

# GRACIAS MUSIC AT MAHANAIM COURSE DESCRIPTIONS

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## **Accompany Class I [ACCL 110]**

*Prerequisites: NONE.*

*Must be a piano-concentration student*

The first course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

## **Accompany Class II [ACCL 120]**

*Prerequisites: ACCL 110.*

*Must be a piano-concentration student*

The second course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

## **Accompany Class III [ACCL 210]**

*Prerequisites: ACCL 120.*

*Must be a piano-concentration student*

The third course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

## **Accompany Class IV [ACCL 220]**

*Prerequisites: ACCL 210.*

*Must be a piano-concentration student*

The final course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

## **Chamber Music I [CHMB 110]**

*Prerequisites: NONE.*

*Must be a piano, violin, or cello-concentration student*

The first course of a four-course term sequence. The chamber

music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

## **Chamber Music II [CHMB 120]**

*Prerequisites: CHMB 110.*

*Must be a piano, violin, or cello-concentration student*

The second course of a four-course term sequence. The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

## **Chamber Music III [CHMB 210]**

*Prerequisites: CHMB 120.*

*Must be a piano, violin, or cello-concentration student*

The third course of a four-course term sequence. The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

## **Chamber Music IV [CHMB 220]**

*Prerequisites: CHMB 210.*

*Must be a piano, violin, or cello-concentration student*

The fourth and final course of a four-course term sequence. The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

## **Choir I [CHOI 110]**

*Prerequisites: NONE.*

*Must be a voice or choral conducting- concentration student*

This is the first course of a four-term course sequence. Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

## **Choir II [CHOI 120]**

*Prerequisites: CHOI 110.*

*Must be a voice or choral conducting- concentration student*

This is the second course of a four-term course sequence.

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

### **Choir III [CHOI 210]**

*Prerequisites: CHOI 120.*

*Must be a voice or choral conducting- concentration student*

This is the third course of a four-term course sequence. Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

### **Choir IV [CHOI 220]**

*Prerequisites: CHOI 210.*

*Must be a voice or choral conducting- concentration student*

This is the final course of a four-term course sequence. Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

### **Choral Conducting I [CHOR 110]**

*Prerequisites: NONE*

The first course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Musical works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

### **Choral Conducting II [CHOR 120]**

*Prerequisites: CHOR 110*

The second course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Music works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be

covered, as well as training of the heart to understand the ideas of the composer.

### **Choral Conducting III [CHOR 210]**

*Prerequisites: CHOR 120*

This is the third course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Music works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

### **Choral Conducting IV [CHOR 220]**

*Prerequisites: CHOR 210*

The final course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Music works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

### **Conducting for Non-Conducting Students I [NONC 110]**

*Prerequisites: NONE*

This is the first course of a two-term course sequence. Conducting I is an introductory course that teaches the flow of musical compositions by reading and analyzing music. Students are taught how to express their own musical interpretations through basic conducting.

### **Conducting for Non-Conducting Students II [NONC 120]**

*Prerequisites: NONC 110.*

*Required of all music students except choral conducting-concentration students*

This is the final course of a two-term course sequence, where students develop a broader understanding of the flow of musical composition by reading and analyzing pieces that are more difficult. Students are able to better express their own musical interpretations of difficult pieces by conducting.

### **French Diction I [FDIC 110]**

*Prerequisites: Must be a voice-concentration student in their second year*

In this course, students are taught how to accurately pronounce French words in French songs and arias using the International Phonetic Alphabet (IPA). Bible. Through stories from the bible stu-

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dents will explore different stages of hope, despair, trust, faith and tragedy. Through class participation and discussion students will gain more confidence in expressing themselves, their thoughts and ideas which is also an essential element of musical expression. To really understand, identify and know oneself can bring about great musical change.

## **German Diction I** **[GDIC 110]**

*Prerequisites: Must be a voice-concentration student in their second year*

In this course, students are taught how to accurately pronounce German words in German songs and arias using the International Phonetic Alphabet (IPA).

## **Graduation Recital** **[GREC 300]**

*Prerequisites: Must be concurrently enrolled in CEL 220, CHOR 220, PIAN 220, VIOL 220, or VOIC 220*

This is a solo recital performed in front of students and faculty at the end of the students' fourth term of study. Students have the option of performing an additional chamber ensemble as part of their recital schedule. This course is mandatory for program completion. Students will be graded on a pass or no-pass basis.

## **Italian Diction I** **[IDIC 110]**

*Prerequisites: NONE.*

*Must be a voice-concentration student*

This is the first course of a two-term course sequence. It covers pronunciation of Italian words using the International Phonetic Alphabet (IPA).

