

Music Student Handbook



Lipscomb University School of Music 2015-2016

The university catalog is the official listing of all university requirements. This handbook is meant to amplify and clarify policies and is designed to provide students in the School of Music necessary information whether they are majors, minors, or taking electives. It is the responsibility of each student to carefully read this manual in its entirety and to fulfill the requirements outlined herein.

The latest version of this handbook can be viewed online at:
<http://www.lipscomb.edu/music/music-student-handbook>

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* pending approval by NASM Commission on Accreditation

Mission Statement

The School of Music shares Lipscomb University's commitment to a Christian liberal arts education and functions as an integral part of that commitment. Our mission is to lead students to an appreciation and comprehension of the creative spirit across time and culture, within the context of the Christian faith.

Recognizing that music is an integral part of a liberal arts education, the School of Music seeks to provide:

- innovative instruction for students pursuing careers in traditional and non-traditional music fields,
- engaging opportunities for each university student to participate in rich and varied musical experiences,
- enriching events for the university and larger community to experience music through concerts and collaborative workshops, and
- valuable resources for church music ministries.

Admission Requirements

Music majors, music minors and worship ministry majors are required to complete a performance audition, an interview, a music technology exam, a piano placement exam and a music theory placement exam. The scholarship audition may fulfill part of the audition requirement. The admission audition is completed during the jury exam at the close of the first semester at Lipscomb. The theory placement exam is a brief test that will determine whether students take Fundamentals of Music or Theory I. Placement exams are given during the summer ADVANCE sessions.

FAITH-INFORMED LEARNING IN MUSIC

Music is an expression of the image of God the Creator. A piece of music is a universe to itself, with a space and time in which to exist at the pleasure of its creator. It has a beginning, a period of development according to its creator's will, and an ending, much as do our own lives and this universe itself. Composition and performance of music is a positive creative process, and as such causes us to contemplate the mystery of God's positive creative nature—the fact that He chose for us to be, instead of not. Music is our way of living out, and sharing with others, the mission of Philippians 4:8—"whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report, if there be any virtue, and if there be any praise, think on these things."

Music is an expression of humanity. Music is not essential to physical wellbeing, yet most people find time and means to make it a part of their lives. Even in impoverished cultures, people do not deprive themselves of the riches of music; and perhaps no culture is so impoverished (at least in spirit) as that which neglects music or relegates it solely to the arena of commerce. In music we may reach for an expression of who we are—living, thinking, feeling beings, as God created us. Music often expresses the best within us, a celebration of love, hope, and courage. Sometimes it speaks of our longing for peace and order. Sometimes music describes our fallenness, and cries out in despair, anger, and frustration. But in whatever voice it speaks, it is a truly human voice, not so unlike our own. We encourage students to listen to those voices, from every culture, that speak of what it is to be human.

Music creates communities of mutual respect and cooperation. A central theme of the kingdom of Christ is submission to one another. It is not a devaluation of one individual to build up another; it is a relinquishing of pride and selfishness for both parties to serve a common good. In providing music ensembles we teach students to value their individual gifts, and yet to yield those gifts to the guidance of another. To paraphrase Paul's metaphor in 1 Corinthians 12, the lead trumpet has a role more easily perceived than does the tuba, but neither can be called more important than the other, for the music is not complete without all of the parts—and both must submit to the direction of the conductor. From the pianist whose role is to make a soloist shine, to the chorus member whose voice must blend with those of others until it is indistinguishable, music provides daily lessons in the value of individuals working together in submission to one another.

Music encourages discipline and lifelong growth. To major in music at a university is to commit oneself to a task that will be accomplished largely alone, one hour at a time, in a practice room. As with any lifelong undertaking, results are not immediate, and progress is not uniform. There is little glamour in rehearsing the same measure until it has become second nature, only to repeat the process for the next measure; but the true student of music is not interested in glamour. We encourage students to pursue lofty goals of personal excellence, not because of the applause of an audience, or the practical appeal of a paycheck, or the desire to complete a degree, but because it is what the music deserves. If their sights are set on this goal, the others will follow. If their sights are set only on the benefits to themselves, they will fall short. But as Martin Luther said, "Those who have mastered this art are made of good stuff, and are fit for any task."

ABRSM

Required ABRSM Exams

The Associated Board of the Royal Schools of Music established in 1880 a system of exams that have been given throughout the U.K. and the British Commonwealth for 125 years. Over 620,000 exams are now administered annually by a very select and highly trained group of examiners to students not only in the British Commonwealth, but also in Eastern Europe, Scandinavia, Spain, Malaysia, Korea, Mexico and mainland China.

The School of Music at Lipscomb University is the first in the U.S. to require students to sit for these exams as part of their music education at Lipscomb. All freshmen students must pass the Level 5 Exam in Practical Musicianship or Theory. Before the end of their sophomore year, all music students sit for the Grade 8 exams in their primary performing area; and having passed them, may elect to take the Diploma exams before they graduate.

SCHOOL OF MUSIC FACILITIES

Practice Rooms

Practice rooms are reserved for music majors and minors and for other students who are taking applied lessons. At the beginning of each semester each student should sign up for practice hours on the doors of the practice rooms. One hour per day is expected for all students registered for one 30-minute lesson per week of private study. Two hours per day are expected for those students registered for two hours credit or one hour of private study. Some teachers may require more. Class instruments and class voice students should practice one hour per day.

If students are listed on the sign-up sheet for a given hour, they may ask others to leave the room. Music students always have priority for use of the practice rooms. Abuse of the pianos will be cause for denying access to the practice rooms. No food or drink is permitted in practice rooms.

Practice rooms will be open during the following times:

Monday	7:00 a.m.- 11:00 p.m.
Tuesday	7:00 a.m.- 11:00 p.m.
Wednesday	7:00 a.m.- 11:00 p.m.
Thursday	7:00 a.m.- 11:00 p.m.
Friday	7:00 a.m.- 11:00 p.m.
Saturday	8:00 a.m.- 8:00 p.m.
Sunday	12:00 p.m.-11:00 p.m.

Private lesson teachers will have priority use of the Wenger virtual practice rooms during the day. Music majors who are taking lessons for credit will have the next priority followed by music minors and others taking lessons for credit. Music majors may request a key to the rooms from the administrative assistant. A \$10 refundable deposit is required. Other students may use the rooms when the administrative assistant or student worker can provide access.

Keys

Students who are privileged to have keys from the School will check them out from the administrative assistant. A \$10 refundable deposit will be collected when the keys are issued. It is assumed the students will use the keys responsibly. Students will reimburse the School if the keys are lost. Keys will be turned in to the administrative assistant during finals week. Students who borrow keys on a short term basis must leave their school ID or car keys with the administrative assistant or student worker until the key is returned to the music office.

Offices

Students are asked to respect the privacy of faculty offices and studios. *Equipment in these areas is to be used only by authorized personnel.*

School of Music Facilities and Equipment

The School's stereo and recording equipment must be operated by authorized personnel, and is not available for loan. It must be used only for academic and performance activities of the School and must always be used under the supervision of a music faculty member. This equipment must remain in the School of Music facilities.

Portable recording equipment. USB microphones and some other equipment is available to check out for student or class projects. Contact the Director of the School of Music.

