

Department of Music

College of Arts and Sciences

Faculty

Joseph Blass (1959). University Professor of Music. A.B., University of Alabama; M.S.M., Southern Baptist Theological Seminary; Ph.D., Florida State University.

Elizabeth Bedsole (1998). Professor of Music. B.M., Stetson University; M.C.M., Southwestern Baptist Theological Seminary; Ed.D., University of Illinois.

Ronald Boud (1996). Professor of Music. B.M. and M.M., American Conservatory of Music; D.M.A., Southern Baptist Theological Seminary; Additional studies, Emory University, DePaul University, Julliard School of Music, Northwestern University, and Franz Schubert Institute.

David Dennis (1994). Professor of Music. B.A., Western Carolina University; M.C.M. and D.M.A., Southern Baptist Theological Seminary.

Dianne Gatwood (1989). Associate Professor of Music. B.M., Brescia College; M.M., and M.M. Ed., George Peabody College. Additional study, University of Tennessee at Martin and Westminster Choir College.

C. David McClune (1981). Professor of Music. B.M., Westminster College; M.M., Bowling Green State; D.M., Florida State University.

Terry McRoberts (1992). Professor of Music. B.S., Manchester College; M.M., Youngstown State University; D.A., Ball State University.

Paul A. Munson (1997). Assistant Professor of Music. B.Mus., Wheaton College; M.A. and Ph.D, University of Michigan.

Michael K. Penny (1988). Associate Professor of Music. B.A. and M.M., Louisiana State University; D.M.A., Southwestern Baptist Theological Seminary; Additional study, Westminster Choir College.

Georgia Wellborn (1989). Associate Professor of Music. B.M., Carson Newman College; M.M., Florida State University; M.L.S., University of Tennessee; D.A., University of Mississippi; Additional study, Southwestern Baptist Theological Seminary, the University of North Texas, and Westminster Choir College.

Mission Statement

The mission of the Department of Music of Union University is to offer studies in music for all students and to enrich the cultural environment of the University and community. This mission is in keeping with a traditional liberal arts education and is consistent with the following principles:

Academics: The Department of Music is committed to a corpus of undergraduate courses that will provide appropriate studies in music for students who are pursuing a major or minor in music, including courses in music theory, music history and literature, music education, church music, and musicianship, as well as studies in solo and ensemble performance. The Department expects its students to demonstrate competency in analytical skills, knowledge of the cultural and historical aspects of music composition and performance, and the ability to integrate such knowledge and competence into his/her personal study, composition, and performance of music. The Department is further committed to serving students within other academic majors by providing

appropriate courses, opportunities for ensemble participation, and public recitals and concerts.

Christian Values: The Department strives to give a positive witness to the Christian faith as the unifying principle around which one relates learning, service, and worship to life. Because so much of the development of music occurred within the church, the Department challenges the student to develop the historic framework and tools necessary for tracing our Christian heritage and its relationship to all of the arts, especially music.

Development of the Whole Person: The Department of Music seeks to foster an integrated educational process that speaks to the aesthetic, intellectual, physical, psychological, social, and spiritual dimensions of the whole person. It is the aim of the Department through this process to nurture students by providing the opportunities and resources for them to develop wholeness in the context of a community of Christian learners.

Personal Attention: The Department practices the Christian faith by demonstrating thoughtful concern for students by giving personal attention to students' needs, both inside and outside the formal classroom experience.

Admission Requirements for Majors

An audition is required for admission to the Department of Music as a major in any of the programs. The audition is also required for consideration for music scholarship funds. Criteria for admission include (1) demonstrated potential in a performance area, (2) basic musicianship, including sightreading skills, and (3) a clear sense of purpose as reflected in an interview as part of the audition process. Examinations in the areas of basic music theory will be administered for placement into the correct music theory courses. Functional keyboard examinations will be given to non-keyboard majors for placement into the correct keyboard level.

Freshmen admitted to the department may declare any of the department's majors except performance. Students who wish to pursue the performance program will petition the specific applied faculty at the board examination at the conclusion of the second semester of study. The applied faculty will assess the student's achievement and potential and will either admit the student to the performance major or will recommend that the student choose another major within the department.

Transfer students who have 8 or more hours in principal applied studies at the former institution(s) will register for MUS 250 during their first semester of study at Union. At the end of the semester, the student will perform a sophomore board examination to determine application of this course and future applied studies.

General Regulations For Students In The Department Of Music

In addition to the regulations included in this *Catalogue*, music majors and minors are responsible for following the procedures, policies, and guidelines provided in the *Department of Music Handbook*. Recital attendance requirements, applied lesson attendance policies, board examination and recital performance requirements, and other important material are included in the *Handbook*.