## **Italian Diction II** **[IDIC 120]**

*Prerequisites: IDIC 110.*

*Must be a voice-concentration student*

This is the final course of a two-term course sequence. Students further develop their pronunciation skills by eartraining and sight-singing more advanced Italian diction pieces and fine-tuning their pronunciation skills using the International Phonetic Alphabet (IPA).

## **Masterworks of World Literature** **[MOWL 110]**

*Prerequisites: English Proficiency*

This course is offered during the students' fourth term of study. Students look at famous literary pieces of diverse genres from different eras. Students explore the pieces' settings, as well as the author's beliefs and philosophical perspectives on cultural, musical, and artistic elements unique to that era.

## **Music History I** **[MOWL 110]**

*Prerequisites: NONE*

The first course in a three-term course sequence that offers a detailed study of the development of Western music from its beginnings to the beginning of the twenty-first century (with an introductory dealing with the music of Antiquity). Course will continually study music in its historical context, and will focus primarily on the history of music style, so the student can think like an historian.

## **Music History II** **[MHIS 120]**

*Prerequisites: MHIS 110*

The second course in a three-term course sequence that offers a detailed study of the development of Western music from its beginnings to the beginning of the twentyfirst century (with an introductory dealing with the music of Antiquity). Course will continually study music in its historical context, and will focus primarily on the history of music style, so the student can think like an historian.

## **Music History III** **[MHIS 210]**

*Prerequisites: MTRY 120*

The third and final course in a three-term course sequence that offers a detailed study of the development of Western music from its beginnings to the beginning of the twentyfirst century (with an introductory dealing with the music of Antiquity). Course will continually study music in its historical context, and will focus primarily on the history of music style, so the student can think like an historian.

## **Opera Class I** **[OPCL 110]**

*Prerequisites: NONE.*

*Must be a voice-concentration student*

This is the first course of a two-term course sequence that must be taken during the third term of study. Students are introduced to basic stage movement and motions, stage etiquette, and dance. They learn about the vocal and verbal expressions involved in acting as they rehearse opera lines. Students also attend live operas in order to visualize the concepts and topics discussed in class.

## **Piano For Non-Piano Students I** **[NONP 110]**

*Prerequisites: NONE.*

*Required of all music students except piano-concentration students*

The first course of a three-term course sequence specifically designed for non-piano concentrated music students to expand and develop musical thinking and reading musical text within

the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, and articulation will be introduced.

## **Piano For Non-Piano Students II** **[NONP 120]**

*Prerequisites: NONP 110.*

*Required of all music students except  
piano-concentration students*

The second course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

## **Piano For Non-Piano Students III** **[NONP 210]**

*Prerequisites: NONP 120.*

*Must be a voice or choral conducting student*

The third and final course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

## **Piano I** **[PIAN 110]**

*Prerequisites: NONE*

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence

## **Solfeggio II** **[SOLF 120]**

*Prerequisites: SOLF 110*

This is the second course of a four-term course sequence. Students continue to work on ear-training and sight-singing skills using classical pieces and music phrases with tones and intervals of greater difficulty than Solfeggio I.

## **Piano For Non-Piano Students I** **[NONP 110]**

*Prerequisites: NONE.*

*Required of all music students except  
piano-concentration students*

The first course of a three-term course sequence specifically designed for non-piano concentrated music students to expand

and develop musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, and articulation will be introduced.

## **Piano For Non-Piano Students II** **[NONP 120]**

*Prerequisites: NONP 110.*

*Required of all music students except  
piano-concentration students*

The second course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

## **Piano For Non-Piano Students III** **[NONP 210]**

*Prerequisites: NONP 120.*

*Must be a voice or choral conducting student*

The third and final course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

## **Piano I** **[PIAN 110]**

*Prerequisites: NONE*

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

## **Piano II** **[PIAN 120]**

*Prerequisites: PIAN 110*

The second course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

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## **Piano III [PIAN 210]**

*Prerequisites: PIAN 120*

The third course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

## **Piano IV [PIAN 220]**

*Prerequisites: PIAN 210*

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

## **Solfeggio I [SOLF 110]**

*Prerequisites: NONE*

This is the first course of a four-term course sequence. Students learn the basic foundational music skills of ear training and sight singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sightsing music pieces.

## **Solfeggio II [SOLF 120]**

*Prerequisites: SOLF 110*

This is the second course of a four-term course sequence. Students continue to work on ear-training and sight-singing skills using classical pieces and music phrases with tones and intervals of greater difficulty than Solfeggio I.

