

# International Academy of Music



## ACADEMIC CATALOG

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# Introduction

Who We Are  
Our Statement of Purpose  
Categories of Learning

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**A KALEIDOSCOPE OF LEARNING.** growth, and opportunity. A program by which ideas develop into meaningful expressions, where maturing beliefs become balanced convictions. The International Academy of Music. It's how today's musicians are preparing to become tomorrow's ministers, where students of this decade are training to become the teachers of the next.

**TAKE A CLOSER LOOK.** What you see may surprise you! Through the International Academy of Music, you'll be exposed to new perspectives, interesting people, and higher purposes. You'll learn to answer questions, but more importantly, you'll be challenged to ask questions. Your eyes will be opened to the many opportunities that await you in your own home, your church, your community, and throughout the world.

**A FOCUS ON EXCELLENCE.** Through the International Academy of Music, you'll develop your musical gifts and talents through an invigorating and personalized educational adventure. You'll experience quality training programs that blend excellence in the musical arts with a challenging Biblical focus. You'll study under skilled instructors who will work with you individually to accomplish your personal goals and fulfill the purposes for which the Lord has uniquely gifted you. Wisdom, determination, creativity balanced by deference, boldness tempered by humility, these and many other important qualities for leadership and success in life will be emphasized over and over again throughout your musical studies.

**A LEARNING ADVENTURE.** The courses offered through the International Academy of Music are no

less than adventures in learning. Imagine asking a principal trumpet player about his success in a large city symphony while still maintaining his Christian influence. Imagine spending two entire months studying composition with one of the nation's most accomplished theorists. Picture yourself studying voice in Texas, learning to teach piano in Indiana, performing with a brass ensemble in Tennessee, a string orchestra in California, or directing a choral group on an overseas trip. Envision yourself conducting research into the lives of the great hymn-writers, or sitting in on a master class with a world-renowned classical pianist. Imagine yourself scoring music for your own church orchestra, directing a children's choir in your community, setting up a piano studio to teach over 50 students, recording your own CD, or having your original composition accepted by a major music publisher. Our students have experienced these and many other real life learning opportunities. Since 1995, the International Academy of Music has instructed students from 47 states and 14 different countries, welcoming musicians from as far away as Japan, Austria, Costa Rica, and New Zealand.

**FLEXIBLE TRAINING OPTIONS.** Through our Academy, two venues of programmed instruction are offered. You can participate in a self-directed distance learning program, choosing from a number of excellent home-study courses, or travel to a training center for a series of professionally taught music classes. On-site courses allow students to benefit from the insight and support of their peers as well as from the wisdom and guidance of skilled, Godly instructors.

**COLLEGE-LEVEL INSTRUCTION.** The training programs offered through the International Academy of Music allow students to be working on college credit and high school credit at the same time. This can provide tremendous savings in both time and money for a student that is capable of doing college-level work. Nearly all of our faculty hold degrees from distinguished universities and have experience in professional music fields. The training courses offered through our Academy are equivalent to courses offered through many college music programs, many of which have already been accepted for credit at a number of universities around the country. Other students have successfully tested out of required college classes because of their prior Academy music training.

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## OUR STATEMENT OF PURPOSE

Our purpose is to provide Christian musicians with practical training opportunities that will equip and expand their vision for effective music ministry within their families, churches, and communities.

We view Biblical truth as the only foundation upon which music convictions should be built, and from which all personal music goals should be developed. We believe that in order to effectively honor God with our music, every aspect of our music must be governed by the principles of His Word.

We seek to provide students with accelerated training opportunities that are often less expensive than most music academies and universities, that are excellent in quality and practical in nature, and that are designed to support and cooperate with parents as they direct the music education of their children.

We desire to assist our students in establishing firm Biblical convictions in music, in defining a greater vision for their own ministry of music, and in seeking to glorify God through the gifts and talents which the Lord has given them.

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## CATEGORIES OF LEARNING

Following is a listing of our current course offerings, organized by categories of learning. Students desiring a specific training focus will want to explore the courses that appear under the appropriate category listing. Some courses appear under multiple categories. Information about each of these courses is detailed under Course Descriptions.

### Foundational Training in Music (pg. 5)

H-BT101 Basic Materials in Music Theory  
SF101 Sound Foundations

### Music History (pg. 5)

H-HY101 A Survey in Christian Hymnology  
MH201 Music History: a Biblical Perspective  
H-HWM30X The History of Western Music

### Piano Training (pg. 6)

HI201 Hymn Improvisation Workshop I  
HI202 Hymn Improvisation Workshop II  
PP301 Piano Pedagogy Workshop  
PF301 Piano Performance Workshop  
PA301 Piano Arranging Workshop I  
PA302 Piano Arranging Workshop II  
H-PT101 Basic Piano Tuning

### Instrument Training (pg. 9)

SW201 String Workshop  
HB201 Handbell Workshop

### Vocal Training (pg. 9)

CW101 Choral Workshop

### Theory and Composition Courses (pg. 9)

H-BT101 Basic Materials in Music Theory  
PH201 Principles of Harmony I  
PH202 Principles of Harmony II  
H-CP301 Studies in Counterpoint  
FA201 Introduction to Musical Form & Analysis  
H-FA301 Form and Analysis I  
H-FA302 Form and Analysis II  
H-FA303 Form and Analysis III  
OT301 Orchestration Techniques  
PA301 Piano Arranging Workshop I  
PA302 Piano Arranging Workshop II