Ensemble requirements are based on the degree, level of study, and principal applied area:

- Emphasis in Music Education/Choral requires 7 semesters of choral ensembles.
- Emphasis in Music Education/Instrumental requires 7 semesters of instrumental ensembles, excluding MUS 181-481 and 165-465.
- Emphasis in Church Music requires at least 6 semesters of choral ensembles; two other semesters may be fulfilled by any other ensembles for which the student is qualified. Keyboard principals are required to include 2 semesters of MUS 181-481 toward their ensemble requirement.

- Emphasis in Performance, Voice Track requires 8 semesters of choral ensembles.
- Emphasis in Performance, Piano Track requires 5 semesters of any ensemble and 3 semesters of MUS 230.
- Emphasis in Performance, Organ Track requires 6 semesters of any ensemble and 2 semesters of MUS 230.
- Emphasis in Theory and Literature requires 8 semesters of any ensemble for which the student is qualified. Keyboard principals only are required to complete 4 semesters of MUS 181-481 or MUS 230.
- B.A. Music Majors and B. Music Majors with an Outside Emphasis are required to complete 6 semesters of choral ensembles if voice principals or 6 semesters of instrumental ensembles if instrument principals. Keyboard principals are required to complete 2 semesters of piano ensembles, 2 semesters of MUS 230 and 2 semesters of any ensemble.
- Music Minors are required to complete 4 semesters of choral ensembles if voice principals or 4 semesters of instrumental ensembles if instrumental principals. Keyboard principals are required to complete 1 semester of piano ensemble, 1 semester of MUS 230 and 2 semesters of any ensemble.

BACHELOR OF MUSIC

The Department of Music offers its major leading to the Bachelor of Music degree in emphasis areas of Christian Studies, Management, Marketing, Communication Arts, Church Music, Music Education, Performance, and Theory and Literature. The selection of an applied principal area of study is also required within each emphasis area. B.M. students are required to complete the General Core Curriculum, the B.M. Core (I. below) and the specified requirements of their chosen emphasis area. They are exempt from the requirement of a Specific Core Curriculum and from a minor; however, the ambitious student is not precluded from completing a minor. Other degree details are presented in the Academic Program section of the *Catalogue*. As shown below, Music Education majors will complete Professional Education in completing licensure requirements.

I. Bachelor of Music Degree Required Core—52 hours:

- A. MUS 111, 112, 211, 212
- B. MUS 103, 104, 203, 204
- C. MUS 220
- D. Applied Music Studies—6 semesters 150-350, 12 hours and 399, Recital
- E. MUS 311, 315, 316, 317, 340
- F. Secondary Performance—2 hours:
MUS 221-222 (voice or instrumental principals) or MUS 150V (keyboard principals)
- G. Ensemble Experience—6 semesters, see “General Regulations for Students in the Department of Music.”
- H. Recital Attendance, MUS 000—8 semesters except Music Education emphases which require 7 semesters

II. Areas of Emphasis within the Major in Music, select one in addition to 52 hour core (I).

A. Emphasis in Christian Studies—32 hours

1. Select 8 MUS Elective hours from: MUS 215, 224, 312, 323, 390, 424, 430.
2. Christian Studies Required Courses—24 hours
 - a. CHR 113, 261, 333, 338
 - b. CHR 243 or 244
 - c. PHL 240
 - d. Select six CHR Elective hours

B. Emphasis in Management—26 hours

1. Select 8 MUS Elective hours with advisor approval
2. Management Required Courses: MGT 113, 318, 341, 348
3. Select 6 MGT Upper Level Elective hours

C. Emphasis in Marketing—26 hours

1. Select 8 MUS Elective hours with advisor approval
2. Marketing Required Courses: MKT 328, 424, 440
3. MAT 114
4. Select 6 MKT Upper Level Elective hours

D. Emphasis in Communication Arts—26 hours

1. Select 8 MUS Elective hours with advisor approval
2. Requirements from Communication Arts—18 hours
 - a. Select any 9 hours from COM courses.
 - b. Select 9 Upper Level COM hours.

