STUDENT HANDBOOK

FOR
MUSIC MAJORS,
MUSICAL THEATRE MAJORS,
AND
MUSIC MINORS

Revised Spring 2011
MISSION STATEMENTS

Music Mission Statement

The Bachelor of Arts in Music is designed to give the student a broad-based understanding of the musical arts.

Through study in this degree program, the student will develop musically sensitive performance skills as well as a theoretical, historical and cultural understanding which will enhance his or her performance.

Fine and Performing Arts Mission Statement

We believe in the value of the Arts as the voice of the human soul. The Arts educate, communicate and inspire us to know more about ourselves, each other and our place in creation. We believe in the unity of the Arts, and in the crucial role of the Arts in Education.

Creighton University Mission Statement

Creighton is a Catholic and Jesuit comprehensive university committed to excellence in its selected undergraduate, graduate and professional programs.

As Catholic, Creighton is dedicated to the pursuit of truth in all forms and is guided by the living tradition of the Catholic Church.

As Jesuit, Creighton participates in the tradition of the Society of Jesus which provides an integrating vision of the world that arises out of a knowledge and love of Jesus Christ.

As comprehensive, Creighton's education embraces several colleges and professional schools and is directed to the intellectual, social, spiritual, physical and recreational aspects of students' lives and to the promotion of justice.

Creighton exists for students and learning. Members of the Creighton community are challenged to reflect on transcendent values, including their relationship with God, in an atmosphere of freedom of inquiry, belief and religious worship. Service to others, the importance of family life, the inalienable worth of each individual and appreciation of ethnic and cultural diversity are core values of Creighton.

Creighton faculty members conduct research to enhance teaching, to contribute to the betterment of society, and to discover knowledge. Faculty and staff simulate critical and creative thinking and provide ethical perspectives for dealing with an increasingly complex world.
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2010-2011 Music Faculty

Associate Professors: Dr. Frederick Hanna

Fine and Performing Arts Department Chair
Wind Ensemble, Music Theory, Conducting, Applied Brass

Mrs. Carole Seitz
Music Appreciation, Music History/Theory, Film Music, Class Voice
(On Sabbatical Spring 2011)

Assistant Professors: Dr. Barron Breland

Music Coordinator
Chamber Choir, Music History/Theory, Diction, Music Appreciation, Class Voice

Dr. Momoro Ono
Class Piano, Applied Piano

Dr. Linda Williams
Jazz Ensemble, World Music, Applied Saxophone, Women in Music

Resident Instructor: Mr. Stephen Sheftz
University Chorus, Musical Director, Musical Theatre Performance, History, & Repertoire, Ear Training/Sight Singing, Diction

Instructors: Mr. Craig Bircher
Trumpet

Mrs. Mary Bircher
Harp

Mr. Alex Casimiro
Percussion

Mrs. Wendy Eaton
Voice

Mr. Greg Eden
Guitar, American Popular Music

Ms. Darcy Gamerl
Oboe

Ms. Angie Gaver
Clarinet

Mr. Steve Gomez
String Bass

Mrs. Yulia Kalashnikova
Piano

Mr. Thomas Kluge
University Orchestra, Viola

Mrs. Diane Owens
Voice

Mr. Keith Plenert
Violin

Dr. Marie Rubis Bauer
Organ

Mrs. Tina Shogrin
Flute

Mr. Adam Trussell
Bassoon

Dr. Claudette Valentine
Gospel Choir, Piano

Ms. Margaret Wilmeth
Cello

Dr. Jay Wise
Trombone

Faculty mailboxes are located in the LECA Administration Office, Room 101
B.A., Major in Music: 43 Credits

Music Core

(All of the following:)
MUS 204 Comprehensive Musicianship: Baroque 3 credits
MUS 206 Comprehensive Musicianship: Classical 3 credits
MUS 221 Ear Training and Sight Singing I 1 credit
MUS 222 Ear Training and Sight Singing II 1 credit
MUS 305 Comprehensive Musicianship: 19th and 20th Centuries 3 credits
MUS 306 Comprehensive Musicianship: Early Music 3 credits
MUS 321 Ear Training and Sight Singing III 1 credit
MUS 415 Conducting 3 credits
MUS 498 Senior Recital 1 credit

Applied Music Piano

(Four credits from the following*):)
MUS 135 Beginning Class Piano 1 credit
MUS 145 Beginning Class Piano II 3 credits
MUS 235 Applied Music I 1 credit
MUS 335 Applied Music II 1 credit