### Music Ministry (pg. 13)

CT301 Conducting Techniques  
MM301 Music Ministry and Worship

### Home Study Courses (Listings with "H-" prefix)

H-BT101 Basic Materials in Music Theory  
H-HY101 A Survey in Christian Hymnology  
H-HWM30X The History of Western Music  
H-PT101 Basic Piano Tuning and Repair  
H-PH201 Principles of Harmony I  
H-PH202 Principles of Harmony II  
H-ET101 A New Approach to Ear Training  
H-CP301 Studies in Counterpoint  
H-FA301 Form and Analysis I  
H-FA302 Form and Analysis II  
H-FA303 Form and Analysis III  
H-MM301 Music Ministry and Worship

# Information

**Course Availability**  
**Application Forms and Deadlines**  
**Prerequisites**  
**Deposits and Fees**  
**Room and Board**  
**Schedule**  
**Course Credit**  
**Cancellations**  
**Contact Information**

**Course Availability.** All of our music classes (except for home study courses) are available on a rotational schedule. Dates are finalized based primarily on instructor availability. Not all classes are available each year, though some are offered as often as twice each year. For a current schedule of upcoming classes, you may access the student resource website at [ati.iblp.org/music](http://ati.iblp.org/music) or contact the International Academy of Music directly (contact information is listed below). Most classes are held at the Indianapolis Training Center, but occasionally classes are offered in other locations. Please check course location information carefully before submitting your application.

**Application Forms and Deadlines.** Application forms for all music courses are available for download at [ati.iblp.org/music](http://ati.iblp.org/music). You may request forms and other course information directly from the music office. All scheduled classes have specified application deadlines. Application Forms must be *postmarked* by the deadlines given on the course schedule. Forms postmarked after a given deadline may not be considered for acceptance, or may be charged a non-refundable \$25 late fee. Because some classes have size limits, prompt application is encouraged.

**Prerequisites.** Please review each course description carefully to be certain that you have met all prerequisite requirements *before* submitting your application form.

**Deposits and Fees.** Completed applications for home study courses must be accompanied by full payment. No other courses require application fees. For each course to which you are accepted, you will receive a packet of confirmation materials. This packet will contain a Confirmation Form which will then need to be returned to us with a deposit as specified. This deposit, which is non-refundable and non-transferable, will be deducted from your course tuition. The balance of payment for each class will be due upon your arrival at the Training Center.

**Room & Board.** All course fees include housing and meals, unless otherwise specified. If you stay additional nights outside the schedule listed on your confirmation form(s), an additional fee of \$35 will be charged per night. If you plan to stay an entire week or more between classes, please request a Short-Term Service Application Form from the Indianapolis Training Center (317/923-7301). The cost for service time is \$125 per week.

**Schedule.** Most courses are scheduled to begin at 1:00 PM on the first Monday and end at 5:30PM on the last Friday of the course. However, there are exceptions. You will receive a course confirmation packet containing all necessary information and schedules for each registered course, ***Please do not make flight arrangements until you have received confirmation for your course(s).***

**Course Credit.** Credit hours listed beside each course are equivalent credit hours for similar material presented in a typical university setting. Credit for music courses offered through the International Academy of Music is available through the TELOS or Verity programs. Please contact the music office for further information on any of these programs or to request student transcripts.

**Cancellations.** If you must cancel any course for which you have already confirmed, please contact the music office as soon as possible. Your cancellation may provide an opening for another student to attend the class. Deposits are not refundable in the event of student cancellation. The International Academy of Music reserves the right to cancel any course due to insufficient enrollment, in which case all deposits and fees paid will be promptly refunded.

## **For Further Information:**

The International Academy of Music  
2820 N. Meridian St., Indianapolis, IN 46208  
(317) 923-7301; Fax: (317) 921-7775;  
[music@indy.iblp.org](mailto:music@indy.iblp.org)

# Course Descriptions

Foundational Training in Music  
Music History  
Piano Training  
Instrument Training  
Vocal Training  
Theory and Composition Classes  
Music Ministry

## Foundational Training In Music

### H-BT101 Basic Materials in Music Theory 3 credit hours

A home study program in basic music fundamentals including studies of clefs, chromatic and diatonic scales, intervals, key and time signatures, triads, and general music terminology. A proficiency exam is available by request for students desiring to bypass this course.

**Text:** *Basic Materials in Music Theory: a Programmed Course* by Paul Harder and Greg A. Steinke.

**Schedule:** 12 weeks containing five one-hour lessons; begin any time

**Format:** Daily lessons comprised of written answers in a self-graded workbook; periodic unit reviews and a final examination are completed under parental supervision and submitted to the music office for evaluation.

