

Faculty

Chris Mathews (2008). Associate Professor and Chair, Department of Music. B.M., Union University; M.M., Southwest Missouri State University; D.M.A., University of Kentucky.

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

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

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

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

Shawn Okpebholo (2008) Assistant Professor of Music, B.A., Asbury College; M.A. and D.M., University of Cincinnati College - Conservatory of Music.

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

Joshua Veltman (2004) Assistant Professor of Music. B.A., Calvin College; M.A. and Ph.D., Ohio State University.

Stanley Warren (2004). Associate Professor of Music. B.M. and M.M., Eastman School of Music; D.M.A., Southern Baptist Theological Seminary.

Georgia Wellborn (1989). 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.

Admission Requirements for Majors

An audition is required for admission to the Department as a major in any of the programs and in 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 theory will be administered for placement into the correct theory courses. Functional keyboard examinations will be given to non-keyboard majors for keyboard placement.

Freshmen admitted to the department may declare any of the majors except performance. Students who wish to pursue the performance program will petition the 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 admit the student to the performance major or recommend that the student choose another major within the department.

Transfer students with 8 or more hours in principal applied studies will register for MUS 250 during their first semester 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 degree, level, and principal applied area:

- Music Education/Choral Emphasis requires 7 semesters of choral ensembles.
- Music Education/Instrumental Emphasis requires 7 semesters of instrumental ensembles, excluding MUS 181-481 and 165-465.
- 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.
- Performance/Emphasis in Voice requires 8 semesters of choral ensembles.
- Performance/Emphasis in Piano requires 5 semesters of any ensemble and 3 semesters of MUS 230.
- Performance/Emphasis in Organ requires 6 semesters of any ensemble and 2 semesters of MUS 230.
- Theory 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 emphasis on Elective Studies outside the Music Department 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.

Curriculum

The Department offers majors leading to the **Bachelor of Music** degree ongoing in Church Music, Music Education, Performance, and Theory; Elective Studies in the Music major with emphases in Christian Studies, Management, Marketing, and Communication Arts. 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. As shown below, Music Education majors will complete the Professional Education core in completing licensure requirements.

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

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

II. Major in Church Music

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

III. Major in Music Education

- Emphasis for General/Choral Instructor—15 hours plus Professional Education Core, shown as 6. below and 52 hour core (I).
 - Additional Applied Studies—1 semester, 2 hours 450
 - Substitute MUS 399 with 499 in Music Core; omit MUS 317
 - Additional Ensemble Experience—1 semester
 - Professional Music Education: MUS 116, 302, 312, 313, 430; EDU 424
 - MUS 237, 238, 241, 242—4 hours
 - Teacher Licensure for Vocal/General Music Grades K-12—30 hours
 - Major requirements as shown above
 - Professional Education: EDU 150, 326; PSY 213, 318; SE 225; EDU 435.
 - Completion of applicable portions of the Praxis II.
 - For additional information, see the Assistant Dean for Teacher Education and Accreditation.
- Emphasis for Instrumental/Band Instructor—18 hours plus Professional Education Core, shown below as 6. below and 52 hour core (I).
 - Additional Applied Studies—1 semester, 2 hours 450
 - Substitute MUS 399 with 499 in Music Core; omit MUS 317
 - Additional Ensemble Experience—1 semester
 - Professional Music Education courses: MUS 302, 313, 314, 440, 237, 238, 241, 242, 319; EDU 424; Substitute MUS 340 with 331 in Music Core.
 - MUS 205 and 207—2 hours
 - Teacher Licensure for Instrumental Music Grades K-12—30 hours
 - Major requirements as shown above
 - Professional Education: EDU 150, 326; PSY 213, 318; SE 225, EDU 435.
 - Completion of applicable portions of the Praxis II.
 - For additional information, see the Assistant Dean for Teacher Education and Accreditation.