Applied Music Voice

(Four credits from the following*):)
MUS 235 Applied Music I 1 credit
MUS 271 Voice Class 3 credits
MUS 335 Applied Music II 1 credit

Applied Music Elective Instrumental or Voice Area

(Four credits from the following course:)
MUS 235 Applied Music I 1 credit
(Two credits from the following course:)
MUS 335 Applied Music II 1 credit
(Two credits from the following course:)
MUS 435 Applied Music III 1 credit

Performance Ensemble

(Eight credits from the following:)
MUS 208 Jazz Ensemble I 1 credit  MUS 309 Gospel Choir II 1 credit
MUS 209 Gospel Choir I 1 credit  MUS 312 University Chorus II 1 credit
MUS 212 University Chorus I 1 credit  MUS 313 Chamber Choir 1 credit
MUS 218 Wind Ensemble I 1 credit  MUS 318 Wind Ensemble II 1 credit
MUS 220 University Orchestra I 1 credit  MUS 320 University Orchestra 1 credit
MUS 308 Jazz Ensemble II 1 credit

[*These credits may be waived if competency is established by examination.]
# B.F.A., Major in Musical Theatre: 53 Credits

## Musical Theatre Core

*(All of the following:)*

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 363</td>
<td>Musical Theatre Song Repertoire</td>
<td>3</td>
</tr>
<tr>
<td>MUS 364</td>
<td>History of Musical Theatre</td>
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*(Three credits from the following:)*

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUS 265</td>
<td>Musical Theatre Performance Lab (Solo)</td>
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<tr>
<td>MUS 365</td>
<td>Advanced Musical Theatre Performance Lab (Duet, Ens.)</td>
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## Music

<table>
<thead>
<tr>
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<tr>
<td>MUS 130</td>
<td>Foundations of Music</td>
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</tr>
<tr>
<td>MUS 221</td>
<td>Ear Training and Sight Singing I</td>
<td>1</td>
</tr>
<tr>
<td>MUS 222</td>
<td>Ear Training and Sight Singing II</td>
<td>1</td>
</tr>
<tr>
<td>MUS 235</td>
<td>Applied Music – Piano</td>
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</tr>
<tr>
<td>MUS 235</td>
<td>Applied Music – Voice</td>
<td>2</td>
</tr>
<tr>
<td>MUS 313</td>
<td>Chamber Choir</td>
<td>2</td>
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<tr>
<td>MUS 335</td>
<td>Applied Music – Voice</td>
<td>2</td>
</tr>
<tr>
<td>MUS 435</td>
<td>Applied Music – Voice</td>
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## Theatre

<table>
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<tbody>
<tr>
<td>THR 330</td>
<td>Acting II</td>
<td>3</td>
</tr>
<tr>
<td>THR 335</td>
<td>Audition Technique</td>
<td>3</td>
</tr>
<tr>
<td>THR 341</td>
<td>Play Direction and Script Analysis I</td>
<td>3</td>
</tr>
<tr>
<td>THR 391</td>
<td>Production Practicum</td>
<td>3</td>
</tr>
<tr>
<td>THR 466</td>
<td>World Theatre History</td>
<td>3</td>
</tr>
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</table>

## Dance

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>DAN 310</td>
<td>Advanced I Dance Studies I</td>
<td>3-4</td>
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</table>

## Ballet, Jazz, and Tap

*(Nine credits from the following:)*

<table>
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<tbody>
<tr>
<td>DAN 110</td>
<td>Dance Studies I</td>
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<tr>
<td>DAN 111</td>
<td>Dance Studies II</td>
<td>3</td>
</tr>
<tr>
<td>DAN 112</td>
<td>Dance Studies III</td>
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<td>DAN 210</td>
<td>Intermediate Dance Studies I</td>
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<td>DAN 211</td>
<td>Intermediate Dance Studies II</td>
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<td>DAN 212</td>
<td>Intermediate Dance Studies III</td>
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<td>DAN 311</td>
<td>Advanced I Dance Studies II</td>
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<td>DAN 312</td>
<td>Advanced I Dance Studies III</td>
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<tr>
<td>DAN 410</td>
<td>Advanced II Dance Studies I</td>
<td>3-4</td>
</tr>
<tr>
<td>DAN 411</td>
<td>Advanced II Dance Studies II</td>
<td>3-4</td>
</tr>
<tr>
<td>DAN 412</td>
<td>Advanced II Dance Studies III</td>
<td>3-4</td>
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</table>
Electives

(Three credits from the following):