**Prerequisites:** None

**Course Fee:** \$100

### SF101 Sound Foundations 3 weeks; 3 credit hours

The Sound Foundations Program is a three-week course in Biblical musical principles and essential musical concepts. It is designed to provide Christian musicians with practical tools that will enhance their

personal music training and church music ministries. Topics covered include: Biblical studies on crucial music issues, developing personal music goals and convictions, principles of music evaluation, music notation, fundamentals of music theory, beginning part-writing, copyright laws, writing original song lyrics and melodies, putting Scripture to music, introduction to orchestration, basic conducting methods, church music history, working with a children's choir, congregational hymn playing, tips for teaching piano effectively, basic handbell technique, music's effect on life, historical roots of popular music styles, Christian perspectives on professional music, understanding Christian liberty, vocal instruction, family music ministry ideas, choral and orchestral instruction.

**Instructors (partial listing):** Dan Clark, J. Marty Cope, Jenny Franzen, Dr. Roy Blackwood, Loren Elms, Brian Fox, David Jones, Dr. Richard and Lennie B. Knight, Patricia Lassiter, Ruth Mardirosian, Victor Shklyar, George Vogrin Family

**Texts and Materials (partial listing):** *Sound Foundations Notebook* (prepared worksheets by various instructors); *Hymns for the Living Church* hymnal (Hope Publishing); *How to Worship Jesus Christ* by Joseph Carroll; *Striving for Excellence* by Ron and Inge Cannon

**Schedule:** 128 classroom hours in addition to out-of-class assignments.

**Format:** Lectures, project assignments, hands-on activities, piano and vocal master classes, quizzes, exams, rehearsals, choral/orchestral concert performance at the conclusion of the training program

**Prerequisites:** Minimum age 14; must have at least two years of beginning music training, including a basic understanding of the piano; *Basic Materials in Music Theory*, though not required, is strongly recommended for students with little theory background.

**Course Fee:** \$750 (includes housing and meals)

## Music History

### H-HY101 A Survey in Christian Hymnology 3 credit hours

A home study program highlighting the historical development of "psalms, hymns, and spiritual songs" from Biblical times to the present. The lives and musical works of each of the major hymnwrit-

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ers are presented through a skillful interweaving of facts and personal anecdotes. Special attention is given to the spiritual, political, social, and economic factors that affected hymn writing in each era of Christian hymnody. A valuable course appropriate for individual or family study.

**Text:** *A Survey in Christian Hymnology* by M. Dean Kincaid.

**Schedule:** 8 weeks of daily lessons requiring approximately one hour each

**Format:** Daily lessons involving written answers related to specified reading assignments; also includes essay projects, memorization assignments, and a final examination.

**Prerequisites:** None

**Course Fee:** \$75

### **H-HWM30X The History of Western Music** *12 credit hours (4 per unit)*

A home study program of the history of western music from ancient times to the present, including major cultural and musical developments, contributions of composers during each significant era, their structural attributes and relationships to our contemporary culture. Included with this course are readings that bring a spiritual perspective to the study of music history. Divided into 3 units.

**Texts and Materials:** *A History of Western Music (6th ed.)* by Donald Grout and Claude Palisca; *Study & Listening Guide* (companion to textbook) by Peter Burkholder; *Concise Norton Recorded Anthology of Western Music (listening CDs)*; *The Gift of Music: Great Composers and Their Influence* by Jane Stuart Smith and Betty Carlson; additional related articles

**Schedule:** 30 weeks of daily lessons, each requiring approximately one to two hours

**Format:** Daily reading and listening assignments and written answers to related study questions. There is a short essay project required and a chapter quiz given at the end of each chapter. Chapter quizzes will be graded by a parent or designated adult using a printed answer key. There are three Unit Exams. All quizzes and exams will be administered under parental supervision. Unit exams will be submitted to the International Academy of Music for grading. At the end of the course, all written course materials are submitted for evaluation.

**Prerequisites:** None

**Course Fee:** \$350 (includes all 3 units)

### **MH201 Music History: A Biblical Perspective** *1 week; 2 (3\*) credit hours*

A study of the major eras of music history from the dawn of creation through our modern era. Presented from a balanced Biblical worldview, this study will focus on cultural trends, principal composers, musical forms, genres, and styles of each major historical period.

**Instructors:** Dennis and Jane Baldrige

**Texts and materials:** *A History of Western Music (6th ed.)* by Donald Grout and Claude Palisca; ; *The Gift of Music: Great Composers and Their Influence* by Jane Stuart Smith and Betty Carlson; additional materials as selected by the instructors

**Schedule:** approximately 20 classroom hours and 10-25\* study/project hours.

**Format:** Classroom lecture and discussion, consideration of representative musical works through analysis, listening, and the discussion of directed readings; observation of artwork from each era; completion of assigned written, reading, and listening projects, oral reports, and attendance at a symphony concert (if available)

\*Note: Students desiring 3 hours of college credit will be given an assignment to complete at home and submit for evaluation, including additional listening and a term paper on topic approved by the course instructors.