III. Major in Church Music

- A. Track for Voice or Instrumental Principals—29 hours + 52 hour core (I).
 1. Additional Applied Studies—2 semesters, 4 hours (450)
 2. Substitute MUS 399 with 499, Recital, in Music Core
 3. Additional Ensemble Experience—2 semesters
 4. Professional Church Music Courses—23 hours
 - a. MUS 312, 313, 419, 430
 - b. MUS 224, 323, 390, 424
 - c. MUS 116
 - d. MUS 206 (voice principals) or 150V (instrumental principals)—2 hours
- B. Track for Piano or Organ Principals—29-31 hours + 52 hour core (I).
 1. Additional Applied Studies—2 semesters, 4 hours 450
 2. Substitute MUS 399 with 499, Recital, in Music Core
 3. Additional Ensemble Experience—2 semesters
 4. MUS 116, 230, 419
 5. MUS 215 and 219; or 325
 6. Professional Church Music—17 hours
 - a. MUS 312, 313, 430
 - b. MUS 224, 323, 390, 424

IV. Major in Music Education

- A. Track for General/Choral Instructor—15 hours plus Professional Education Minor, shown as 5. below and 52 hour core (I).
 1. Additional Applied Studies—1 semester, 2 hours 450
 2. Substitute MUS 399 with 499, Recital, in Music Core; omit MUS 317 from Core
 3. Additional Ensemble Experience—1 semester
 4. Requirements from Professional Music Education courses, 12 hours: MUS 116, 302, 312, 313, 430, EDU 424
 5. MUS 237, 238, 241, 242—4 hours
 6. Teacher Licensure for Vocal/General Music Grades K-12—30 hours
 - a. Major requirements as shown above
 - b. Professional Education: EDU 150, 326; PSY 213, 318; SE 225; EDU 435.
 - c. Completion of applicable portions of the Praxis II.
 - d. For additional information, see the Director of Teacher Education.
- B. Track for Instrumental/Band Instructor—18 hours plus Professional Education Minor, shown below as 6. below and 52 hour core (I).
 1. Additional Applied Studies—1 semester, 2 hours 450
 2. Substitute MUS 399 with 499, Recital, in Music Core; omit MUS 317 from Core

3. Additional Ensemble Experience—1 semester
4. Requirements from Professional Music Education courses, 15 hours: MUS 302, 313, 314, 440, 237, 238, 241,242, 319; EDU 424; Substitute MUS 340 with 331 in Music Core.
5. MUS 205 and 207—2 hours
6. Teacher Licensure for Instrumental Music Grades K- 12—30 hours
 - a. Major requirements as shown above
 - b. Professional Education: EDU 150, 326; PSY 213, 318; SE 225, EDU 435.
 - c. Completion of applicable portions of the Praxis II.
 - d. For additional information, see the Director of Teacher Education.

V. Major in Performance

- A. Track for Voice Principals—29 hours and 52 hour core (I).
 1. Additional Ensemble Experience—2 semesters
 2. Additional Applied, 250-350—4 hours, Additional Applied, 450—6 hours, and MUS 499, Recital
 3. MUS 116, 206
 4. MUS 419, 422
 5. MUS 498, Seminar: Performance Majors
 6. Foreign Language, 200 level, French or German—3 hours
 7. MUS 320,420-4 semesters
- B. Track for Piano Principals—29 hours and 52 hour core (I).
 1. Additional Applied, 250-350—4 hours, Additional Applied, 450—6 hours, and MUS 499, Recital
 2. MUS 325, 415, 416
 3. Piano Ensembles, MUS 181-481—4 hours
 4. MUS 498, Seminar: Performance Majors
 5. Upper level academic MUS Electives—6 hours
 6. 2 Additional Ensembles—2 hours
- C. Track for Organ Principals—29 hours and 52 hour core (I).
 1. Additional Applied, 250-350—4 hours, Additional Applied, 450—6 hours, and MUS 499, Recital
 2. MUS 215, 219, 417, 418
 3. Piano Ensembles, MUS 181-481—2 hours
 4. MUS 498, Seminar: Performance Majors
 5. Upper Level academic MUS Electives—6 hours
 6. 2 Additional Ensembles—2 hours

VI. Major in Theory & Literature

- A. Track for Voice Principals—27 hours and 52 hour core (I).
 1. Additional Applied Studies—2 semesters, 450—4 hours
 2. Substitute MUS 399 with 499, Recital, in Music Core
 3. Additional Ensemble Experience—2 semesters
 4. MUS 116
 5. Additional Upper Level Theory—6 hours
 6. Additional Upper Level History/Literature—6 hours
 7. MUS 490, Senior Project—4 hours
 8. Foreign Language, 200 level, French or German—3 hours
- B. Track for Organ Principals—30 hours and 52 hour core (I).
 1. Additional Applied Studies—2 semesters, 450—4 hours
 2. Substitute MUS 399 with 499, Recital, in Music Core
 3. Additional Ensemble Experience—2 semesters
 4. MUS 417
 5. Additional Upper level Theory—6 hours
 6. Additional Upper level History/Literature—6 hours