<table>
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</thead>
<tbody>
<tr>
<td>DAN 121</td>
<td>Beginning Modern Dance</td>
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<tr>
<td>DAN 221</td>
<td>Intermediate Modern Dance</td>
<td>1 credit</td>
</tr>
<tr>
<td>DAN 242</td>
<td>Dance Composition and Theory I</td>
<td>2 credits</td>
</tr>
<tr>
<td>DAN 321</td>
<td>Advanced I Modern Dance</td>
<td>1 credit</td>
</tr>
<tr>
<td>DAN 342</td>
<td>Individual Choreographic Project</td>
<td>1 credit</td>
</tr>
<tr>
<td>DAN 383</td>
<td>Summer Session Workshop in Advanced Dance I</td>
<td>1-3 credits</td>
</tr>
<tr>
<td>DAN 398</td>
<td>Performance – Third Year</td>
<td>1 credit</td>
</tr>
<tr>
<td>DAN 483</td>
<td>Summer Session Workshop in Advanced Dance II</td>
<td>1-3 credits</td>
</tr>
<tr>
<td>DAN 498</td>
<td>Performance – Fourth Year</td>
<td>1 credit</td>
</tr>
<tr>
<td>MUS 235</td>
<td>Applied Music I</td>
<td>1 credit</td>
</tr>
<tr>
<td>MUS 313</td>
<td>Chamber Choir</td>
<td>1 credit</td>
</tr>
<tr>
<td>MUS 495</td>
<td>Independent Research Project</td>
<td>1-3 credits</td>
</tr>
<tr>
<td>MUS 498</td>
<td>Senior Recital</td>
<td>1 credit</td>
</tr>
<tr>
<td>THR 331</td>
<td>Acting Styles</td>
<td>3 credits</td>
</tr>
<tr>
<td>THR 432</td>
<td>Actor’s Lab</td>
<td>3 credits</td>
</tr>
<tr>
<td>THR 441</td>
<td>Play Direction and Script Analysis II</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

AUDITION INFORMATION

Music Majors and Minors:

Students must complete a successful audition before the music faculty by the conclusion of the first semester they are enrolled in Comprehensive Musicianship (during the final week of class), OR during the jury of the student’s first semester in Applied Music I (MUS 235). Generally, these two time options will occur simultaneously. The audition must be completed prior to enrollment in the second semester of Comprehensive Musicianship and the first semester of Ear Training and Sight-Singing (MUS 221). See the Music Coordinator for more information or to schedule the audition.

Musical Theatre Majors:

Students must audition before the Dance, Music, and Theater faculty. Depending on the outcome of the audition, students may have to take DAN 101 and THR 191. See Stephen Sheftz for more information and audition times.

SCHOLARSHIPS

Submission deadline date for consideration for Creighton University scholarships (including the Grace Keenan scholarship) for the 2011 – 2012 academic year is February 1, 2011 and the audition dates are Saturday, February 19, 2011, 10am – 4pm (for Musical Theatre, Theatre, and Dance) and Sunday, February 20, 2011, 10am – 4pm (for Music and Visual Arts). In the event of inclement weather, candidates will be contacted to make other arrangements. Please contact the Admissions office for more information.
### Music Minor

**Program Description:** The Music minor is structured to develop the student’s understanding of foundational knowledge arising within the field of musical arts. The minor provides the student with a grasp of fundamental knowledge within the context of music theory, music history, ear training and sight-singing, and performance on voice or selected instrument.

**Contact:** Music Coordinator

#### Music Core:

(All of the following):
- MUS 221 Ear Training and Sight Singing I 1 credit

(Two of the following):
- MUS 204 Comprehensive Musicianship: Baroque 3 credits
- MUS 206 Comprehensive Musicianship: Classical 3 credits
- MUS 305 Comprehensive Musicianship: 19th and 20th Centuries 3 credits
- MUS 306 Comprehensive Musicianship: Early Music 3 credits

(One of the following):
- MUS 135 Beginning Class Piano 3 credits
- MUS 235 Applied Music I 3 credits

(One of the following):
- MUS 271 Voice Class 3 credits
- MUS 235 Applied Music I 3 credits

#### Performance Ensembles

(Two of the following):
- MUS 208 Jazz Ensemble I 1 credit
- MUS 209 Gospel Choir I 1 credit
- MUS 212 University Chorus I 1 credit
- MUS 218 Wind Ensemble I 1 credit
- MUS 220 University Orchestra I 1 credit
- MUS 308 Jazz Ensemble II 1 credit
- MUS 309 Gospel Choir II 1 credit
- MUS 312 University Chorus II 1 credit
- MUS 313 Chamber Choir 1 credit
- MUS 318 Wind Ensemble II 1 credit
- MUS 320 University Orchestra II 1 credit

(Three credits from Performance Ensembles or from the following):
- MUS 235 Applied Music I 1 credit
- MUS 335 Applied Music II 2 credits
- MUS 375 Music of the World’s Peoples 3 credits
GUIDELINES FOR ALL MUSIC MAJORS

1. **Keyboard and Vocal Competency:** Every music major will be required to demonstrate competency in keyboard and vocal skills. These courses may be waived upon satisfactory results from examinations. See the Music Coordinator to schedule competency examinations. See page 10 for competency requirements.