Use of instruments, risers, music stands, or any other equipment by anyone outside the school must be approved by the Director of the School of Music. Borrowing most School of Music equipment requires signing a responsibility form.

MUSIC SCHOLARSHIPS

Auditions

Auditions for music scholarships are usually held on one designated Friday in the fall and on two designated Saturdays during the spring. The audition dates for the 2014-2015 school year are Friday, Nov. 7, 2014; Saturday, Feb. 7, 2015; Saturday, Feb. 21, 2015. If prospective new students or current students are not able to audition on those dates, other arrangements for special audition times are possible if funds for scholarships are available. Students who are unable to audition in person may submit a DVD. Appointments for scholarship auditions should be made through the School of Music office.

The following guidelines should be followed in preparing for a music scholarship audition:

- Keyboard - Applicants should prepare two pieces by memory from contrasting periods: Baroque, Classical, Romantic, Impressionistic or Contemporary. Scales and sight-reading may be requested.
- Winds - Applicants should prepare two pieces of contrasting style, and be prepared to sight-read.
- Strings - Applicants should prepare two pieces of contrasting style, and be prepared to sight-read.
- Percussion- Applicants should prepare two pieces, one with snare drum and one with mallets (keyboard or tympani) and be prepared to sight-read.
- Contemporary Music – Applicants should prepare two popular music pieces (song to be approved by the Director of Contemporary Music). In addition student will demonstrate melodic and chordal sight-reading abilities. It is recommended that students also provide the Director with music and video links of performances, productions and songwriting examples. For students with musical training in classical or jazz (vocal or instrumental), prepare to sing two songs related to the classical or jazz genre (or mixed), demonstrate tonal memory skills and sight-sing. An instrumentalist should be prepared to play two selections, one for expression and one for technique, and sight-read a brief excerpt. The two selections may be etudes or extended sections of solos, or a mix of the two.
- Voice - Applicants should prepare two art songs* by memory which are contrasting in style. Selections would include songs such as those found in the collection Twenty-six Italian Songs and Arias or other similar collections. Singing a part from a choral selection arranged for SATB is not acceptable. Applicants should be prepared to sight-read.

* An aria from the operatic or oratorio repertoire may be substituted as one of the selections. The original language of the composition is preferred, but is not mandatory.

Students who accept scholarships are expected to participate in the designated ensemble(s) and be available for all concerts and tours.

NASM Statement: The Lipscomb School of Music is an accredited institutional member of the National Association of Schools of Music. Member schools of NASM cannot offer scholarships to students who have previously accepted scholarships from another member school without a written release from the awarding institution.

RESPONSIBILITIES OF SCHOLARSHIP RECIPIENTS

The course requirements for the various majors and minors in music are outlined in the official university catalog and at the end of this handbook. Students are encouraged to refer to this often.

Responsibilities of Scholarship Recipients

Keyboard Scholarship Recipients

are required to take collaborative piano (either for one hour credit or no credit) every semester they are on scholarship. Piano majors must take collaborative piano for credit at least two semesters.

Instrumental Scholarship Recipients

are required to perform in one or more instrumental ensembles every semester, and special performances such as musical productions, composition recitals and major works concerts.

Voice Scholarship Recipients

are required to participate in at least one major choral ensemble every semester and to be available for tour if needed

All Scholarship Recipients must meet the following requirements:

1. Scholarship students will usually take private lessons on their major instrument. They must possess a good attitude, maintain interest and industry, and evidence progress through practice. They will be encouraged to perform regularly.
2. Scholarship students must make a B (3.0) cumulative average in music courses at Lipscomb and a 2.5 cumulative average overall.
3. Scholarship students may not be on any type of probation.
4. Scholarship students may be required to perform in composition recitals.

Students will be evaluated by the music faculty at the end of each school year to determine if the scholarship will be continued, discontinued, increased, or decreased.

RECITAL SEMINAR

All music majors and minors enrolled in Recital Seminar must attend **twenty (20)** concerts each semester. Each semester, at least three concerts attended must be from the Lipscomb Faculty and Friends Concert Series. All ensemble performances, general student recitals and division recitals in which a student performs count toward this requirement. Instrumental and Vocal Division Recitals will count towards the requirement.

Music majors must enroll and receive a passing grade in Recital Seminar for eight semesters. Certain music minors must enroll and receive a passing grade in the seminar for four semesters. If a student fails to enroll at registration time, Recital Seminar will be added to his/her schedule, and a grade of P or F will become a part of the student's transcript.

For campus recitals, students will turn in a signed program to a faculty member at the conclusion of the recital. For off-campus recitals, students will turn in a signed program to the music office no later than three school days after the performance. The Director of the School of Music or the administrative assistant will initial the program.

Recital Seminar (or division recitals) meets each Monday at 5:00 p.m. Sometimes there will be a special meeting, master class or lecture. The schedule for the fall semester of the 2015-2016 school year follows:

August 24	Infocital
August 31	Infocital/pizza party
September 7	Labor Day/no recital
September 14	Turkish Music – special presentation
September 21	Vocal division
September 28	Instrumental division
October 5	Wind Ensemble in amphitheater
October 12	Vocal division
October 19	Instrumental recital (Monday after Fall Break)
October 26	Departmental recital
November 2	Vocal division
November 9	Instrumental division
November 16	Departmental recital
November 23	Thanksgiving Break/no recital
November 29	Departmental recital (Monday after Thanksgiving Break)
December 7	Departmental recital

Note that all students are required to attend the six (6) School of Music recitals/infocitals. These will count as part of the 20 recitals required in Recital Seminar. If the student is unable to attend, the Director of the School of Music should be notified.

The Division recitals provide additional performance opportunities for students. Attendance at these recitals (voice students at vocal division recitals and instrumental students at instrumental division recitals) is required of students enrolled in private lessons and will be counted by the private teacher as part of the lesson grade. Attendance will also be counted as part of the 20 required recitals for Recital Seminar.

All music majors are required to perform a minimum of two times each semester on either a student recital or a division recital. (Freshmen perform a minimum of twice during the first year as determined by the applied professor.) Etudes, studies or solos (with or without accompaniment) are appropriate for division recitals as determined by the professor. Student recitals are more formal (including a printed program) and should always be done with accompanist (as required).

REPRODUCTION OF PUBLISHED MUSIC

Reproductions (either by hand or by machine) of printed music cannot be used by accompanists or soloists for recitals or juries. The only exception to this rule is for music which is out-of-print or still in manuscript (not published). In either of these cases the student must present written permission from the publisher or the copyright holder to copy the music. Accompanists and instrumentalists may use reproductions of single pages to facilitate page turns, but the appropriate published score must also be present on the music stand and/or rack. This law is written for the protection of the music profession and shows support for colleagues who write and arrange music and helps uphold a high standard of professional ethics. Students should not photocopy music in order to avoid purchase.

Students should purchase personal copies of literature they perform so they may begin building their library. Failure to comply with the above may result in an F in private instruction for the semester and, since this is a federal offense, could result in fines from \$250 to \$50,000.

MUSIC LIBRARY CHECK-OUT POLICY

Recordings and/or scores from the music library may be checked out for a period of one week. Overdue fines are \$.50 per day per item. Fines are to be paid in cash to the music's administrative assistant. Materials may be checked out *only* when the administrative assistant, a faculty member or a student worker is present to initial and put the return date on the *check out* form. Music library materials are to be returned to the administrative assistant or to an employee in the music office for reshelving. *Do not personally reshelve items.*

NAXOS MUSIC LIBRARY

Lipscomb University has a 5-seat license for the NAXOS music library. All music majors and minors have access to this resource for streaming audio to any computer at anytime.