**Prerequisites:** Sound Foundations

**Course Fee:** \$300 (includes housing and meals)

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## **Piano Training**

### **HI201 Hymn Improvisation (Phase I)** *1 week; 2 credit hours*

Provides church pianists with numerous techniques for playing congregational hymns, including runs and fill-ins, song introductions, modulation between keys, and transposition by sight. Other topics include understanding the responsibilities of a local church pianist, preparation of piano solos to

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enhance the message of the text, and skills for accompanying special music

**Instructor:** Jane Baldrige

**Texts:** *Hymproviser* workbook series by Shelley Hamilton, *A Guide to Hymnplaying* (BJU Press), and other articles and prepared notes by Jane Baldrige

**Schedule:** 25 classroom hours, 15 study/project hours.

**Format:** Classroom lecture and demonstration, individual instruction and practice, student completion of workbook exercises, assigned readings, quizzes, and daily preparation/presentation of piano application projects.

**Prerequisites:** Sound Foundations; Basic Materials in Music Theory (or a grade of 85% or better on proficiency exam); Also recommended: Principles of Harmony I & II, New Approach to Ear Training

**Course Fee:** \$300 (includes housing and meals)

### HI202 Hymn Improvisation (Phase II)

*1 week; 2 credit hours*

Review and continued study of piano improvisational styles. Topics include advanced fill-ins and endings, learning to play and harmonize melodies by ear, and use of chord substitution for creative harmonization.

**Instructor:** Jane Baldrige

**Texts:** *Hymproviser* workbook series by Shelley Hamilton, *A Guide to Hymnplaying* (BJU Press), and other articles and prepared notes by Jane Baldrige

**Schedule:** 25 classroom hours, 15 study/project hours.

**Format:** Classroom lecture and demonstration, individual instruction and practice, student completion of workbook exercises, assigned readings, quizzes, and daily preparation/presentation of piano application projects.

**Prerequisites:** Hymn Improvisation Phase I; Principles of Harmony Phase I

**Course Fee:** \$300 (includes housing and meals)

### PP301 Piano Pedagogy Workshop

*1 week; 2 credit hours*

Gain a broad perspective on the requirements, responsibilities and rewards of the professional Christian piano teacher. Studies include forming a

philosophy of teaching, developing a studio policy, conducting interviews, evaluation of piano instruction methods, technical requirements and repertoire available for students at varying levels, and an overview of the major eras of music history

**Instructor:** Jane Baldrige

**Texts:** *How to Teach Piano Successfully* by James Bastien, other prepared notes by Jane Baldrige

**Schedule:** 25 classroom hours, 15 study/project hours.

**Format:** Classroom lecture and discussion, individual instruction and practice, role-play of interview and teaching situations, project assignments, quizzes, compilation of reference notebook, student presentations

**Prerequisites:** Sound Foundations, Basic Materials in Music Theory (or a grade of 85% or better on proficiency exam); Applicants should be at an intermediate or advanced level in their own piano skills.

**Course Fee:** \$300 (includes housing and meals)

### PA301 Piano Arranging Workshop (Phase I)

*2 weeks; 3 credit hours*

Arranging piano music with spiritual content and purpose. Includes review of harmonic principles and terminology, motive development, analysis of classical arrangements, arranging using creative elements and alternate harmonies, adding interest with new melodic material, modulation techniques

**Instructors:** Ruth Mardirosian

**Text:** Lessons and study repertoire as selected by the course instructor(s).

**Schedule:** 30 classroom hours, 20 study/project hours

**Format:** Lecture and discussion, individual instruction, written and analysis assignments, completion of specified piano arrangements incorporating the concepts presented throughout this course, class recital

**Prerequisites:** Principles of Harmony Phase I (Phase II, though not required, is strongly recommended.)

**Course Fee:** \$400 (includes housing and meals)

### PA302 Piano Arranging Workshop (Phase II)

*1 week; 2 (3\*) credit hours*

Continuing studies in arranging piano music with spiritual content and purpose. This course will

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explore the classical piano repertoire with application to writing compositions for the piano based on hymn tunes. Emphasis will be given to analysis and study of the Baroque, Classical, Romantic, and Twentieth Century time periods. Students will complete composition assignments in the individual styles of each period, and write a complete arrangement in one of these styles.

(\*Note: Students will have the option of completing an additional arrangement under the instructor's direction within 2 weeks of the course for additional credit hour.)

**Instructors:** Ruth Mardirosian

**Text:** Lessons and study repertoire as selected by the course instructor(s).

**Schedule:** 20 classroom hours, 20 study/project hours

**Format:** Lecture and discussion, individual instruction, written and analysis assignments, completion of specified piano arrangements incorporating the concepts presented throughout this course, class recital

**Prerequisites:** Principles of Harmony Phases I and II; Piano Arranging Phase I

**Course Fee:** \$300 (includes housing and meals)

### **PF301 Piano Performance Workshop**

*1 week; 2 credit hours*

This course will give students the opportunity to explore advanced techniques for piano practice and performance at the college level. Emphasis will be given to breathing, posture, how to approach scales and exercises, sight reading, and practicing with purpose. Each student will attend lecture/master classes where concepts will be presented and applied during their practice time. The course will culminate in a final performance of pieces demonstrating skills developed during the course. Students will be graded in terms of both application of concepts and prior preparation.