2. **Private Lessons:** Applied music study is required every semester in the student’s major performance area. As the culmination of 4 years of applied study, each student will present a recital during their final year of study. For more information on the senior recital, see page 16.

3. **Ensemble Participation:** Music majors are expected to participate in an appropriate performance ensemble relating to their major instrument for all eight semesters. Students whose major area of concentration is guitar or piano should consult with their private instructor and the Music Coordinator for appropriate ensemble placement.

4. **Practice Time and Rooms:** The time available for concentrated music study at the University level is limited. It is expected that the music student engage in daily practice within their area of specialized performance concentration. See page 11 for practice room details.

5. **Concert Attendance:** Music majors and minors are expected to attend every Creighton University Music Department concert and recital throughout the year. In addition, music students are encouraged to attend at least one Omaha area performance each semester. Possibilities include the Omaha Symphony, Opera Omaha, Omaha Symphonic Chorus, Nebraska Wind Symphony, etc. Check with a faculty member for other possibilities.

6. **Outside Performance Opportunities:** While the Creighton music student is studying at CU, performing opportunities outside the University can be very beneficial for growth and development, but should be approached with caution and after much deliberation. Should the opportunity arise for the music student to take an audition, it is expected that they will consult both their applied music instructor and the Music Coordinator for the selection of appropriate repertoire, and with their major advisor for portfolio documentation of the activity. Should questions or concerns arise regarding audition opportunities, please consult the Music Coordinator.

7. **Applied Music Performance Hour (AMP Hour):** All Music majors and minors are highly encouraged to perform during the AMP Hour, which are scheduled once a month on various days and times to attempt to accommodate most class schedules. These performances are excellent jury preparation. Each applied music instructor may have specific requirements for participation. Students should see their applied music instructor or the Music Coordinator for the confirmed schedule.

8. **Jury Examinations:** All students enrolled in applied music lessons are expected to present a jury before the music faculty. See page 15 for more information.

9. **Yearly Review:** A yearly review of each student’s progress will be conducted by the music faculty.
KEYBOARD COMPETENCY REQUIREMENTS

1. Piano Majors
   A. Scales
      1. all major and minor, hands together, 4 octaves
      2. chromatic, hands together, 4 octaves
   B. Arpeggios: all major and minor, hands together, 4 octaves
   C. Repertoire: study and performance of representative compositions from the Baroque (with particular emphasis on the works of J.S. Bach), Classical (with particular emphasis on the works of Haydn, Mozart, and early Beethoven), Romantic (with emphasis on mature Beethoven works and Chopin), as well as the 20th and 21st Centuries (including Impressionistic works)
   D. Keyboard competency is demonstrated at the Senior Recital and upper-level juries.

2. Majors whose area of concentration is NOT piano
   A. Scales
      1. major and minor, hands together, through 3 sharps and flats, 2 octaves
      2. chromatic, hands together, 2 octaves
   B. Repertoire: prepare and present two keyboard compositions from the various historical periods

VOCAL COMPETENCY REQUIREMENTS

1. Voice Majors
   A. Vocal Technique
      1. flexibility and proper resonance in all ranges of voice
      2. performance quality range of 2 octaves
      3. vocal comfort with variety of different tempi, from sustained adagio through light, brisk allegro
      4. vocal comfort throughout full dynamic range
      5. use of correct posture, projection of professional bearing and confident stage presence
      6. correct tonal production
      7. correct breathing habits
      8. knowledge of different historical periods, musical styles, and vocal genres by appropriate musical interpretation
      9. secure intonation
   B. Required Languages for Text Presentation
      1. English
      2. Italian
      3. French or German
   C. Diction
      1. clear, pure vowels and correctly articulated consonants consistently throughout vocal range
      2. accurate approach to singing in required languages
D. Repertoire: study and performance of Italian art song, German lieder or French art song, and aria appropriate for voice type as found in opera, operetta, oratorio and musical theater

E. Vocal competency is demonstrated at the Senior Recital and upper-level juries.

2. Majors whose are of concentration is NOT voice

A. Technique
   1. sing correctly through range of 1 to 1 ½ octaves
   2. demonstrate proper posture, breathing, resonance and vocal production

B. Diction: pure vowels and correctly articulated consonants

C. Repertoire: prepare and present two vocal compositions from the various historical periods

**Practice Rooms**

1. **Location:** Practice rooms can be found at the Lied Center for Education of the Arts, rooms 211A, 212A, 212D, and 214. Additional practice rooms are on the Lower Level of the Harper Center (see the information desk to exchange student ID for a key).