Username: Lipscomb

Password: Lipscomb

The recordings in the Naxos Music Library include 103,400 CDs (1,502,800 tracks of music). The NAXOS library contains the complete catalogues or selected recordings of over 640 labels such as ARC, Berlin Classics, BIS, Capriccio, Chandos, EMI Classics, Erato, Finlandia, Hänssler Classic, Harmonia Mundi, Hungaroton, Naïve, Naxos, Nonesuch, Nimbus, Ondine, RCA Records, Sony Classical, Teldec, Virgin Classics and Warner Classics. You will also find music notes, cover artwork, tracklist, instrumentation and publisher information, 40,000 composer and artist biographies and libretti and synopses of more than 700 operas.

PRIVATE STUDIO POLICIES

Scheduling Lessons

At the beginning of the semester, students and teacher shall arrange a mutually agreeable lesson time. It is the responsibility of the student to see the assigned teacher during the first week of classes. Lessons should begin by the second week. Students will receive a minimum of twelve lessons during the fall and spring terms and an equivalent of twelve lessons during the summer term.

Absences

If a student knows in advance that there is an UNAVOIDABLE conflict and that he/she is going to miss a lesson, he should notify his/her teacher in advance. The regularly scheduled lesson time is the only time the teacher is obligated to meet with the student, and the student should not expect the teacher to meet him/her at another time. **The second absence will lower the semester grade one letter, and each subsequent absence another letter.**

Tardiness

Since lesson times are so short, the student is expected to be prompt. "Half-hour" lessons are actually 25 minutes and one-hour lessons are 50 minutes in length.

Practice

It is expected that the student shall practice enough to accomplish what has been assigned from week to week, and that evidence of progress and advancement be obvious from one lesson to the next. Students taking a lesson for zero or one hour credit should practice a minimum of one hour per day; students taking a lesson for two hours credit should practice a minimum of two hours per day. Some teachers may require more. Students enrolled in private lessons or class piano may reserve practice times by signing the schedule on the practice room doors. The student whose name is on the posted schedule has priority to use the practice room during that time.

Practice Log

All students who take private instruction for credit will keep a practice log that will be turned in at jury time. Forms may be obtained in the music office. Practice log requirements for students who take lessons for no credit will be at the discretion of the teacher. Students should bring logs to their private lessons. Logs will be checked randomly by the teacher and will affect the student's final grade.

Grades

Grading is based on evidence of progress, amount of repertory studied and the jury performance. Performance must evidence accuracy, rhythmic stability, interpretative insight, awareness of style, and performance protocol.

Certain recitals, master classes, concerts and/or workshops may be required during the semester. See your teacher for requirements for any given semester.

Juries

All students enrolled in private lessons for credit are required to appear before a faculty jury for a final examination at the end of each semester. A schedule is posted in the School of Music one week before finals. Students should sign up for a convenient time. If the amount of repertoire studied exceeds the time allotted, students may need to sign up for two consecutive time slots.

Each student should fill out repertoire sheets listing all compositions studied during the semester. The jury grade will constitute one third of the semester grade.

PRIVATE VOICE REPERTOIRE REQUIREMENTS

Because of the uniqueness of each student enrolled in private voice, it is difficult to set an absolute standard concerning repertoire. While some beginning students might struggle to learn three simple folk-song arrangements, others might have no trouble learning five fairly difficult standard art songs. The specific needs of individual students will be considered by the teachers and they may elect to spend more time dealing with issues of technique and less time on repertoire. However, it is felt that some minimum standard needs to be set to receive credit. With this information in mind, the following minimum requirements are set. Numbers refer to the number of pieces that must be memorized and prepared for jury each semester, and are based on the number of semesters a student has taken private voice lessons.

Music Minors

Freshman: First semester 4 Second Semester 5

Sophomore: First semester 5 Second Semester 6

Music Education Majors

Freshman: First semester 4 Second Semester 5

Sophomore: First semester 5 Second Semester 6

Junior: First semester 6 Second Semester 6

Senior: First semester 7 Second Semester Senior Recital

Vocal Performance Majors

Freshman: First semester 5 Second Semester 6

Sophomore: First semester 7 Second Semester 8

Junior: First semester 9 Second Semester Junior (half) Recital

Senior: First semester 10 Second Semester Senior (full) Recital

One Broadway piece may be included each semester of lessons.

RECITAL PERFORMANCES

Student Recitals

Music majors must perform on Monday Recital Seminar at least twice during the freshman year. Thereafter, they must perform at least twice per semester (One of these may be the junior or senior recital). The applied teacher may determine whether these performances will be on a division recital or a general student recital. Performers and accompanists are expected to dress appropriately for the occasion. When in doubt, consult the applied teacher. The School of Music supports the Lipscomb University dress code policy as outlined in the Lipscomb University Student Handbook (available online).

Music majors, during the semester of their junior or senior recital, should not be involved in a major production (opera, musical, dramatic production or Singarama) within two months prior to or one month following the date of the recital. The scheduling of the recital during the summer may be considered as an option.

Degree Recitals

All music majors must appear in recital before graduation. Candidates for either the B.A. or B.S. degree in music with an emphasis in music performance are required to present a junior recital (25 minutes actual music minimum length) and a senior recital (50 minutes actual music minimum length). The music education major must present a senior recital (25 minutes actual music minimum length). These degree recitals are to be held in Ward Hall on the Lipscomb University campus. **Performers and accompanists are expected to dress appropriately for the occasion.**

Repertoire for degree recitals must be approved by the applied teacher. It should be representative of various periods in music history, and in the case of a voice recital, should include three languages other than English. Students are encouraged to perform works in their entirety rather than selected movements or sections. There should be no repetition of repertoire among the upper divisional hearing and junior and senior recitals unless the repeated works extend the recital beyond the minimum time. The student and the applied teacher will decide on the date and hour of the recital, subject to the school activities and the university calendar.

Pre-Recital Hearing

All degree recitals must be approved by a jury of at least three music faculty at least two weeks before the recital date. An approved program will be signed by the three faculty members other than the private teacher and put in the student's file. Please see the administrative assistant for checklist/timetable for Degree Recitals. A copy of the program in digital form must also be turned in to the administrative assistant the day after the hearing for preparation of the printed program.

Scheduling Recitals

Dates for recitals are placed on the School calendar only by the administrative assistant. Requests for dates should be made in writing, signed by the private teacher, the Director of the School of Music, and finally the administrative assistant after the facility is reserved.

PIANO PROFICIENCY

The piano proficiency barrier is required of all music majors, music minors and interdisciplinary majors in worship ministry. The initial attempt must include all required portions in a 20-minute jury no later than the end of the fourth semester or, in the case of a transfer student at the junior level or above, by the end of the first semester at Lipscomb. The segments may all be passed on the first attempt or portions passed. If a student fails to pass all required portions, he/she must take piano every semester until this requirement is fulfilled. The following is required:

Music or Music Education Majors, Instrumental Emphasis

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
2. Arpeggios, major and minor, hands together, 2 octaves.
3. Harmonize a simple melody.
4. Sight-read a simple chorale (music education) or accompaniment (performance).
5. Play from memory an intermediate piano solo.
6. Play two parts from a given instrumental score.