**Instructors:** Ruth Mardirosian

**Text:** Repertoire selected by course instructor(s).

**Schedule:** 15 classroom hours, 25 lesson/practice hours

**Format:** Lecture and discussion, classroom and individual instruction, guided practice time, class recital

**Prerequisites:**

1. Students should submit a list of Classical pieces

they have studied most recently

2. Students should come prepared to perform one selection from each of the following categories:

J.S. Bach -- may select a 2 or 3 part invention, Prelude, Fugue, French Suite, English Suite, or Partita

Mozart or Beethoven -- Sonata (one movement)

Chopin -- Prelude or Etude

**Course Fee:** \$300 (includes housing and meals)

### **H-PT101 Basic Piano Tuning**

*3 credit hours*

A program of comprehensive lessons for professional-grade piano tuning via use of the latest electronic technologies, with detailed illustrations and step-by-step descriptions to help the student fully comprehend and apply concepts presented. These lessons were used originally to tutor pupils apprenticing with a professional piano technician. Lesson content has been compared against all known piano-tuning standards and sources in order to ensure correct and high quality at-home learning of piano tuning and repairs.

**Text and Materials:** *The Piano Tuner's Super Home Study Course* by Ron Falcone; A complete set of essential tools (tuning lever, rubber mutes, felt strip and electronic tuner) are provided with the course.

**Schedule:** Begin at any time; Variable schedule: Students may take whatever time is necessary to fully understand and apply each new concept before continuing through the course. Some students complete their studies in as few as three months, and others take longer than a year.

**Format:** Regular step-by-step lessons with immediate application. Each lesson concludes with a review quiz to ensure comprehension. Students will record a detailed summary of their piano tuning experiences, in which they will document their measure of success in applying the concepts presented in the course text.

Additionally, students may opt to participate in an Audio Interactive Program that will allow them to submit samples of their tuning to a professional instructor who will rate their progress and make suggestions for improving their skills.

**Prerequisites:** None

**Course Fee:** \$350 (does not include Audio Interactive Program)

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## Instrument Training

### SW201 String Workshop

2 weeks; 3 credit hours

Understand and demonstrate music fundamentals as they relate to your stringed instrument, including music theory, rhythm skills, proper posture, bowing and fingering techniques, and intonation. Learn to utilize proper practice methods, develop ensemble technique, improve sight-reading skills, and study solo, chamber, and string orchestra literature including masterpieces by composers such as Beethoven, Brahms, Mozart, and Haydn. Also included will be periodic sessions on topical subjects such as rhythm studies, music history, practice techniques, string arranging, and string pedagogy. For intermediate and advanced level string players (*e.g., a level similar to or later than Book 5 Suzuki*)

**Instructors:** May vary; past instructors have included Sandy Collins, Matthew Olson, Esther Olson, Isaac Olson, Cheryl Stewart, David Jones, Danelle Alexander, Larry Shapiro, Russell Lewis, Kurt Fowler, Anne McCafferty, Greg Dugan, Dennis Baldrige, Tim Collins

**Repertoire:** Selected by workshop instructors

**Schedule:** 40 hours of private lessons and group rehearsals; 30 individual practice hours; 12 hours of topical class sessions; 3 hours of concert performances.

**Format:** Regular private lessons, required individual daily practice (3 hours daily), participation in chamber groups, string orchestra, lecture sessions, and master classes. Workshop concludes with a chamber music recital and a string orchestra concert performance.

**Prerequisites:** Applicants must submit a list of pieces which you are presently studying, and an audio tape audition including two classical selections of your choice (one technical, one lyrical). Applicants under age 14 must be accompanied by a parent or older sibling.

**Course Fee:** \$500 (includes housing and meals)

### HB201 Handbell Workshop

1 week; 2 credit hours

This workshop, designed for both beginning and experienced ringers, includes techniques for playing English handbells and choir chimes. Understand and apply a variety of ringing techniques, improve

sight reading and ensemble performance, apply theory fundamentals to handbell repertoire, learn solo handbell technique

**Instructor:** Varies

**Repertoire:** Selected by workshop instructor

**Schedule:** 32 hours in lessons, and solo/ensemble rehearsals, culminating in a class recital

**Format:** Group lessons, solo lessons, and daily required individual solo practice, lecture sessions, assigned projects, class recital

**Prerequisites:** Sound Foundations; Basic Materials in Music Theory.

**Course Fee:** \$300 (includes housing and meals)

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## Vocal Training

### CW101 Choral Workshop

1 week; 2 credit hours

Application of vocal techniques (breath control, articulation, intonation, expression) through choral rehearsal, vocal master classes, and concert performance of a sacred choral masterwork (*e.g., Handel's *Messiah*, or Mendelssohn's *Elijah**). Includes a brief discussion of the interpretation and application of choral conducting technique

**Instructor:** J. Marty Cope

**Repertoire:** As selected by the course instructor

**Schedule:** 30 actual hours of rehearsals, brief lectures, master classes, and a concert performance

**Format:** Choral rehearsals, master classes, lectures and class discussions, concert presentation

**Prerequisites:** must be able to read and sing parts in choral music, prior choral experience desired, designed for vocalists 16 years of age and older

**Course Fee:** \$300 (includes housing and meals)

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## Theory and Composition Courses

### H-BT101 Basic Materials in Music Theory

3 credit hours

Basic fundamentals of music theory, including stud-

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ies of clefs, chromatic and diatonic scales, intervals, key and time signatures, triads, and general music terminology. A proficiency exam is available by request for students desiring to bypass this course.