7. MUS 490, Senior Project—4 hours
 8. Foreign Language, 200 level, French or German—3 hours
 9. MUS 215 and 219
- C. Track for Piano Principals—27 hours and 52 hour core (I).
1. Additional Applied Studies—2 semesters, 450–4 hours
 2. Substitute MUS 399 with 499, Recital in Music Core
 3. Additional Ensemble Experience—2 semesters
 4. MUS 415
 5. Additional Upper Level Theory—6 hours
 6. Additional Upper Level History/Literature—6 hours
 7. MUS 490, Senior Project—4 hours
 8. Foreign Language, 200 level, French or German—3 hours
- D. Track for Instrumental Principals—27 hours and 52 hour core (I).
1. Additional Applied Studies—2 semesters, 450–4 hours
 2. Substitute MUS 399 with 499, Recital, in Music Core
 3. Additional Ensemble Experience—2 semesters
 4. Select Instrumental Methods—2 hours, from 237, 238, 241, 242, 314
 5. Additional Upper Level Theory—6 hours
 6. Additional Upper Level History/Literature—6 hours
 7. MUS 490, Senior Project—4 hours
 8. Foreign Language, 200 level, French or German—3 hours

BACHELOR OF ARTS

The Department of Music offers one major leading to the Bachelor of Arts degree. In addition to General Core Curriculum and the Bachelor of Arts Specific Core Curriculum requirements, students desiring a major in music under the liberal arts degree must select a minor area of study outside the department of music and complete the requirements shown below. The student will select a principal area of applied study within the major.

Major in Music—48 hours

- I. MUS 111, 112, 211, 212
- II. MUS 103, 104, 203, 204
- III. MUS 220, 311, 315, 316
- IV. Solo Performance Area Studies
 - A. MUS 150-350—6 semesters, 12 hours
 - B. MUS 399, Recital
- V. Secondary Performance Studies: 221-222
(voice or instrumental principals)
or 150V (keyboard principals)—2 hours
- VI. Ensemble Experience—6 semesters
- VII. Recital Attendance, 6 semesters, MUS 000

Minor in Music—25 hours

- I. Applied Studies, MUS 150—4 hours
 - II. MUS 111, 112, 103, 104
 - III. MUS 220, 316
 - IV. Ensemble Experience—4 semesters*
 - V. Recital Attendance, 4 semesters, MUS 000
 - VI. Select 3 hours from MUS 250 or other “Theoretical” courses*
 - VII. Available to majors outside MUS Department
- *To include a minimum of 3 upper level hours

The Department offers the Bachelor of Music major pursuing any of the emphases the completion of a minor in a second performing area by completion of:

- I. Applied Studies, 4 semesters, 8 hours
- II. Ensemble Experience—4 semesters
- III. Participation in a non-credit recital performance in the second performance area.

Departmental Assessment of Majors

At the end of each semester of required applied study, the student is examined by a committee of the applied music faculty to determine if the student is sufficiently prepared to progress to the succeeding level of study. At the conclusion of the fourth semester the student will perform an applied examination for the faculty to determine if the student is prepared to enter upper level applied study. Each semester except the first, all music majors are required to appear in a public recital.

Student Organizations

Phi Mu Alpha Sinfonia is an active professional music fraternity for men. Membership consists primarily of musicians and serious patrons of music. The primary purposes of the fraternity are the achievement of high musical ideals and true brotherhood among the musically minded. Phi Mu Alpha Sinfonia has 292 active chapters. The fraternity was founded in 1898, and the local chapter, Iota Sigma, has been in existence since 1960.

Pi Kappa Lambda National Music Honor Society elects outstanding juniors and seniors to membership on the basis of musicianship and scholarship.

Sigma Alpha Iota, international music fraternity for women, was organized in 1903 “to form chapters of music students and musicians who shall by their influence and their musical interest uphold the highest ideals of a music education; to raise the standard of productive musical work among the women students of colleges, conservatories, and universities.” Gamma Sigma chapter at Union University was formed in 1960 by the late Elizabeth Jarrel Fossey.

Student Award

The Academic Excellence Medal is awarded to the graduating senior with the highest average in the major provided the average is not less than 3.5. Before Awards Day, the student must have completed at least 15 credit hours in the major at Union University, exclusive of pass/fail courses. If no major is eligible, the medal will be given to the minor meeting the minimum requirements.

The Phi Mu Alpha Award is presented to the male graduating senior who has demonstrated excellence in musicianship, leadership, loyalty, and service.

The Sigma Alpha Iota Award is presented by the National Board of Sigma Alpha Iota to the member of the college chapter who is a music major and has attained the highest scholastic rating during her college course. The award is given upon recommendation of the head of the music department. The Sigma Alpha Iota Foundation Award is based on scholarship attainment, musicianship, and contribution to the local chapter of the fraternity.