Music or Music Education Majors, Vocal or Composition Emphasis

The same requirements as above, plus:

1. Transpose a simple song no further than a major third.
2. Reduce a homophonic SATB open score at the piano.

Contemporary Music, Songwriting or Music Production Emphasis

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
2. Arpeggios, major and minor, hands together, 2 octaves.
3. Solo work from a minimum Level 7 according to McFGrath book.
4. Sight-reading the melodic line from a popular tune (same as Musical Theatre)
5. Playing the melody with chord accompaniment using standard lead sheet notation
6. Playing chords from a Nashville number chart while someone else plays the melody on the second piano. This will be performed in two different keys. Transpose two different keys no more than a minor third

B.A. and B.S. Piano Proficiency Requirements

1. All scales, major and harmonic minor, hands together, 2 octaves, quarter note = 60.
2. Arpeggios, major and minor, hands together, 2 octaves.
3. Harmonize a melody with an improvised accompanying pattern
4. Transpose a simple song no further than a major third
5. Repertoire – Level 6

**Minors: Music Theatre Majors with Minor in Music
Musical Theater Major Requirements**

1. Prepare for performance a Broadway song from a standard published score.
2. Play all major five-note scales (pentascales), hands together.
3. Play cadences in all major keys I-V⁷-I, hands together.
4. Harmonize a simple lead sheet.
5. Sight-read the melody of a Broadway song.

GUITAR PROFICIENCY

Contemporary Music Majors

1. Scales and arpeggios
2. Performance of solo work for guitar of (intermediate difficulty) by memory
3. Sight-reading notated solo line
4. Reading of lead sheets and Nashville Number Systems scores
5. Performance of standard progressions in various styles

UPPER DIVISION JURIES

All music education majors must take a minimum of four hours in private instruction at the 3000 level. All music majors (performance and composition emphasis) must take a minimum of eight hours in private instruction at the 3000 level. To be approved for 3000- level private instruction, students must take the upper-division jury exam by the end of the fourth semester. The jury panel should include at least three faculty in addition to the applied teacher. At the time of the jury, students should also present a repertoire list of all pieces studied at Lipscomb.

Multiple Attempts: Students may attempt the upper division jury a maximum of three times during the same calendar year. If an upper division jury is reattempted at the end of any subsequent semester (after the initial attempt), the student must learn and perform a program of repertoire not previously studied.

Upper Division Jury Requirements:

Piano

1. All major and minor harmonic scales, major and minor arpeggios in all inversions, dominant 7th and diminished 7th arpeggios, four octaves at quarter note = 72.
2. Works from the following classifications. Music majors (performance emphasis) prepare all four; music education majors choose three.
 - A. Bach: Prelude and Fugue from *The Well-Tempered Clavier*
 - B. an etude
 - C. a piece in extended form, i.e., a sonata movement
 - D. a lyrical piece
3. Avant-garde works written after 1950 may be performed with the score. All other music must be performed from memory.
4. Sight-reading
5. Students will be asked to sight-read a vocal accompaniment.

Voice

1. Works from each of the following classifications. Music majors (performance emphasis) prepare five numbers; music education majors prepare four numbers.
 - A. an art song
 1. early English
 2. Italian
 3. German
 4. French
 - B. an aria from an opera or oratorio
 - C. a 20th or 21st-century British or American art song
2. At least three languages must be represented, one of those being English. All works must be performed from memory.
3. Sight-reading

Winds & Strings

1. All major and harmonic minor scales
2. Works of a difficulty level of 4-6. Music majors (performance emphasis) prepare four movements from three different stylistic periods; music education majors prepare three movements from two different stylistic periods.
3. Sight-reading
4. Clef and/or transposition studies where required.

Percussion

1. All major and harmonic minor scales on marimba
2. Works from the following classifications. Music majors (performance emphasis) prepare all four; music education majors prepare a mallet solo plus two others.
 - A. mallet solo (xylophone, marimba or vibraphone)
 - B. tympani solo
 - C. snare solo
 - D. multiple percussion solo
3. Sight-reading

Guitar

1. All major and harmonic minor scales
2. Works from the following classifications. Music majors (performance emphasis) prepare all four; music education majors choose three.
 - A. Renaissance solo
 - B. an etude
 - C. a contemporary solo
 - D. a work for guitar and another instrument(s)

Avant-garde works written after 1950 may be performed with the score. All other music must be performed from memory.

Composition

1. Music majors with emphasis in composition will submit a portfolio containing at least four distinct compositions.
2. The total time of the music will be at least twenty minutes.
3. The compositions should show writing for at least three different solo or ensemble combinations.
4. Electronic works may be submitted without score.

SCHOOL OF MUSIC ENSEMBLE POLICY

The faculty members of the School of Music are continually aware of the tendency on the part of many very talented music students to over-extend themselves in participation in School and campus activities. Often these students find themselves saturated to the point of fatigue, frustration and eventual physical illness. Often they diversify to the extent that their major music performance skills are not developed as they should be.

Therefore, the School of Music, in the interest of the welfare of students, ensembles, and academic and music standards for the University, sets forth the following guidelines and policies for students involved in School of Music activities:

1. Normally, a student should limit his/her membership to two music ensembles. For the exceptionally capable student, a maximum of ensembles involving eleven hours rehearsal per week may be allowed. Priority involvement must always be given to the medium of emphasis for the music major or minor; i.e., voice (chorus), instrumental (wind ensemble or orchestra), piano (collaborative piano).
2. Students receiving music scholarships must participate in the appropriate ensemble. For band instrument scholarships, this would be the Wind Ensemble. For voice scholarships, this would be A Cappella Singers or University Singers. For string scholarships, this would be Orchestra. These ensembles should also be the top priority for students receiving scholarships in that medium.
3. Students who are music majors or minors should be careful not to over-extend themselves in other campus activities such as Singarama, social club activities, and music groups not supervised by the School of Music. Faculty advisement should be sought in these instances. In cases of conflicting dates, the music major or music scholarship recipient must give priority to the School of Music activity or ensemble.
4. Students who accept music scholarships are expected to participate in the designated ensembles and be available for all concerts and tours. They may also be asked to participate in composition recitals.

Note: A student with a double major (e.g. piano and voice) within the School should enroll in ensembles as required by each major, but not all must to be taken for credit. The respective division directors (in consultation with the Director of the School of Music) will determine which ensembles are to be taken "for-credit" or "not-for-credit."

ENSEMBLES

1000, 1001	A Cappella Singers
1010, 1011	University Singers
1020, 1021	Chamber Singers
1030, 1031	Vocal Jazz Ensemble
1040, 1041	Opera Workshop
1050, 1051	Wind Ensemble
1060, 1061	Jazz Ensemble
1080, 1081	Orchestra
1090, 1091	Contemporary Music Collective
	Chamber Ensemble (String, Guitar, Flute, Percussion, New Music)
2200, 2211	Collaborative Piano

Major ensembles include: A Cappella Singers, University Singers, Wind Ensemble and Orchestra. Music majors with performance emphasis in piano may fulfill the ensemble requirement by enrolling in Collaborative Piano (MU 2200/2211).