**Text:** *Basic Materials in Music Theory: a Programmed Course* by Paul Harder and Greg A. Steinke.

**Schedule:** 12 weeks containing five one-hour lessons; begin any time

**Format:** Daily lessons comprised of written answers in a self-graded workbook; periodic unit reviews and a final examination are completed under parental supervision and submitted to the music office for evaluation.

**Prerequisites:** None

**Course Fee:** \$100

### **PH201** (or *H-PH201* for home study)

#### **Principles of Harmony (Phase I)**

*2 1/2 weeks; 3 credit hours*

A study of harmonic vocabulary of the common practice era, including inversions, cadences, non-chord tones, modulations, interchangeable harmonies, dominant seventh chords, and figured bass.

**Classroom Instructor:** Kathy Blankenship

**Home-study Instructor:** M. Dean Kincaid

**Text:** *Principles of Harmony* by Dr. M. Dean Kincaid

**Schedule:** 30 classroom hours, averaging two hours of study/project work per class hour. Home study material is divided into two units of approximately 14 lessons each.

**Format:** Daily lectures (or home-study lessons) in applying progressive elements of harmony; written work consisting of figured bass realizations and harmonization of given and original melodies in familiar styles.

**Prerequisites:** Sound Foundations; Basic Materials in Music Theory (or a grade of 85% or better on proficiency exam)

**Course Fee:** \$400 (includes housing and meals) (\$300 for home study: *please make checks payable to Dean Kincaid*)

### **PH202** (or *H-PH202* for home study)

#### **Principles of Harmony (Phase II)**

*3 1/2 weeks; 3 credit hours*

A continued study of traditional common-practice diatonic harmony, including secondary seventh chords, borrowed dominant forms, modulations, ninth, eleventh, and thirteenth chords, sequences, chromatic chords, Neapolitan sixth chords, augmented sixth chords, chromatic chords, and a brief look at contemporary practices

**Classroom Instructor:** Kathy Blankenship

**Home-study Instructor:** M. Dean Kincaid

**Text:** *Principles of Harmony* by Dr. M. Dean Kincaid

**Schedule:** 30 classroom hours, requiring an average of two hours of study/project work per class hour, including a practical application project and a final examination. Home study material is divided into two units of approximately 14 lessons each.

**Format:** Daily lectures (or home-study lessons) in applying progressive elements of harmony; written work consisting of figured bass realizations and harmonization of given and original melodies in familiar styles.

**Prerequisites:** Principles of Harmony Phase I (A New Approach to Ear Training is recommended for parallel study.)

**Course Fee:** \$500 (includes housing and meals) (\$300 for home study: *please make checks payable to Dean Kincaid*)

### **H-ET201 A New Approach to Ear Training**

*3 credit hours*

Aurally identify and recreate in manuscript form the key elements of music. The course includes lessons in both melodic and harmonic dictation, and is an important study for all composers of music.

Melodically, lessons cover melodic contour, major and minor modes, outlined triads and dominant sevenths, passing tones, auxiliary and neighboring notes, duple and triple meters, dotted and sixteenth note rhythms, two-phrase melodies, triplet figures, simple syncopation, chromatic tones, and motive repetition.

Harmonically, lessons include close and open textures, chord inversions, leading tone and dominant harmonies, modal mixtures, cadential chord progressions, preparatory chords, deceptive resolutions, harmonic extensions, secondary dominants, enharmonic spelling, modulations, pivot chords, relative keys, leading-tone seventh chords, augmented sixth chords and other chromatic harmonies.

**Text and Materials:** *A New Approach to Ear*

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*Training (2nd ed.)* by Leo Kraft; also included are four CDs that contain a variety of classically-based listening examples (both vocal and instrumental) for dictation exercises.

**Schedule:** 15 weeks containing five assignments, each requiring one to two hours to complete.

**Format:** The text is divided into two sections which are to be studied simultaneously. The lessons within each section move progressively from a beginner level to a fairly complex degree of difficulty. Students complete a series of self-graded dictation exercises incorporating each new concept, with ample opportunity for review and drill. There are four section examinations (two melodic and two harmonic) which are submitted to the music office for evaluation and grading.

**Prerequisites:** Basic Materials in Music Theory (or a grade of 85% or better on proficiency exam); Both phases of Principles of Harmony, though not required, are strongly recommended for prior or parallel study.

**Course Fee:** \$125

### **H-CP301 Studies in Counterpoint**

*3 credit hours*

Counterpoint is the art of interweaving melodic lines. Through a brief review of 16th century Modal Counterpoint and special emphasis on 18th century Tonal Counterpoint, students will have the opportunity to analyze and incorporate contrapuntal styles (invention, canon, chorale forms, fugue) into original compositions and arrangements. Course includes special concentration on the compositional techniques of J.S. Bach and his colleagues.

**Text:** *Studies in Counterpoint* (prepared lessons) by Dr. M. Dean Kincaid

**Schedule:** 30 lessons, each requiring an average of two hours to complete, including practical application projects and a final examination.

**Format:** Daily lessons in applying techniques and various forms of contrapuntal styles to shorter exercises and longer original compositions.