Course Offerings in Music (MUS)

()-Hours Credit; F-Fall; W-Winter; S-Spring; Su-Summer

Theoretical Courses

103. Ear Training and Sight Singing I (1) F, S

Corequisite: MUS 111.

Development of rudimentary music reading and aural skills. Use of computer applications outside of class.

104. Ear Training and Sight Singing II (1) F, S

Corequisite: MUS 112.

Further development of music reading and aural skills. Use of computer applications outside of class.

110. Introduction to Music Theory (2) F

Intended for the student with limited or no background in music theory. A study of music notation, pitch, rhythm, intervals, scales, modes and triads. Quick oral recall of material is cultivated and reinforced by use of computer assisted applications outside class.

111. Music Theory I (3) F, S

Studies in pitch, intervals, scales, modes, triads, seventh chords, rhythm, and rudimentary partwriting in four parts (SATB) are undertaken. Placement into this course is by examination. Students who need additional instruction in introductory music theory will enroll in MUS 110 instead of MUS 111.

112. Music Theory II (3) F, S

Prerequisite: MUS 111.

Comprehensive study and application of voice-leading techniques related to the harmonic and melodic material associated with music of the Common Practice Period. Composition exercises will be realized within the choral idiom (SATB) and will involve realization of figured bass as well as harmonization of unfigured bass lines and melodies. Harmonic progression, diatonic triads in first and second inversion, basic form determinants (cadences, phrases, and larger units), introductory dominant-function sonorities and non-harmonic tones will be studied.

116. Singers Diction I (2) S

An introduction to International Phonetic Alphabet symbols as they apply to pronunciation for singing. An introduction to pronunciation and application of rules for singing in Italian and Church Latin and English.

203. Ear Training and Sight Singing III (1) F, S

Corequisite: MUS 211.

Development of advanced music reading and aural skills. Use of computer applications outside of class.

204. Ear Training and Sight Singing IV (1) S

Corequisite: MUS 212.

Further development of advanced music reading and aural skills. Use of computer applications outside of class.

205. Vocal Methods I for Instrumental Music Education Majors (1) F

Basic instruction in singing and the teaching of singing, designed for Music Education majors whose primary instrument is not voice. The class meets 2 hours each week.

206. Singers Diction II (2) F

An introduction to pronunciation and application of rules for singing in French and German.

207. Vocal Methods II for Instrumental Music Education Majors (1) S

Prerequisite: MUS 205.

Sequel to Vocal Methods I.

211. Music Theory III (3) F, S

Prerequisite: MUS 112.

A continuation of Music Theory II. The study and application of voice-leading techniques related to the Common Practice Period. Chromaticism and associated harmonic constructions for the dominant-function and pre-dominant-function type are the basis of the course. Secondary functions, modulation techniques, and modal mixture are also studied.

212. Music Theory IV (3) F, S

Prerequisite: MUS 211.

A comprehensive study of advanced chromatic harmony in tonal music of the Common Practice Period. The gradual dissolution of the tonal system and an introduction to basic 20th century compositional practices will be included. The course deals extensively with the mastery of elementary analytical skills. Effective and articulate communication of theoretical ideas and formal analytical discovery represent critical skills required of the student.

215. Service Playing I (1) F

A course designed to assist organists in the building of a worship service; hymn, anthem, and solo accompanying; and modulation.

216. Music Appreciation (3) F

An overview of musical trends throughout the world and through the ages. Included will be contemporary music for all types as well as art/classical music and music of other cultures. For non-music majors only.

219. Service Playing II (2) S

Prerequisite: MUS 215.

Advanced service playing skills including oratorio accompaniment and figured bass playing.

220. Survey of Music Literature (3) S

Prerequisite: MUS 112.

Introduction to the historical styles of music through listening and score-reading. The student will build a working knowledge of a basic music repertory through listening and score study. Attendance at and review of several music performances will be required.

224. Foundations in Church Music (3) S—Even Years

An introduction to biblical, theological and philosophical foundations for music ministry, including studies in historical and contemporary Christian worship and such practical aspects as time management, staff relations, budgeting and training of volunteer leaders in the church music program. Field observation (30 hours) in a local church music program will be required.

237. String Methods (1) S—Odd Years

A class of string instruments is conducted as an introduction to the teaching of stringed instruments.

238. Woodwind Methods (1) F—Odd Years

A class in the fundamental concepts of teaching and playing the clarinet and saxophone. Emphasis is on the methods for teaching beginning school band programs.

241. Brass Methods (1) F—Even Years

A class in low brass instruments is conducted as an introduction to the teaching and playing techniques used in class teaching.