## **Solfeggio III [SOLF 210]**

*Prerequisites: SOLF 120*

This is the third course of a four-term course sequence. Students continue to develop their ear-training and sightsinging skills. They are introduced to new topics in simple atonal and music pieces with melodies that date from the 17th to the 20th centuries.

## **Solfeggio IV [SOLF 220]**

*Prerequisites: PIAN 210*

This is the final course of a four-term course sequence. Students

fine-tune their ear-training and sight-singing skills. Solfeggio III topics are covered, but with more difficult atonal and music pieces with melodies that date from the 17th to the 20th centuries.

## **Stringed Instrument I [STRI 110]**

*Prerequisites: NONE*

The first term of the four-term sequence comprising individual tuition, group workshops and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

## **Stringed Instrument II [STRI 120]**

*Prerequisites: VIOL 110*

The second term of the four-term sequence comprising individual instruction, group workshops, and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

## **Stringed Instrument III [STRI 210]**

*Prerequisites: VIOL 120*

The third course of the four-term sequence comprising individual instruction, group workshops, the cumulative performance project, and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

## **Stringed Instrument IV [STRI 220]**

*Prerequisites: VIOL 210*

The last course of the four-term sequence comprising individual instruction, group workshops, the facilitation and execution of the performance project, and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

## **Stringed Orchestra I [ORCH 110]**

*Prerequisites: NONE*

The first course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

## **Stringed Orchestra II** **[ORCH 120]**

*Prerequisites: ORCH 110*

The second course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

## **Stringed Orchestra III** **[ORCH 210]**

*Prerequisites: ORCH 120*

The third course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

## **Stringed Orchestra IV** **[ORCH 220]**

*Prerequisites: ORCH 210*

The fourth and final course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

## **Theory and Harmony I** **[MTRY 110]**

*Prerequisites: NONE*

The first course in theory and harmony will briefly review and summarize the fundamentals of notating music with the aid of the "Music Theory in Practice" series published by The Associated Board of the Royal Schools of Music. It will also introduce the fundamentals of harmony and voice leading from the common practice period.

## **Theory and Harmony II** **[MTRY 120]**

*Prerequisites: MTRY 110*

The second course in theory and harmony's four course sequence that will further examine the fundamentals of harmony and voice leading from the common practice period, continuing to work with Aldwell, Edward & Schachter, Carl, Harmony & Voice Leading.

## **Theory and Harmony III** **[MTRY 210]**

*Prerequisites: MTRY 120*

The third course in theory and harmony's four course sequence

that will further examine the fundamentals of harmony and voice leading from the common practice period, continuing to work with Aldwell, Edward & Schachter, Carl, Harmony & Voice Leading.

## **Theory and Harmony IV** **[MTRY 220]**

*Prerequisites: MTRY 210*

The fourth and final course in theory and harmony's four course sequence that will further examine the fundamentals of harmony and voice leading from the common practice period, continuing to work with Aldwell, Edward & Schachter, Carl, Harmony & Voice Leading.

## **Voice I** **[VOIC 110]**

*Prerequisites: NONE*

This is the first course of a four-term course sequence that involves intensive, one-on-one voice lessons, group workshops, opening performances, and an in-class repertoire selected by the instructor. Students will study the musical techniques of each piece and the inner musicality of their repertoire.

## **Voice II** **[VOIC 120]**

*Prerequisites: VOIC 110*

This is the second course of a four-term course sequence that involves intensive, one-on-one voice lessons, group workshops, opening performances, and a specific repertoire selected by the instructor. Students will study musical technique and the inner musicality of their given repertoire.

## **Voice III** **[VOIC 210]**

*Prerequisites: VOIC 120*

This is the third course of a four-term course sequence that involves intensive, one-on-one voice lessons, opening performances, group workshops, a two-term performance project, all involving a repertoire selected by the instructor. Students will study the musical technique and the inner musicality of their given repertoire.

## **Voice IV** **[VOIC 220]**

*Prerequisites: VOIC 210*

This is the final course of a four-term course sequence that involves intensive, one-on-one voice lessons, opening performances, group workshops, a two-term performance project, all involving a repertoire selected by the instructor. Students will study the musical technique and the inner musicality of their given repertoire.

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## **Bible Study for Non-Theology Students I [BIST 010]**

*Prerequisites: NONE*

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

## **Bible Study for Non-Theology Students II [BIST 020]**

*Prerequisites: BIST 010*

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

## **Bible Study for Non-Theology Students III [BIST 030]**

*Prerequisites: BIST 020*

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

## **Bible Study for Non-Theology Students IV [BIST 040]**

*Prerequisites: BIST 030*

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.