**Prerequisites:** Principles of Harmony (Phases I and II)

**Course Fee:** \$300 (*Note: please make checks payable to Dean Kincaid*)

### **FA201 Introduction to Musical Form & Analysis**

*1 week, 3 credit hours*

This course provides the student with an overview of how musical compositions are organized and developed. Identification and understanding similarities and differences in musical compositions will provide insight for aspiring composers, influencing their own compositions. Includes careful analysis of musical "motives," harmonic and linear relationships, and examination of sectional organization.

**Text and Materials:** *Anthology for Musical Analysis* by Charles Burkhart; *Form in Music: An Introduction to the Study of Musical Form*, prepared notes by J. David Jones.

**Instructor:** David Jones

**Schedule:** 20 classroom hours, 10 study/project hours.

**Format:** Classroom lectures and discussions, student completion of exercises, assigned readings, quizzes, and a final examination.

**Prerequisites:** Principles of Harmony Phase I

**Course Fee:** \$300

### **H-FA301 Form and Analysis (Phase I)**

*3 credit hours*

A study of the formal structure and content of music. Students will study piano compositions of master composers for a greater understanding of their structural elements (phrases, sentences, small and large binary and ternary forms, rondo, classical sonata and grand rondo forms).

**Text and Materials:** *Form and Analysis* (prepared notes) by M. Dean Kincaid; Students will also be required to obtain specified piano collections for study assignments (Beethoven: *Complete Sonatas, Vol. 1, Nos. 1-15*; J.S. Bach: *Well-Tempered Clavier*; Chopin: *Preludes*)

**Format:** 24 multiple-section assignments based on music scores, each requiring 1-3 hours to complete.

**Prerequisites:** Principles of Harmony I & II

**Course Fee:** \$300 (*Note: please make checks payable to Dean Kincaid*)

### **H-FA302 Form and Analysis (Phase II)**

*3 credit hours*

Continuation of studies begun in Form and Analysis Phase I. This phase focuses on analysis of

Common Practice Era works for piano and small, medium, and large instrumental ensembles. Lessons also include discussions on reading alto and tenor clefs, and transposing instruments.

**Text and Materials:** *Form and Analysis* (prepared notes) by M. Dean Kincaid; Students will also be required to obtain specified scores and recordings for study assignments (J.S. Bach: *Chromatic Fantasia and Fugue*; Beethoven: *String Quartet in F, Op. 18, No. 1*; Mendelssohn: *Fingal's Cave ("Hebrides") Overture*; Mozart: *Symphony No. 40 in G minor, K. 550*; Brahms: *Symphony No. 1*)

**Format:** 24 multiple-section assignments based on specified musical scores, each requiring from one to three hours to complete.

**Prerequisites:** Form and Analysis Phase I

**Course Fee:** \$300 (Note: please make checks payable to Dean Kincaid)

### **H-FA303 Form and Analysis (Phase III)** 3 credit hours

Continuation of studies begun in Form and Analysis Phases I and II. Studies of prescribed scores of large orchestra works and piano compositions of the post-romantic era, including an introduction to devices of Impressionism in music.

**Text and Materials:** *Form and Analysis* (prepared notes) by M. Dean Kincaid; Students will also be required to obtain specified scores and recordings for study assignments (Ravel: *Sonatine for Piano*; Debussy: *String Quartet*; Franck: *Symphony in D minor*)

**Format:** 24 multiple-section assignments based on music scores, each requiring 1-3 hours to complete.

**Prerequisites:** Form and Analysis Phase II

**Course Fee:** \$300 (Note: please make checks payable to Dean Kincaid)

### **OT301 Orchestration Techniques** 1 week; 2 credit hours

Tips and techniques of orchestral arranging for a variety of instrument groups. Professional musicians will demonstrate the capabilities of each orchestral instrument and give insights into correctly scoring music for various orchestral combinations.

**Instructors:** Tim Fisher, and members of the Indianapolis Chamber and Symphony Orchestras

**Texts:** *Instrumentation and Orchestration* (2nd ed.) by Alfred Blatter; *The Technique of Orchestration* (5th ed.) by Kent Kennan and Donald Grantham

**Schedule:** 20 classroom hours, requiring an average of one to two hours of study/project work per class hour.

**Format:** Lecture, discussion, listening to recorded examples, study of scores, observation of instruments, reading and written project assignments; may include a visit to a live studio recording session.

**Prerequisites:** Principles of Harmony I and II.

**Course Fee:** \$350 (includes housing and meals)

### **PA301 Piano Arranging Workshop (Phase I)** 2 weeks; 3 credit hours

Arranging piano music with spiritual content and purpose. Includes review of harmonic principles and terminology, motive development, analysis of classical arrangements, arranging using creative elements and alternate harmonies, adding interest with new melodic material, modulation techniques

**Instructors:** Ruth Mardirosian

**Text:** Lessons and study repertoire as selected by the course instructor(s).

**Schedule:** 30 classroom hours, 20 study/project hours

**Format:** Lecture and discussion, individual instruction, written and analysis assignments, completion of specified piano arrangements incorporating the concepts presented throughout this course, class recital

**Prerequisites:** Principles of Harmony Phase I (Phase II, though not required, is strongly recommended.)

**Course Fee:** \$400 (includes housing and meals)

### **PA302 Piano Arranging Workshop (Phase II)** 1 week; 2 (3\*) credit hours

Continuing studies in arranging piano music with spiritual content and purpose. This course will explore the classical piano repertoire with application to writing compositions for the piano based on hymn tunes. Emphasis will be given to analysis and study of the Baroque, Classical, Romantic, and Twentieth Century time periods. Students will complete composition assignments in the individual

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styles of each period, and write a complete arrangement in one of these styles.