242. Percussion Methods (1) S—Even Years

A class in percussion instruments conducted as an introduction to the teaching of the instruments in this family.

301. Computer Music Sequencing (2) W

An introduction to music sequencing using computer sequencing programs and MIDI controlled synthesizers.

302. Technology for Musicians (3)

Through study and laboratory experience, students will become familiar with the capabilities of technology as they relate to composition, performance, analysis, teaching and research. Students will review the basics of computer use: word processing, databases, spreadsheets, presentation software, desktop publishing, and Internet access. They will study music sequencing, notation, improvisation, performance software and music education software.

311. Conducting I (2) F

Prerequisite: MUS 211 or consent of instructor.

An introductory study of the grammar of conducting aimed at developing a usable repertoire of basic conducting patterns and styles. Techniques of conducting with and without the baton are included.

312. Conducting II (Choral) (2) S

A continuation of MUS 311 with an emphasis on applying the grammar of conducting to a choral setting. The course will introduce elements of choral rehearsal techniques but will focus on gaining increasing proficiency in conducting skills that are necessary for clear communication with the choir.

313. Elementary Music Methods & Materials (3) S

Methods and materials for teaching children music in grades kindergarten through six. Includes demonstration and observation of teaching at this level. Designed primarily for the music education major, this course involves study of a well-balanced program of singing, listening, rhythmic, creative, and instrumental activities.

314. Conducting II (Instrumental) (2) S

A continuation of MUS 311 with an emphasis on applying the grammar of conducting to an instrumental setting. The course will introduce elements of instrumental rehearsal techniques but will focus on gaining increasing proficiency in conducting skills that are necessary for clear communication with the instrumental ensemble.

315. History of Music I (3) F

Prerequisite: MUS 112 and MUS 220.

A survey of music from the Greeks to the Baroque era about 1700 A.D. Emphasis is placed on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices of the periods. Extensive use of recordings and listening required.

316. History of Music II (3) S

Prerequisite: MUS 315.

A survey of music from the late Baroque to the present day. Emphasis is placed on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices of the periods. Extensive use of recordings and listening required.

317. Form and Analysis (2) F

Prerequisite: MUS 212.

A comprehensive study of single movement forms drawn from a variety of musical periods. The ability to articulate musical ideas in both oral and written contexts will be the primary goal of this course.

318. Seminar in Form and Analysis (2) S

Prerequisite: MUS 317.

A study of single and multi-movement works drawn from a variety of musical periods. Selection of works studied will be guided in part by participants. The ability to articulate musical ideas in both oral and written contexts will be the primary goal of this course.

319. Marching Band Techniques (1) F—Even Years

A comprehensive study of the organizational and musical techniques employed by the school marching band director, to include a survey of field and street procedures, precision drill, half-time pageantry, and study of the routines and music advocated by Casevart, Wright Bockman, Cacavas, and others. Included within the content of this study will be class lectures and guided observation of selected area bands, parades, half-time shows, contests, and festivals.

323. Hymnology (3) S—Odd Years

Analysis and appreciation of the great hymns of the church. A study of their sources, development, and use in services of today.

331. Orchestration (2) F

Prerequisite: MUS 212.

A study of the individual characteristics of the various instruments of the modern orchestra. The arrangement for orchestra and band of original or standard compositions and arrangements for ensemble groups. Preparation of orchestral, band, and choral ensemble scores. Calligraphy; music copy and layout; reproduction processes; copy-right law.

340. Arranging and Composing Methods (2) S

Prerequisite: MUS 211-2.

An introductory study of composition and arranging aimed at developing usable skills to compose, arrange, and adapt music from a variety of sources to meet the demands and ability levels of the contemporary music scene.

341. Symphonic Literature (3) S—As Needed

Prerequisite: MUS 212.

A study of major works of the symphonic idiom from early Viennese beginnings to 20th century.

358. Instructional Design VIII: Integrating Music into Classroom Instruction (2) F, S

Design and implementation of classroom instruction through music with attention to current issues, problems and practices in the field including integration of music in classroom instruction, selection and teaching of rote songs and games, the child voice, directed listening, national standards, integration of technology, diversity, inclusion, faith and ethics.

390. Church Music Internship (2) F, S

This course provides an opportunity for the student to gain practical experience in a church music ministry setting, with guidance and supervision provided by the local minister of music and a faculty member. The internship program entails approximately ten hours per week in the placement setting, and a weekly class meeting.

410. Counterpoint (3) As Needed

Prerequisite: MUS 212.

The study of contrapuntal techniques of the 16th, 18th, and 20th centuries.

415. Piano Pedagogy (2) F—Even Years

Prerequisite: Junior piano major standing or consent of instructor.