STUDENT ORGANIZATIONS

SAI

The women's professional music fraternity on the Lipscomb campus is the Zeta Omicron chapter of Sigma Alpha Iota. The organization performs frequent recitals, sponsors receptions for professional recitals on campus, and promotes all music activities on the campus and in the community. Membership is open to all women students, and invitations are extended for probationary membership following open rush. Alumnae membership extends throughout life.

CMENC

The collegiate chapter of Music Educators National Conference is composed of music education majors who plan to enter the music teaching profession on the elementary, secondary or college level. Members receive national and state publications, attend workshops and conventions for music teachers, and sponsor field trips and local professional activities.

TMTA

Student membership in the Tennessee Music Teachers Association is open to any student through the age of 26 currently involved in regular music study. Students attend meetings of the local association (Nashville Area Music Teachers Association) and the state convention, plus receive a subscription to American Music Teacher. TMTA is an organization primarily composed of private teachers of all instruments and voice.

SCI

Students may participate in Lipscomb's student chapter of Society of Composers, Inc. The chapter sponsors performance opportunities and events for all student composers.

ACDA

The collegiate chapter of the American Choral Directors Association is open to all students interested in choral music. Members receive the national publication, the Choral Journal, and may attend regional and national conventions. Members organize and run the Tennessee State Choral Festival held on Lipscomb University's campus each April.

NAfME

The collegiate chapter of the National Association for Music Education is open to all students interested in teaching vocal and/or instrumental music in grades K – 12.

SCHOOL OF MUSIC AWARDS

Each spring the School of Music presents its annual music awards based on the criteria below. The university also honors these students with a reception at the Longview Mansion.

Criteria for Music Awards

Performance Award

1. Junior or Senior Music Major
2. GPA
3. Performance in recitals
4. Indications of intellectual curiosity in classroom
5. Communication skills
6. Dependability

Sophomore Award

1. Sophomore Music Major or minor
2. GPA
3. Performance in recitals
4. Communication skills
5. Dependability

Non-Major Service Award

1. Not a Music Major or Music Education Major
2. No grade classification required
3. An established record of continuing classroom service to the School maturity
4. Dependability
5. Student can receive award only once
6. More than one award may be presented each year when warranted

Teaching Award

1. Junior or Senior Music Major
2. GPA
3. Performance in student teaching or private studio, methods classes, and conducting
4. Communication skills
5. Dependability

Freshman Award

1. Freshman Music Major or minor
2. GPA
3. Performance in recitals
4. Communication skills
5. Dependability

Composition Award

1. Junior or Senior Music Major
2. GPA
3. Indications of intellectual curiosity in
4. Compositions demonstrate excellence and in compositional process
5. Communication skills
6. Dependability

School of Music Events 2015-2016

Thursday, August 27
Rush Hour Concert
Lipscomb Guitar Ensemble
Ward Hall, 5:00 pm

Thursday, September 10
Faculty & Friends Concert
Louise Lofquist, soprano
Jerome Reed, piano
Ward Hall, 8:00 pm

Friday, September 25 – Saturday, September 26
Nashville Early Music Festival
Collins Alumni Auditorium
Ticket information at
NashvilleEarlyMusicFestival.org

Tuesday, September 29
Nashville Double Reed Ensemble
Ward Hall, 8:00 pm

Saturday, October 3
Fall Choral Classic (Family Weekend)
Arnold Rehearsal Hall, Time TBD

Monday, October 5
University Wind Ensemble
Bison Square, 5:00 pm

Tuesday, October 6
Chamber Orchestra
Collins Alumni Auditorium, 7:30 pm

Thursday, October 8
Jazz Concert Series
Vocal Jazz Ensemble & University Jazz Band
Shamblin Theatre, 6:30 pm

Tuesday, October 20
Artist Series: Pridonoff Duo
Ward Hall, 8:00 pm
Adults \$15, Students \$10, Free with Lipscomb ID
Eugene and Elisabeth Pridonoff perform a two-piano recital in celebration of Lipscomb University's All-Steinway School status. Sally Coveleskie, Steinway Piano's National Director of Institutional Sales, will make a formal presentation.

Tuesday, October 27
Night Gallery: A Spooktacular Vocal Recital
Ward Hall, 7:30 pm

The recital will be based on the 1970s TV show "Night Gallery" with host Rod Serling. Original art works by the School of Visual Arts will be featured.

October 29 – November 7
"Into the Woods"
Collins Alumni Auditorium
Performance times vary, Tickets required

Monday, November 9
Christian High School Choral Festival
Collins Alumni Auditorium
Concert at 7:00 pm

Sunday, November 15
A Cappella Singers
College Hills Church of Christ
Lebanon, TN , 6:00 pm

Wednesday, November 18
Rush Hour Concert
Chamber Singers
Ward Hall, 5:00 pm

Thursday, December 3
Chamber Orchestra
Collins Alumni Auditorium, 7:30 pm

Sunday, December 6
Winter Concert
A Cappella Singers
University Singers
University Wind Ensemble
Collins Alumni Auditorium, 3:00 pm

Tuesday, December 8
Jazz Concert Series
Vocal Jazz Ensemble & University Jazz Band
Shamblin Theatre, 6:30 pm

Wednesday, December 9
Rush Hour Concert
Collaborative Piano Recital
Ward Hall, 5:00 pm

January 2 – January 10
A Cappella Singers Winter Tour (Texas)

Thursday, January 28
Men's Choral Festival
Collins Alumni Auditorium
Concert at 7:30 pm

Tuesday, February 9
Great American Songbook: The Hits of Johnny Mercer
Ward Hall, 7:30 pm

Founder of Capitol Records, Mercer was a lyricist, composer and singer. Mercer was nominated for eighteen Academy Awards for Best Song and was winner of four Best Song Oscars.

Thursday, February 25
Chamber Orchestra
Collins Alumni Auditorium, 7:30 pm

Monday, February 29
University Wind Ensemble
Collins Alumni Auditorium, 7:30 pm

Tuesday, March 1
Jazz Concert Series
Vocal Jazz Ensemble & University Jazz Band
Shamblin Theatre, 6:30 pm

Monday, March 7
School of Music Honors Recital
Ward Hall, Time 7:30 pm
The winners of the student competition perform in the Honors Recital.

Monday, April 11
Collaborative Piano Recital
Ward Hall, 8:00 pm

Monday, April 18
University Wind Ensemble
Collins Alumni Auditorium, 7:30 pm

Wednesday, April 20
Rush Hour Concert
Chamber Singers
Ward Hall, 5:00 pm

Thursday, April 21
Jazz Concert Series
Vocal Jazz Ensemble & University Jazz Band
Shamblin Theatre, 6:30 pm

Monday, April 25
Spring Choral and Orchestral Concert
Beethoven's *Choral Fantasy*
Jerome Reed, piano
Collins Alumni Auditorium, 7:30 pm

Performances are open to the public. Concerts are free unless noted.
Performances are subject to change. For additional information, contact the
School of Music at 615-966-5932 or 1-800-333-4358, ext. 5932.