(\*Note: Students will have the option of completing an additional arrangement under the instructor's direction within 2 weeks of the course for additional credit hour.)

**Instructors:** Ruth Mardirosian

**Text:** Lessons and study repertoire as selected by the course instructor(s).

**Schedule:** 20 classroom hours, 20 study/project hours

**Format:** Lecture and discussion, individual instruction, written and analysis assignments, completion of specified piano arrangements incorporating the concepts presented throughout this course, class recital

**Prerequisites:** Principles of Harmony Phases I and II; Piano Arranging Phase I

**Course Fee:** \$300 (includes housing and meals)

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## Music Ministry

### CT301 Conducting Techniques

*1 week; 2 credit hours*

Refine basic conducting skills in all standard meters, including compound meters, develop independence between the right and left hands, acquire fundamentally sound baton and hand techniques and proper posture, develop basic analytical skills and non-verbal communication techniques for more effective rehearsals and performances, discern similarities and differences between choral and instrumental conducting, understand relationships between text and music as applied to conducting, prepare and interpret scores in actual conducting experiences.

**Instructor:** Dennis Baldrige

**Text and materials:** Prepared notes and repertoire as selected by course instructor

**Schedule:** 33 hours (classroom and project work)

**Format:** Classroom lecture, written assignments, daily preparation and demonstration of scores prepared for the class, master class instruction (student conducting, instructor coaching, classmates observing), individual practice time and private instruction, observation of daily orchestra rehearsals, experience conducting both instrumental and vocal groups

**Prerequisites:** Sound Foundations

**Course Fee:** \$300 (includes housing and meals)

### MM301 (or H-MM301 for home study)

#### Music Ministry and Worship

*1 week; 2 credit hours*

Gain a deeper appreciation for music and its role in worship through studies of Biblical and historical worship practices, understanding of the development of modern worship styles from a Biblical perspective, learning to distinguish between psalms, hymns and spiritual songs and their function and appropriate use in worship services, and developing practical skills in the planning and leadership of worship services

**Instructor:** Dennis Baldrige

**Text:** Notes prepared by Dennis Baldrige

**Schedule:** 25 classroom hours and 6 hours of study/project work

**Format:** Classroom lecture and discussion, written and project assignments including Biblical studies, planning and preparing a worship service incorporating key elements discussed, oral presentations

**Prerequisites:** Sound Foundations

**Course Fee:** \$300 (includes housing and meals) (\$75 for home study version)

# International Academy of Music

## COURSE APPLICATION FORM

Please print clearly. Do not use pencil. You may reproduce this form for other family members.

ATI ID # (if applicable)*	Last name	First name	M/F
Home address	City, State/Province	ZIP/Postal Code	
Phone	Email address	Birth date	Age
Have you attended a course with us before?	Would you like to receive email updates?	Do you have internet access?	How did you hear about our program?

### COURSE APPLICATION

I wish to apply for the following course(s). I have met all prerequisites for each course listed below, and have enclosed any required audition tapes. (**Sound Foundations applicants must also answer the questions below.**)

COURSE CODE	COURSE TITLE	COURSE FEE <small>check box if enclosed (home study)</small>	COURSE DATES
_____	_____	_____ <input type="checkbox"/>	_____
_____	_____	_____ <input type="checkbox"/>	_____
_____	_____	_____ <input type="checkbox"/>	_____
_____	_____	_____ <input type="checkbox"/>	_____
_____	_____	_____ <input type="checkbox"/>	_____
_____	_____	_____ <input type="checkbox"/>	_____

In order to complete my application for an upcoming Sound Foundations class, I have provided detailed answers to the following questions on a separate attached sheet of paper:

- 1) What has been your prior music training/experience?
- 2) What are your specific goals in the area of music?
- 3) What are your personal convictions in the area of Godly music? (Please use Scriptural references.)
- 4) What are your personal convictions in the area of dating/courtship?

\*I am not currently enrolled in the ATI home education program. I have attached two character reference letters from non-family members with this application. (Not required for home study classes.)

### METHOD OF PAYMENT

We are only able to accept payment by check or money order. **Unless otherwise specified**, please make checks payable to IBLP. Course fees for home study courses must be included with this application. Deposits for all other courses will not be due until you receive a confirmation form.

**NOTE: Please do not make any travel arrangements until you receive your confirmation form.**

Please mail your completed application form to:

**INTERNATIONAL ACADEMY OF MUSIC \* 2820 North Meridian Street \* Indianapolis, IN 46208**

You may also apply by fax, phone, or e-mail (for all courses except home study courses):

**Phone: (317) 923-7301 (M-F 9am-5pm) or FAX: (317) 921-7775**