Examination of the professional, practical, and ethical considerations of private piano teaching. In-depth analysis of teaching materials. Compilation of a large body of resource materials will be a major project. Supervised teaching of the beginning piano student.

416. Piano Literature (2) F—Odd Years

Prerequisite: Junior piano major standing or consent of instructor.

A survey of the standard literature for piano. Approach will be mainly historical. Assigned record listening, examination of variant scores, and classroom performance of musical selections. Each student will complete a research project.

417. Organ Pedagogy (2) F—2001

A course of instruction for organ majors of advanced standing, considering the methods and materials for teaching organ.

418. Organ Literature (2) S—2002

A course of instruction for organ majors of advanced standing, considering the literature for the organ.

419. Vocal Pedagogy (2) F—Even Years

Concepts in the teaching of applied voice with emphasis on the beginning student.

422. Vocal Literature (2) F—Odd Years

Vocal literature with solo literature for beginning students as well as concentration on German lieder, French melodies, opera, and oratorio arias and contemporary selections by leading composers of the 20th century.

423. 20th Century Literature (3) As needed

Prerequisite: MUS 211-2 or consent of instructor.

A study of music of the 20th century from Impressionism to the present. All media of performance will be investigated.

424. Church Music Education (2) S—Odd Years

Organizing and leading the comprehensive church music ministry. Topics include preschool/children's choir organization and leadership, instrumental music ministry, scheduling and promotion, and integrating the music ministry with other Christian education programs in the church.

430. Advanced Choral Techniques (2) F—2001

Advanced studies in choral conducting, including methods for addressing fundamental vocal techniques, diction, blend, balance, intonation, choral sightreading, musicianship and solving complex musical problems in the context of the choral rehearsal. Includes extensive score analysis and conducting of rehearsals.

440. Advanced Instrumental Techniques (2) F—2001

Advanced studies in instrumental conducting, including methods for addressing complex musical problems in the context of the choral rehearsal. Includes extensive score analysis and conducting of rehearsals. Topics include: methods and material, problems of supervision of ensembles, selection and maintenance of instruments, types of en-

sembles/class organization, scheduling, courses of study and preparing for public performances, contests and festivals.

490. Theory/Literature Senior Project (2) F, S

The senior project will consist of either a publicly performed, original composition, 20-30 minutes in length, or a research paper that treats a single historical or analytical problem in a comprehensive manner. The composition or paper will be evaluated at the end of the senior year by a faculty committee of three members.

180-280-380-480. Study Abroad Programs (1-4) As Needed

All courses and their applications must be defined and approved prior to travel.

195-6-7. Special Studies (1-4) On Demand

Lower-level group studies which do not appear in the regular departmental offerings.

395-6-7. Special Studies (1-4) On Demand

Upper-level group studies which do not appear in the regular departmental offerings.

495-6-7. Independent Study (1-4) On Demand

Individual research under the guidance of a faculty member(s).

498-9. Seminar (1-3) On Demand

To be used at the discretion of the department.

Applied Music

Individual applied music study is offered in all the areas listed below:

Bassoon	Oboe	Strings
Clarinet	Organ	Trombone or Euphonium
Flute	Percussion	Trumpet or Cornet
Guitar	Piano	Tuba
Horn	Saxophone	Voice

000. Recital Attendance

A pass/fail, non-credit course required of all music majors and minors. B. Music students must pass 8 semesters of MUS 000, except Music Ed. majors, who must pass 7 semesters. B.A. music majors must pass 6 semesters. Minors must pass 4 semesters.

121-2, 221-2. Class Piano (1) F, S Sequence

Designed for the non-keyboard music majors, to provide them with the functional skills they need as music educators or church musicians, including harmonizing, transposing, accompanying, improvising, playing by ear, and score reading. The course is organized on the premise that the first needs of the students are to learn to read fluently in all keys and to develop quickly a technical facility that allows them to play easily and musically. To be taken concurrently with MUS 111-2, 211-2.

131. Class Voice (1) S

A course designed for music majors whose applied area is other than voice. Fundamentals of diction and vocal production will be stressed.

136. Beginning Guitar Class (1) F

Small group instruction for the beginning guitarist. Music reading skills are not required. Course topics include chording, basic picking patterns and basic chord reading skills. Not applicable to music major or minor.

213. Class Piano (1) Pass/Fail F

Course content is the same as MUS 214 below, but MUS 213 is offered on a pass/fail basis.

214. Graded Class Piano (1) F

A course for non-music majors with little or no piano background. Emphasis will be on reading skills and basic technique needed for church, classroom, and personal enjoyment.