8/29/15

General Education Requirements – A Checklist

Name _____

1. **FOUNDATIONS**(26 hrs)

Bible (9 hrs)

BI 1073 The Story of Jesus _____

BI 1083 The Story of the Church _____

BI 1093 The Story of Israel _____

Lipscomb Seminar (3 hrs)

LU 1103 _____ or EN 1113 _____

Composition (3 hrs)

EN 1313 University Writing _____

Communication (3 hrs)

CO 1003 Introduction to Communication (or other approved course) _____

Mathematics (3 hrs)

MA _____

Science with lab (3 hrs)

BY _____ or CM _____ or PH _____ or LUMS 2003 _____

PE 2012 or two different activity courses (2 hrs)

PE 2012 Lifetime Wellness _____

2. **EXPLORATIONS**(12 hrs)

One course in each of the four areas. Must have 6 hours in at least two different integrated courses.

Math/Science (3 hrs)

LUMS 2xn3 _____ or MA, PH, CM, BY, ESS 1013, ESS 2013 _____

Literature (3 hrs)

LULT 2xn3 _____ or EN 2113, 2123, 2133, 2143, 2153, 2163 _____

History (3 hrs)

LUHI 2xn3 _____ or HI 1013, 1023, 1113, 1123, 2213, 2223 _____

Social Science (3 hrs)

LUSS 2xn3 _____ or PS, SO, EC, PO, LJS 2103, PL 1003, PL 2013, PL 3433 _____

3. **ENGAGEMENTS** (3 hrs)

LUEG 3xn3 (3 hrs) This course is also a required Bible. _____

4. **ADDITIONAL REQUIREMENTS** (6 hrs)

BI 3213 Faith and Culture or BI 3433 Disciplines for Christian Living or

BI 4213 Biblical Ethics _____

and one elective course (or substitute listed within the major)

5. **SALT (2 Tiers)** _____

Transfer Work:

Schools _____

Sem. Hrs. Granted _____

Cum GPA _____

Tests: ACT Comp. _____ SAT M: _____ V: _____

Bachelor of Arts in Music

Name _____

FOREIGN LANGUAGE (8 hrs)

Music courses required – 46 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2402 Music Literature _____
- MU 3403 History of Church Music _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 4001 Senior Recital _____
- MU 4020 Piano Proficiency _____
- MU 4612 Conducting _____

12 additional hours to be chosen from the following:

- MU 1202 Issues for Music Professionals _____
- MU 2143 Theory IV _____
- MU 3112 Form & Analysis _____
- MU 3303 Music in Worship I _____
- MU 3513 Solo Vocal Literature _____
- MU 4002 Pedagogy Practicum _____
- MU 4103 Counterpoint _____
- MU 4113 Orchestration _____
- MU 4202 Voice Pedagogy _____
- MU 4232 Piano Pedagogy _____
- MU 4412 Diction for Singers _____
- MU 4423 Piano Literature _____
- MU 4433 Instrumental Chamber Literature _____
- MU 4622 Choral Conducting & Literature _____

or

- MU 4632 Instrumental Conducting & Literature _____
- Private lessons on a secondary instrument for credit (4 hrs max) _____
- Participation in additional ensembles for credit (8 hrs max) _____

Performance Emphasis (8 hours in one medium for credit, 4 hours at 3000 level)

Recital Sseminar (MU 2000 - 8 semesters)

Ensembles (participation and a passing grade in a major ensemble required for 8 semesters)

Bachelor of Science in Music

Additional Math/Science (59-61 hrs)

BY 1134 Cell & Genetics _____	CM 1221 Gen Chem Lab II _____	MA 2183 Elem Statistics or _____
BY 1144 Diversity & Ecology _____	CM 2113 Organic Chem I _____	PS 2503 Behav Statistics _____
BY 2114 Cell Biology _____	CM 2123 Organic Chem II _____	PH 1214 & 1224 _____
BY 3514 Anatomy & Phys I _____	CM 2211 Org Chem Lab I _____	Elem Col Physics I & II _____
BY 3524 Anatomy & Phys II _____	CM 2221 Org Chem Lab II _____	or _____
CM 3313 Biochemistry _____	MA 1113 & 1123 Col Alg _____	PH 2414 & 2424 _____
CM 1113 Gen. Chemistry I _____	& Trig/Ana Geom _____	Gen Physics I & II _____
CM 1123 Gen Chemistry II _____	or MA 1314 & 2314 _____	SO 1123 Intro to Sociology _____
CM 1211 Gen Chem Lab I _____		
_____	Calculus I & II _____	

Music courses required – 49-51 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2402 Music Literature _____
- MU 3403 History of Church Music _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 4001 Sr. Recital _____
- MU 4020 Piano Proficiency _____
- MU 4612 Conducting _____

15-17 additional hours to be chosen from the following:

- MU 1202 Issues for Music Professionals _____
- MU 2143 Theory IV _____
- MU 3112 Form & Analysis _____
- MU 3303 Music in Worship I _____
- MU 3313 Music in Worship II _____
- MU 3513 Solo Vocal Literature _____
- MU 4002 Pedagogy Practicum _____
- MU 4103 Counterpoint _____
- MU 4113 Orchestration _____
- MU 4202 Voice Pedagogy _____
- MU 4232 Piano Pedagogy _____
- MU 4412 Diction for Singers _____
- MU 4423 Piano Literature _____
- MU 4433 Instrumental Chamber Literature _____
- MU 4622 Choral Conducting & Literature _____
- or
- MU 4632 Instrumental Conducting & Literature _____

Private lessons on primary and secondary instruments and/or participation in additional ensembles for credit (10 hrs max) _____

Performance Emphasis (8 hours in one medium for credit, 4 hours at 3000 level)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (participation and a passing grade in a major ensemble required for 8 semesters)

Bachelor of Music in Instrumental Performance

Name _____

FOREIGN LANGUAGE (8 hrs)

Music courses required – 79 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 1202 Issues for Music Professionals _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2143 Theory IV _____
- MU 2402 Music Literature _____
- MU 3011 Jr. Recital _____
- MU 3112 Form and Analysis _____
- MU 3303 Music in Worship I _____
- MU 3403 History of Church Music _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 4002 Pedagogy Practicum _____
- MU 4012 Sr. Recital _____
- MU 4020 Piano Proficiency _____
- MU 4103 Counterpoint _____
- MU 4113 Orchestration _____
- MU 4433 Instrumental Chamber Literature _____
- MU 4612 Conducting _____
- MU 4632 Instrumental Conducting and Literature _____

Performance Emphasis (16 hours in lessons in major performance area for credit, 8 hours at 3000 level;
4 hours in lessons on secondary instrument for credit)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (8 semesters required in major instrumental ensemble for credit)

No minor is required.

Bachelor of Music in Composition

Name _____

FOREIGN LANGUAGE (8 hrs)

Music courses required – 79 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 1202 Issues for Music Professionals _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2143 Theory IV _____
- MU 2402 Music Literature _____
- MU 3011 Jr. Recital _____
- MU 3112 Form and Analysis _____
- MU 3303 Music in Worship I _____
- MU 3403 History of Church Music _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 3503 Digital Audio Synthesis _____
- MU 4012 Sr. Recital _____
- MU 4020 Piano Proficiency _____
- MU 4103 Counterpoint _____
- MU 4113 Orchestration _____
- MU 4423 Piano Literature _____
- MU 3513 Solo Vocal Literature _____
- or
- MU 4433 Instrumental Chamber Literature _____
- MU 4612 Conducting _____
- MU 4622 Choral Conducting and Literature _____
- or
- MU 4632 Instrumental Conducting and Literature _____

Performance Emphasis (16 hours in composition for credit, 8 hours at 3000 level)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (8 semesters required for credit in a major ensemble, 2 semesters of MU 1091 New Music Ensemble required)

No minor is required.