2. Only those individuals registered for music courses have the privilege of using practice rooms and being issued the security code for entrance.

3. **Codes:** Security codes for keyless entry locks are changed every semester. New codes will be issued by applied teachers during lessons.

4. **Responsibilities:** Practice pianos belong to Creighton University. Students will be held responsible for any damage to the rooms, the practice instruments, and room contents. Please do not put books or bags on the pianos. Food and drink may not be brought into practice rooms. Please turn off the lights before leaving the practice room, and upon leaving, make sure the door is securely locked.

5. The instruments in the Choral Rehearsal Room (LECA 207) and the 8’4” grand (on stage) are not available for regular practice. Arrangements must be made prior to performances for practice on these instruments. Permission for practice on these instruments must be obtained from the applied piano instructor AS WELL AS the Music Coordinator. Public Safety **will not** admit students to the Choral Rehearsal Room, and Public Safety and other faculty **do not** have access to the 8’4” grand piano on stage.

6. Pianos may not be moved from any room nor may pianos be moved about the Choral Rehearsal Room.

7. **Reservations:** Music students are encouraged to reserve practice rooms for specific daily or weekly practice. See the Music Coordinator to reserve a room and time. Preference for conflicts goes in this order: Music and Musical Theatre majors (using seniority by applied lesson semester), Music minors (also using seniority), and then non-majors or minors who are enrolled in music classes.
**Music Course Offerings**

The following list represents all coursework as found in the University Bulletin. Courses offered each semester (as well as prerequisites) are to be found in the University Schedule of Classes. The Arabic number in parentheses is the number of credits for each course, and the Roman numerals following that are the semester in which each course if offered (I = Fall, II = Spring, S = Summer, and OD = On Demand).

- **MUS 104** Elementary School Music (3) I
- **MUS 130** Foundations of Music (3)
- **MUS 135** Beginning Class Piano (1) I, II
- **MUS 136** Beginning Class Guitar (1) I, II
- **MUS 204** Comprehensive Musicianship: Baroque (3) I
- **MUS 206** Comprehensive Musicianship: Classical (3) II
- **MUS 208** Jazz Ensemble I (1) I, II
- **MUS 209** Gospel Choir I (1) I, II
- **MUS 212** University Chorus I (1) I, II
- **MUS 218** Wind Ensemble I (1) I, II
- **MUS 220** University Orchestra I (1) I, II
- **MUS 221** Ear Training and Sight Singing I (1) II
- **MUS 222** Ear Training and Sight Singing II (1) I
- **MUS 235** Applied Music I (1) I, II
- **MUS 265** Musical Theatre Performance Lab (Solo) (2)
- **MUS 266** English & Latin Diction for Singers and Performers (2)
- **MUS 267** Italian Diction for Singers and Performers (2)
- **MUS 271/THR 271** Voice Class (3) I, II, S
- **MUS 273** Music Appreciation (3) I, II
- **MUS 305** Comprehensive Musicianship: 19th and 20th Centuries (3) I
- **MUS 306** Comprehensive Musicianship: Early Music (3) II
- **MUS 308** Jazz Ensemble II (1) I, II
- **MUS 309** Gospel Choir II (1) I, II
- **MUS 312** University Chorus II (1) I, II
- **MUS 313** Chamber Choir (1) I, II
- **MUS 318** Wind Ensemble II (1) I, II
- **MUS 320** University Orchestra II (1) I, II
- **MUS 321** Ear Training and Sight Singing III (1) II
- **MUS 335** Applied Music II (1) I, II
- **MUS 353/AMS 353** Jazz in American Culture (3) OD
- **MUS 363** Musical Theatre Repertoire (3)
- **MUS 364** History of Musical Theatre (3)
- **MUS 365** Advanced Musical Theatre Performance Lab (Ens.) (2)
- **MUS 367** German/French Diction for Singers and Performers (3)
- **MUS 369/AMS 369** American Popular Music (3) OD
- **MUS 375** Music of the World's Peoples (3) I, II
- **MUS 381** Accompanying (3) I
- **MUS 391/AMS 391** Film Music (3)
- **MUS 415** Conducting (3)
- **MUS 435** Applied Music III (1) I, II
- **MUS 440/THL 440** Liturgy, Music, and the Transformed Life (3) OD
- **MUS 495** Independent Research Project (1-3) I, II
- **MUS 498** Senior Recital (1) I, II
## Requirements from the College of Arts and Sciences