IV. Major in Performance

- Emphasis for Voice Principals—29 hours and 52 hour core (I).
 - Additional Ensemble Experience—2 semesters
 - Additional Applied, 350—2 hours, Additional Applied, 450—6 hours, and MUS 499, Recital
 - MUS 116, 206, 405, 406, 419
 - MUS 498, Seminar: Performance Majors
 - Foreign Language, 200 level, French or German—3 hours
 - MUS 320, 420—4 hours
- Emphasis for Piano Principals—29 hours and 52 hour core (I).
 - Additional Applied, 250-350—4 hours, Additional Applied, 450—6 hours, and MUS 499, Recital
 - 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. Emphasis 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
- V. Major in Theory
- A. Emphasis 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. Emphasis 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 215, 219, 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
- C. Emphasis 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 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. Emphasis 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 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

VI. Major in Music with Studies in one of the following areas, 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, 305, 333, 338; 243 or 244; PHL 240
 - b. 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 310, 318, 341, 432
3. Select 6 Upper Level Elective hours from the School of Business.

C. Emphasis in Marketing-26 hours

1. Select 8 MUS Elective hours with advisor approval
2. MKT 328, 424, 440; MAT 114
3. Select 6 Upper Level Elective hours from the School of Business.

D. Elective Studies 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.

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, students desiring a major in music under the liberal arts degree must select a minor area of study outside the department of music. The student will select a principal area of applied study within the major.

Major in Music-48 hours

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

Minor in Music-25 hours

- I. Applied Studies, MUS 150-4 hours
- II. MUS 111, 112, 103, 104, 220, 316
- III. Ensemble Experience-4 semesters
- IV. Recital Attendance, 4 semesters, MUS 000
- V. Select 3 hours from MUS 329, 429 or upper level "Theoretical" courses
- VI. Available to majors outside MUS Department

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: applied studies (4 semesters, 8 hours), ensemble experience (4 semesters), and participation in a non-credit recital performance in the second performance area.

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

Collegiate Music Education National Conference is the student affiliate of Music Education Conference, the premier organization for K-12 music educators.

Phi Mu Alpha Sinfonia is a music fraternity for men founded in 1898 with the primary purposes of achievement of high musical ideals and true brotherhood among the musically minded. The Iota Sigma Chapter was established in 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 “for 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 was formed in 1960 by the late Elizabeth Jarrel Fossey.

Student Awards

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

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) S

Corequisite: MUS 112.

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

111. Music Theory I (3) F

Studies in pitch, intervals, scales, modes, triads, seventh chords, rhythm, and rudimentary partwriting in four parts (SATB) are undertaken. Placement by examination.

112. Music Theory II (3) 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 and will involve realization of figured bass as well as harmonization of unfigured bass lines and melodies. Harmonic progression, diatonic triads in 1st and 2nd inversion, basic form determinants, 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, Church Latin, and English.

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

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, 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

Prerequisite: MUS 112.

Continuation of MUS 112. Chromaticism and associated harmonic constructions for the dominant-function and pre-dominant-function type, secondary functions, modulation techniques, and modal mixture.

212. Music Theory IV (3) S

Prerequisite: MUS 211.

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 with the mastery of elementary analytical skills, effective and articulate communication of theoretical ideas, and formal analytical discovery.

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

Musical trends throughout the world and the ages. Included: 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 to build a working knowledge of a basic music repertory through listening and score study. Attendance at and review of music performances will be required.

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

Biblical, theological, and philosophical foundations for music ministry, including studies in historical and contemporary Christian worship and practical aspects: time management, staff relations, budgeting and training of volunteer leaders in the church program. Requires field observation (30 hours) in a local church music program.

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) S

Through study and laboratory experience, students become familiar with the capabilities of technology as they relate to composition, performance, analysis, teaching, and research. Review of basics of computer use: word processing, databases, spreadsheets, presentation software, desktop publishing, and Internet access as well as 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.

Survey of music from the Greeks to the Baroque c. 1700 with emphasis on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices. Extensive use of recordings and listening.

316. History of Music II (3) S

Prerequisite: MUS 315.

Survey of music from the late Baroque to the present day, with emphasis on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices. Extensive use of recordings and listening.

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 Casevant, 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. Students will study the music of hymns so the ability to read a single line of music is helpful.