Bachelor of Music in Piano Performance

Name _____

FOREIGN LANGUAGE (8 hrs)

Music courses required – 80 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 1202 Issues for Music Professionals _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2143 Theory IV _____
- MU 2402 Music Literature _____
- MU 3011 Jr. Recital _____
- MU 3112 Form and Analysis _____
- MU 3303 Music in Worship I _____
- MU 3403 History of Church Music _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 4002 Pedagogy Practicum _____
- MU 4012 Sr. Recital _____
- MU 4103 Counterpoint _____
- MU 4113 Orchestration _____
- MU 4232 Piano Pedagogy _____
- MU 4423 Piano Literature _____
- MU 3513 Solo Vocal Literature _____
- or
- MU 4433 Instrumental Chamber Literature _____
- MU 4612 Conducting _____
- MU 4622 Choral Conducting and Literature _____
- or
- MU 4632 Instrumental Conducting and Literature _____

Performance Emphasis (16 hours in private piano for credit, 8 hours at 3000 level)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (8 semesters of MU 2211 Collaborative Piano required)

No minor is required.

Bachelor of Music in Vocal Performance

Name _____

FOREIGN LANGUAGE (8 hrs)

Music courses required – 77 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 1202 Issues for Music Professionals _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2143 Theory IV _____
- MU 2402 Music Literature _____
- MU 3011 Jr. Recital _____
- MU 3112 Form and Analysis _____
- MU 3303 Music in Worship I _____
- MU 3403 History of Church Music _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 3513 Solo Vocal Literature _____
- MU 4002 Pedagogy Practicum _____
- MU 4012 Sr. Recital _____
- MU 4020 Piano Proficiency _____
- MU 4103 Counterpoint _____
- MU 4113 Orchestration _____
- MU 4202 Voice Pedagogy _____
- MU 4412 Diction for Singers _____
- MU 4612 Conducting _____

Performance Emphasis (16 hours in private voice for credit, 8 hours at 3000 level)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (8 semesters required in major vocal ensemble for credit, 2 semesters of MU 1040/1041 Opera Workshop required)

No minor is required.

Bachelor of Music in Contemporary Music Music Production (pending approval by the NASM Commission on Accreditation)

Name _____

Music courses required – 80 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 1202 Issues for Music Professionals _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2402 Music Literature _____
- MU 3013 Jazz and Pop Music Theory _____
- MU 390V Internship in Music _____
- MU 4012 Senior Recital _____
- MU 4020 Piano Proficiency _____
- or
- MU 4030 Guitar Proficiency _____
- MU 4113 Orchestration _____

- LU 1103 Lipscomb Seminar: Identity and Artistry _____
- CMU 1012 Digital Audio Production _____
- CMU 1013 Introduction to Music Business _____
- CMU 2013 Music Entrepreneurship _____
- CMU 2023 Music Production I _____
- CMU 2033 Music Production II _____
- CMU 3013 Pro Tools Mix Techniques _____
- CMU 3023 History of Popular Music _____
- CMU 3033 Studio Arranging and Improvisation _____
- CMU 3042 Catalog & Portfolio I _____
- CMU 3052 Catalog & Portfolio II _____
- CMU 3062 Songwriting and Production for Digital Media _____
- CMU 4013 Legendary Productions and Producers _____
- CMU 4033 Business of Songwriting and Music Production _____
- CMU 4042 Catalog & Portfolio III _____
- CMU 4052 Catalog & Portfolio IV _____

Performance Emphasis (8 hours in private instruction for credit)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (ensemble participation every semester, four semesters for credit)

No minor is required.

Bachelor of Music in Contemporary Music Songwriting (pending approval by the NASM Commission on Accreditation)

Name _____

Music courses required – 80 hours required

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 1202 Issues for Music Professionals _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2402 Music Literature _____
- MU 3013 Jazz and Pop Music Theory _____
- MU 390V Internship in Music _____
- MU 4012 Senior Recital _____
- MU 4020 Piano Proficiency _____
- or
- MU 4030 Guitar Proficiency _____
- MU 4113 Orchestration _____

- LU 1103 Lipscomb Seminar: Identity and Artistry _____
- CMU 1012 Digital Audio Production _____
- CMU 1013 Introduction to Music Business _____
- CMU 2013 Music Entrepreneurship _____
- CMU 2043 Songwriting I _____
- CMU 2053 Songwriting II _____
- CMU 2063 Lyric Writing Lab _____
- CMU 3023 History of Popular Music _____
- CMU 3033 Studio Arranging and Improvisation _____
- CMU 3042 Catalog & Portfolio I _____
- CMU 3052 Catalog & Portfolio II _____
- CMU 3062 Songwriting and Production for Digital Media _____
- CMU 4023 Legendary Songs and Songwriters _____
- CMU 4033 Business of Songwriting and Music Production _____
- CMU 4042 Catalog & Portfolio III _____
- CMU 4052 Catalog & Portfolio IV _____

Performance Emphasis (8 hours in private instruction for credit)

Recital Seminar (MU 2000 - 8 semesters)

Ensembles (ensemble participation every semester, four semesters for credit)

No minor is required.

Bachelor of Music in Music Education
Emphasis in Vocal/General Music Teaching
 (Leads to K-12 Licensure)

Name _____

I. General Education Courses – Must have two integrated courses

BY 1003 Foundations of Biology or LUMS 2003 Power of Science I:

Biology/Chemistry _____

CM 1013 Introduction to Chemistry or PH 1003 Fundamentals of Astronomy or

PH 1013 Fundamentals of Physics or LUMS 2013 Power of Science II: Physics and Nutrition

CO 1003 Introduction to Communication _____

EN 1313 University Writing _____

EN 2153 or 2163 Survey of World Literature _____ or LULT 2043 World Lit & the Arts:

Theater _____

LUHI 2093 West Heritage I: Ancient World _____

LU 1103 Lipscomb Seminar _____

MA 1043 (or MA 1113 College Algebra or higher level) Survey of the Fundamentals of Mathematics

PE 2012 Lifetime Wellness or two activity courses _____

PS 1113 Introduction to Psychology _____

PS 3243 Human Development & Learning _____

SALT I, II _____

II. Core Professional Education Courses (K-12 program) (Grade of “C” required)

ED 2313 Schooling in American _____

ED 3343 Cultural Perspectives in Education _____

ED 3636 Clinical Practice I _____

ED 3649 Clinical Practice II _____

ED 4403 Student Teaching Seminar (Bible credit) _____

ED 475C Clinical Practice III _____

III. Other degree requirements – 12 hours

BI 1073 The Story of Jesus _____

BI 1083 The Story of the Church _____

BI 1093 The Story of Israel _____

BI 3213 Faith & Culture, 3433 Disciplines for Christian Living, or 4213 Biblical Ethics _____

LUEG (integrated Bible) _____

Requirements for a minor are included

Praxis II Tests PLT (5622 or #5623 or #5624) and Music: Content & Instruction #5114 should be taken after courses involving Praxis exam have been taken. Music Content #5114 must be passed prior to student teaching.