### Core Curriculum

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<tr>
<th>Core Category</th>
<th>Courses</th>
<th>Hours</th>
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<tr>
<td><strong>CORE A: THEOLOGY/PHILOSOPHY/ETHICS</strong></td>
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<td>18</td>
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<tr>
<td>Christianity in Context</td>
<td>THL 100</td>
<td>3</td>
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<tr>
<td>Scripture</td>
<td>THL 2__</td>
<td>3</td>
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<tr>
<td>Christian Theology</td>
<td>THL 3__</td>
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<td>God &amp; Persons: Philosophical Reflections</td>
<td>PHL 320</td>
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<td>Ethics (THL or PHL)</td>
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<td>Senior Perspective</td>
<td>SRP ____</td>
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<td><strong>CORE B: CULTURES/IDEAS/CIVILIZATIONS</strong></td>
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<td>Introduction to Philosophy</td>
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<td>History of the Modern Western World</td>
<td>HIS 101</td>
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<td>Non-Western World</td>
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<td>ENG 120</td>
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<td>World Lit II (16th Century to present)</td>
<td>ENG 121</td>
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<tr>
<td>Global Studies</td>
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<td><strong>CORE C: NATURAL SCIENCE</strong></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>May be taken from one or more disciplines: ATS/BIO/CHM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Must include one laboratory.)</td>
<td>PHY/NSC/EVS</td>
<td></td>
</tr>
<tr>
<td><strong>CORE D: SOCIAL &amp; BEHAVIORAL SCIENCES</strong></td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Must be taken in two different departments: ANT/ECO/PLS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PSY/SOC</td>
<td></td>
</tr>
<tr>
<td><strong>CORE E: SKILLS</strong></td>
<td></td>
<td>12 – 15</td>
</tr>
<tr>
<td>Rhetoric &amp; Composition</td>
<td>ENG 150</td>
<td>3</td>
</tr>
<tr>
<td>Mathematics (201 or 245)</td>
<td>MTH ____</td>
<td>3</td>
</tr>
<tr>
<td>Studio/Performing Arts or COM 152</td>
<td>____ ____</td>
<td>3</td>
</tr>
<tr>
<td>Language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 HRS 200 Level if Previous Knowledge</td>
<td>____ ____</td>
<td>3</td>
</tr>
<tr>
<td>6 HRS 100 Level if New Knowledge</td>
<td>____ ____</td>
<td>6</td>
</tr>
<tr>
<td><strong>TOTAL HOURS</strong></td>
<td><strong>61</strong></td>
<td></td>
</tr>
</tbody>
</table>

Other Creighton College of Arts and Sciences graduation requirements:
- 48 credits @ 300 level or above (128 total credits)
- 4 courses designated as Certified Writing Courses (may also count towards CORE or major courses credit hours)

Courses for inclusion into the Core are regularly reviewed and added. Please consult the Registrar’s website for a current listing of appropriate Core classes.
# Sample 4-Year Plan of Study

B.A., Major in Music

## Freshman Year

**FALL: 12 hours**

<table>
<thead>
<tr>
<th>Music</th>
<th>2 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1</td>
</tr>
</tbody>
</table>

**CORE:** 10 hours

| RSP 101     | 1       |
| THL 100     | 3       |
| ENG 150     | 3       |
| SPN 101     | 3       |

**SPRING: 15-16 hours**

<table>
<thead>
<tr>
<th>Music</th>
<th>2 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1</td>
</tr>
</tbody>
</table>

**CORE:** 13-14 hours

| PHL 107     | 3       |
| MTH ____    | 3 or 4  |
| Lab Science | 4       |
| SPN 102     | 3       |

## Sophomore Year

**FALL: 15 hours**

<table>
<thead>
<tr>
<th>Music</th>
<th>6 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 305</td>
<td>3</td>
</tr>
<tr>
<td>(or MUS 204)</td>
<td></td>
</tr>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUS 135</td>
<td>1</td>
</tr>
</tbody>
</table>