331. Orchestration (2) F

Prerequisite: MUS 212.

The individual characteristics of 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, and copyright 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.

Major works of the symphonic idiom from early Viennese beginnings to 20th century.

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.

405. Vocal Literature I (2) F—As Needed

Survey examination of the solo song in western music with particular attention to early Italian and British song and the development of the German *lied*.

406. Vocal Literature II (2) S—As Needed

Survey examination of the solo song in western music with particular attention to the development of the French *melodie* and 20th century British and American art song.

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.

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—As Needed

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

418. Organ Literature (2) S—As Needed

Instruction for organ majors of advanced standing, considering the literature for the organ.

419. Vocal Pedagogy (2) F—As Needed

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

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

430. Advanced Choral Techniques (2) F

Prerequisite: MUS 312.

Advanced studies in choral conducting techniques including methods for addressing vocal techniques, diction, blend, balance, intonation, choral musicianship, and solving technical problems in the context of the choral rehearsal. Includes significant studies in vocal pedagogy, score analysis, and conducting of rehearsals.

440. Advanced Instrumental Techniques (2) F

Advanced studies in instrumental conducting, including methods for addressing complex musical problems in the context of rehearsal. Includes extensive score analysis, rehearsals, methods and materials, supervision of ensembles, selection and maintenance of instruments, class organization, scheduling, courses of study, and preparation for public performances, contests, and festivals.

179-279-379-479. External Domestic Study Programs (1-3) As Needed

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

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

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

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

295-6-7. Special Studies (1-4)

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

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.

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

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

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

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

498-9. Seminar (1-3)

To be used at the discretion of the department.

Applied Music

Individual applied music study is offered F, W, S, Su unless otherwise indicated and 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.

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

For the non-keyboard music majors to provide functional skills, 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. Topics: chording, basic picking patterns, basic chord reading skills. Not applicable to MUS major/minor.

213. Class Piano (1) Pass/Fail F

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

214. Graded Class Piano (1) F

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

325. Class Piano (1) W

For keyboard majors only to develop functional skills: sight-reading, harmonizing, transposing, accompanying, and improvising. Meets twice weekly.

001I, 001K, 001V. Non-Credit Applied Music

Individual applied lessons for students who do not need or desire university credit. For billing purposes this will be treated as a 1-credit course 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 (1-2)

Individual applied instruction for the elective student and music major/minors in a performing area outside their principal area. Music minors may register at 300 level in their principal area after completing 4 hours of 150, 250. 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)

Individual applied lessons for students who have been admitted to a music major or minor program in their principal area. Requires a board examination or juried recital performance. Permission required to enroll for 3 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, 160K, 160V. Applied Music for Pass/Fail (1)

Individual applied instruction offered on a pass/fail basis. May be taken for a maximum of 2 semesters.

160I—brass, woodwind, strings, percussion or guitar

160K—piano or organ

160V—voice

399. Recital (1)

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)

Corequisite: MUS 450

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

Ensembles

All are offered F, S unless otherwise indicated.

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

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

108, 208, 308, 408. Choral Union (1)

Choral ensemble open to university students, faculty, and staff and to community singers. This ensemble draws from a wide variety of repertoire and performs in at least one concert each semester and on occasion for the University Chapel and services of area churches.

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

A large traditional Symphonic Band open to all Union students. The band literature is chosen to represent the various historical and musical styles of excellent wind literature. Concerts are performed each semester. Rehearses three times a week.

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

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)

Admission by audition. The choir will ring literature for 3-5 octaves of English handbells, using various ringing and damping techniques and special effects. The Choir will perform in churches, schools, and on campus. Rehearsals are held 3 times weekly.

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

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)

Prerequisite: MUS 108 (2 hours) and successful audition.

Corequisite: MUS 208, 308, or 408 as appropriate to the student's level.

This ensemble performs unaccompanied and accompanied choral literature drawn from various periods, styles, and cultural bodies of repertoire. Singers present performances as part of a spring tour of churches and schools, occasional performances in local venues, and with the Jackson Symphony Orchestra.

230. Accompanying (1) S

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.