325. Class Piano (1) W—Even Years

A course designed for keyboard majors only, to develop functional skills: sight-reading, harmonizing, transposing, accompanying, and improvising. Meets twice weekly for one semester

001I, 001K, 001V. Non-Credit Applied Music F, W, S, Su

Individual applied lessons for students who do not need or desire to receive university credit. For billing purposes this will be treated as a one credit hour course. It may be repeated.

001I—brass, woodwind, strings, percussion or guitar

001K—piano or organ

001V—voice

129I-429I, 129K-429K, 129V-429V. Applied Music for Elective (-2) F, W, S, Su

Individual applied instruction for non-music majors or minors. Does not fulfill applied requirements under any music major/minor program. Permission of instructor required.

129I, 229I, 329I, 429I—brass, woodwind, strings, percussion or guitar

129K, 229K, 329K, 429K—piano or organ

129V, 229V, 329V, 429V—voice

MUS 150I-450I, 150K-450K, 150V-450V. Applied Music (1-3) F, W, S, Su

Individual applied lessons for students who have been admitted to a music major or minor program. Requires a board examination or juried recital performance for each 2-3 credit hours earned. Only performance emphasis students are eligible to enroll for 3 credit hours.

150I, 250I, 350I, 450I—brass, woodwind, strings, percussion or guitar

150K, 250K, 350K, 450K—piano or organ

150V, 250V, 350V, 450V—voice

MUS 160I-460I, 160K-460K, 160V-460V. Applied Music for Pass/Fail (1-2) F, W, S, Su

Individual applied instruction offered on a pass/fail basis. May be taken for a maximum of 3 terms, 12 credit hour per term. Half-hour lesson weekly, or 90 minutes during Winter or Summer Terms.

160I, 260I, 360I, 450I—brass, woodwind, strings, percussion or guitar
160K, 260K, 360K, 460K—piano or organ
160V, 260V, 360V, 460V—voice

399. Recital (1) F, W, S, Su

Corequisite: MUS 350.

Public performance in recital approximately one-half hour in length. Prerequisite: Junior standing in applied music.

450C. Composition (1-2) F, S

Compositional study in small forms.

499. Recital (1) F, W, S, Su

Corequisite: MUS 450

Public performance in recital approximately one hour in length. Because of the student teaching requirements the senior recital of students in the Music Education (Choral) degree program may be altered as to length and date of presentation at the discretion of the applied teacher.

Ensembles

100, 200, 300, 400. Jazz Band (1) F, S

Admission by audition only due to restricted instrumentation. Various phases of organization, techniques, literature, interpretation, etc., involved in professional demands on modern jazz artists. Performances include various campus activities and high school assemblies. Meets once each week for two-hour rehearsal.

108, 208, 308, 408. Chapel Choir (1)

Choral ensemble open to students, faculty and staff of the university. Sings in chapel on a regular basis and occasionally sings in area churches. This group performs choral literature for worship in a variety of styles from various historical eras. Some semesters, Chapel Choir combines with Singers to form a Choral Union for the purpose of performing a major choral work with orchestra.

135, 235, 335, 435. Symphonic Band (1) F, S

A course in band instruction designed to train students for performance. Various phases of organization, techniques, literature, interpretation, etc., involved in professional demands are treated extensively. Performances will include various campus concerts, some athletic events, and a tour of the area. Membership is open to all students at Union with previous high school band performing experience. Meets three times weekly.

155, 255, 355, 455. Chamber Ensembles (1) As Needed

Performance of literature for various combinations of voices and/or instruments composed specifically for smaller groups. Meets twice each week.

165, 265, 365, 465. Union University Handbell Choir (1) F, S

Admission by audition. The choir will ring literature for 3-5 octaves of English handbells, learning and using various ringing and damping techniques as well as special effects. The Handbell Choir will perform in churches, schools, and at least once per semester on campus. Rehearsals are held three times weekly.

181, 281, 381, 481. Piano Ensembles (1) F

Small piano groups organized for instruction in playing music for more than one piano as well as for playing piano duets and trios. Meets twice weekly.

191, 291, 391, 491. Union University Singers (1) F, W, S

Admission by audition only. Freshmen normally must complete at least one year of MUS 108, Chapel Choir, before auditioning. The choral ensemble performs choral literature from all historical periods. An annual spring tour is required, as are occasional other performances in schools and churches. In some semesters, Singers will combine with Chapel Choir for the purpose of performing a major choral work with orchestra.

230. Accompanying (1) S

A study in accompanying art song, operatic and oratorio selections, and various instrumental works.

320, 420. Opera Workshop (1) F

Performance of opera scenes and arias, or of full operas. Materials for performance will be chosen according to the skills and abilities of those in the course.