**CORE:** 9 hours

| THL 2____   | 3       |
| ENG 120     | 3       |
| HIS 101     | 3       |

**SPRING: 16 hours**

<table>
<thead>
<tr>
<th>Music</th>
<th>7 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 306</td>
<td>3</td>
</tr>
<tr>
<td>(or MUS 206)</td>
<td></td>
</tr>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUS 221</td>
<td>1</td>
</tr>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
</tbody>
</table>

**CORE:** 9 hours

| ENG 121     | 3       |
| PLS 101     | 3       |
| PHY 107     | 3       |

## Junior Year

**FALL: 16 hours**

<table>
<thead>
<tr>
<th>Music</th>
<th>7 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 204</td>
<td>3</td>
</tr>
<tr>
<td>(or MUS 305)</td>
<td></td>
</tr>
<tr>
<td>MUS 335</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUS 222</td>
<td>1</td>
</tr>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
</tbody>
</table>

**CORE:** 9 hours

| THL 3____   | 3       |
| ____ 250    | 3       |
| PSY 111     | 3       |

**SPRING: 16 hours**

<table>
<thead>
<tr>
<th>Music</th>
<th>7 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 206</td>
<td>3</td>
</tr>
<tr>
<td>(or MUS 306)</td>
<td></td>
</tr>
<tr>
<td>MUS 335</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUS 321</td>
<td>1</td>
</tr>
<tr>
<td>MUS 235</td>
<td>1</td>
</tr>
</tbody>
</table>

**CORE:** 9 hours

| PHL 320     | 3       |
| HIS 1____   | 3       |
| Global      | 3       |
SENIOR YEAR

**FALL: 14 hours**

**Music:** 8 hours
- MUS 435 1
- Ensemble 1
- MUS 415 3
- MUS 271 3

**CORE:** 3 hours
- SRP ___ 3

**Electives/CWCs:** 3 hours

**SPRING: 18 hours**

**Music:** 4 hours
- MUS 435 1
- Ensemble 1
- MUS 235 1
- MUS 498 1

**Electives/CWCs:** 9 hours

**JURY EXAMINATIONS**

All students registered for applied music will perform for departmental music faculty at the conclusion of each semester of study. Each faculty member in attendance will make written comments and suggestions to be given to the teacher. The overall semester grade will be determined by the applied music instructor, considering the jury comments as well as the student’s progress during the semester.

A student who receives an incomplete is expected to remove the “I” by jury examination at the conclusion of the succeeding semester. The student will be expected to register for applied music until the “I” is satisfied.

A prospective music major/minor may schedule their audition to the program as part of a regularly scheduled jury.
**Senior Recital**

1. The senior recital should be performed during either semester that the student is registered for MUS 435, typically during their final year at Creighton.

2. **Requirements:** The recital should consist of music selected from various historical periods and styles, and should not be less than thirty minutes in length (this does not include time between compositions, time for applause, etc). Singers are expected to present a program utilizing at least three different languages. All senior recitals should be performed from memory.

3. **Recital Hearing:** A hearing of the complete recital will occur approximately six weeks before the anticipated recital date, during the academic year (not during the summer). Permission for the recital will be granted by attending faculty (all full-time music faculty, the student’s applied music instructor, and any other appropriate faculty members) following the satisfactory performance of all music comprising the program. No pieces are to be deleted or added to the auditioned program unless approved by the Music Coordinator and applied teacher. If props and/or choreography are used in performance, they/it must be performed at the hearing. If extra performers are required for the recital (accompanists included), they must be available for the recital hearing as well.

4. **Program Preparation:** Upon completion of a successful hearing, the student must present a program copy via e-mail to the Music Coordinator for approval and printing. The student is responsible for program proofreading and obtaining the finished product from the Music Coordinator. Students will be provided 100 copies of the program without charge. Additional programs may be purchased through the Music Coordinator, but they must be ordered before the program is sent to the printer. Program notes, if used, must be approved by the applied instructor and the Music Coordinator, and are the responsibility of the student. All vocalists are required to include foreign texts and translations with their recital programs. See page 17 for a sample program and guidelines.

5. **Ushers and Stage Crew:** Ushers to distribute programs and assist the audience are not required, but if desired, they are the responsibility of the student performer. Stage set-up and strike are the responsibility of the student. Please see page 19 for a checklist of instructions.

6. **Recordings:** The student may choose to have the recital recorded. Please consult with the Music Coordinator for appropriate procedures and costs.

7. **Accompanists:** In consultation with the student’s applied teacher, the student is responsible for obtaining a competent accompanist, if needed. Generally the accompanist should be the same one approved by the applied teacher for the student’s lessons and juries. The student is responsible for paying the accompanist.