Bachelor of Music in Music Education Emphasis in Vocal/General Music Teaching

(Leads to K-12 Licensure)

Music courses required – 62-66 hours required

II. B. Specialized Professional Education

- MU 4202 Voice Pedagogy _____
- MU 4213 Choral Methods _____
- MU 4243 Elementary School Music _____
- MU 4412 Diction for Singers _____
- or
- MU 4232 Piano Pedagogy _____

III. Subject Matter Specialization

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2143 Theory IV _____
- MU 2402 Music Literature _____
- MU 3112 Form and Analysis _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 4000 Recital _____
- MU 4020 Piano Proficiency _____
- MU 4113 Orchestration _____
- MU 4612 Conducting _____
- MU 4622 Choral Conducting & Literature _____

Ensembles (12 semesters hours for credit - 8 hrs in major vocal ensemble, 4 hrs of small vocal ensemble)

Performance Emphasis (8 hours in voice for credit or 4 hrs voice and 8 hrs piano, 4 hours at 3000 level)

Recital Seminar (MU 2000 - 8 semesters)

Other Courses

Bachelor of Music in Music Education Emphasis in Instrumental Teaching

(Leads to K-12 Licensure)

Name _____

I. General Education Courses – Must have two integrated courses

BY 1003 Foundations of Biology or LUMS 2003 Power of Science I:

Biology/Chemistry _____

CM 1013 Introduction to Chemistry or PH 1003 Fundamentals of Astronomy or

PH 1013 Fundamentals of Physics or LUMS 2013 Power of Science II: Physics and Nutrition

CO 1003 Fundamentals of Communication _____

EN 1313 University Writing _____

EN 2153 or 2163 Survey of World Literature _____ or LULT 2043 World Lit & the Arts:

Theater _____

LUHI 2093 West Heritage I: Ancient World _____

LU 1103 Lipscomb Seminar _____

MA 1043 (or MA 1113 College Algebra or higher level) Survey of the Fundamentals of Mathematics

PE 2012 Lifetime Wellness or two activity courses _____

PS 1113 Introduction to Psychology _____

PS 3243 Human Development & Learning _____

SALT I, II _____

II. Core Professional Education Courses (K-12 program) (Grade of “C” required)

ED 2313 Schooling in American _____

ED 3343 Cultural Perspectives in Education _____

ED 3636 Clinical Practice I _____

ED 3649 Clinical Practice II _____

ED 4403 Student Teaching Seminar _____

ED 475C Clinical Practice III _____

III. Other degree requirements – 18 hours

BI 1073 The Story of Jesus _____

BI 1083 The Story of the Church _____

BI 1093 The Story of Israel _____

BI 3213 Faith & Culture, 3433 Disciplines for Christian Living, or 4213 Biblical Ethics _____

LUEG (integrated Bible) _____

Requirements for a minor are included

Praxis II Tests PLT (#5622 or #5623 or #5624) and Music Content #5114 should be taken after courses involving Praxis exam have been taken. Music Content #5114 must be passed prior to student teaching.

**Bachelor of Music in Music Education
Emphasis in Instrumental Teaching
(Leads to K-12 Licensure)**

Music courses required – 63 hours

II. B. Specialized Professional Education

- MU 2843 Brasswinds and Percussion Methods _____
- MU 2852 Woodwinds Methods _____
- MU 2881 Strings Methods _____
- MU 4224 Instrumental Methods _____
- MU 4243 Elementary School Music _____

III. Subject Matter Specialization

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 2111 Sight-Singing, Ear-Training III _____
- MU 2133 Theory III _____
- MU 2143 Theory IV _____
- MU 2402 Music Literature _____
- MU 3112 Form and Analysis _____
- MU 3413 History of Music I _____
- MU 3423 History of Music II _____
- MU 4000 Recital _____
- MU 4020 Piano Proficiency _____
- MU 4113 Orchestration _____
- MU 4612 Conducting _____
- MU 4632 Instrumental Conducting & Literature _____

Ensembles (10 semesters hours for credit- 8 hrs in major instrumental ensemble, 1 hr in choral, 1 hr of choice)

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Performance Emphasis (8 credit hours in one medium, 4 hours at 3000 level)

_____	_____	_____	_____
_____	_____	_____	_____

Recital Seminar (MU 2000 - 8 semesters)

_____	_____	_____	_____
_____	_____	_____	_____

Other Courses

_____	_____	_____	_____
_____	_____	_____	_____

Music Minor
General
(15 hours)

Name _____

Music courses required:

MU 1111 Sight-Singing, Ear-Training I _____

MU 1133 Theory I _____

MU 2402 Music Literature _____

Two credit hours selected from 1611, 1641, 1651 _____

Seven (7) credit hours selected from other music offerings (except MU 1103)

Musical Theater Minor
(for Theater Majors only)
(17-18 hours)

Name _____

Music courses required:

MU 1111 Sight-Singing, Ear-Training I _____

MU 1133 Theory I _____

MU 2402 Music Literature _____

or

TH 3083 Musical Theater History _____

MU 4020 Piano Proficiency _____

Two credit hours selected from 1611, 1641, 1651 _____

Five (5) credit hours private (1511) or class voice (1541)

Four (4) credit hours selected from other music offerings (except MU 1103)

Music Minor
Worship Ministry
(17 hours)

Name _____

Music courses required:

MU 1111 Sight-Singing, Ear-Training I _____

MU 1133 Theory I _____

MU 2402 Music Literature _____

MU 3303 Music in Worship I _____

MU 3313 Music in Worship II _____

MU 3403 History of Church Music _____

MU 4020 Piano Proficiency _____

Two credit hours selected from 1611, 1641, 1651 _____

**Bachelor of Arts in Bible
(Interdisciplinary Major in Worship Ministry)**

FOREIGN LANGUAGE..... (10 hrs)

Greek or Hebrew 1515 _____ Greek or Hebrew 1525 _____

Courses required – 68 hours

- BI 2283 Explorations in Ministry _____
- BI 2713 The Story of Global Christianity _____
- BI 3203 God, Creation, and New Creation _____
- BI 3673 Communicating the Gospel _____
- BI 3763 The Story of the Restoration Movement in America _____
- BI 3803 Theology of Worship _____
- BI 3813 A Theology of the Church _____
- BI 3823*Spiritual Formation for Ministry _____
- BI 4503 Old Testament Interpretation _____
- BI 4513 New Testament Interpretation _____
- BI 479V Internship in Ministry _____
- BI 4793 The Bible and Scholarly Study _____
- BI 4973 Senior Seminar _____

*Meets requirement for Bible 3213, 3433, 4213

- 4Dn3 Bible Text Intensive (Old Testament) _____
- 4Dn3 Bible Text Intensive (New Testament) _____

TH 3413 Creative Dramatics _____

- MU 1111 Sight-Singing, Ear-Training I _____
- MU 1121 Sight-Singing, Ear-Training II _____
- MU 1133 Theory I _____
- MU 1143 Theory II _____
- MU 3303 Music in Worship I _____
- MU 3313 Music in Worship II _____
- MU 3403 History of Church Music _____
- MU 4020 Piano Proficiency _____
- MU 4612 Conducting _____

Ensembles (2 semesters required in major vocal ensemble)

Performance Emphasis (2 semesters of MU 1511, Private Voice)
