plays great new arrangements in addition to original charts from the Count Basie Orchestra, the Buddy Rich Big Band, and Tower of Power.

**Pep Band:** Performing at thrilling Lancer home games, the Pep Band gives instrumental students a change to provide additional excitement each time our teams add to their score.

**String Ensemble:** This ensemble of 9-20 players is dedicated to performing Classical literature primarily for string instruments.