8. **Encores:** Encores are discouraged at student recitals. If presented, they must be previously approved by the music faculty and performed at the recital hearing. Verbal
comments to the audience during the program are also not appropriate, unless part of a script which has been rehearsed and presented for the faculty. Save acknowledgments for after the recital.

9. **Dress requirements:** Men should wear formal attire or dark suit and tie, with formal footwear and appropriate accoutrements. Women should wear formal or semi-formal attire and appropriate footwear. Corsages and boutonnieres are inappropriate inclusions for recital dress.

10. **Props:** Decision to use of props or change attire at any point in the recital must be agreed upon by the music faculty at the time of the recital hearing.

**PROGRAM PREPARATION AND SAMPLE PROGRAM**

A file of previous senior recital programs is kept by the Music Coordinator for reference. Examples of appropriate style are given below.

**PROGRAM COVER**

1. List your name in an appropriate, professional manner.
2. Include your instrument/voice type, lower-case and italicized, along with the day, date, time, and location of the concert.
3. The name(s) of assisting personnel should be included.
4. You may opt to list the name of your applied instructor.

Example: James J. Smith, *tenor*
Student of Susan Jones
Mary Davis, *accompanist*

Tuesday, October 12, 2013
7:30pm
Mainstage

**PROGRAM**

1. Pieces:
   a. include key and Op., if appropriate
   b. capitalize both key and “Major”/“Minor”
   c. write out “Flat”/“Sharp” (capitalized)
   d. include additional catalogue designations, if appropriate
   e. indicate collection from which the composition has been taken, in italics, if appropriate
   f. all movements to be performed must be indicated
   g. appropriate accents, umlauts, and other diacritical markings must be included
2. Composers:
   a. use initials only if customary (do not space between first and second initial)
   b. provide birth and death dates (if composer is still living, simply indicate date of birth by “b. 1957”)
   c. appropriate accents umlauts, and other diacritical markings must be included

3. Texts and Translations:
   a. all vocalists MUST include their own texts and translations for their recital
   b. spelling, punctuation, and diacritical marks must be correct
   c. if using someone else’s translation, the translator must be acknowledged

SAMPLE

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto in A Major, Op. 25</td>
<td>Noah Johnson</td>
<td>(b. 1935)</td>
</tr>
<tr>
<td>I. Allegro</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. Polonaise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Messiah</td>
<td>G.F. Handel</td>
<td>(1685 – 1759)</td>
</tr>
<tr>
<td>Recitative: Comfort Ye My People</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aria: Every Valley Shall Be Exalted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Seven Last Words of Christ</td>
<td>Theodore Dubois</td>
<td>(1837 – 1924)</td>
</tr>
<tr>
<td>The Fourth Word: “Deus Meus”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variations in F Minor, Hob. 17:6</td>
<td>F. Josef Haydn</td>
<td>(1732 – 1809)</td>
</tr>
</tbody>
</table>
**Recital Stage Set-up and Strike**

Please follow the following procedure for prepping and striking the stage for your senior recitals and dress rehearsals. Any questions should be directed to the Music Coordinator.

1. **Lights**: Light panels are located just inside the right theatre door (from the lobby), to the right of the double backstage doors, and at the stage manager’s station downstage right.
   - Press the On/Off button to turn on the house and work lights.
   - Move the ghost light from center stage to upstage (at least past line set 7). You may leave the ghost light on for a crossover light, if necessary, otherwise turn it off.
   - Turn on the clip light, stage left, for a backstage light.
   - Slide the rail lights up, stage right, for backstage light.

2. **Piano**: If the piano is needed, it is located in the large box stage left. Carefully move it out of the box, remove the cover, gently fold the cover and place it offstage, and place the piano on the spike center stage.

3. **Fly**: Fly in the first set of legs on line set 2, and the fly in the black out curtain on line set 7.

4. **Performance**: When it is time for the performance, press Preset 3* on the light panel to bring up the stage lights and take the house to 20%. Just before the performer(s) goes on stage, press Preset 4*.

5. **End of Performance**: Basically, do everything in reverse.
   - Press Preset 2* to bring the house lights up.
   - When the audience has cleared, press Preset 1* to go to full house and work lights.
   - Pull the legs and black curtain out to 8 feet off the deck.
   - Carefully recover and move the piano back to its holding box stage left.
   - Replace the ghost light, and be sure it is on.
   - Press the On/Off button to shut off all stage/house lights.

[*Check ALL Presets before the concert, as some may have been reassigned.*]
NOTES