



*2012-2013* **HANDBOOK**



**UNION UNIVERSITY**  
DEPARTMENT of MUSIC

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## PERSONNEL

### Full-Time Faculty

#### **Dr. Christopher W. Mathews**

Associate Professor and Chair

Director of Choral Activities

Classes

Conducting and Choral Techniques

University Singers, Proclamation, Men's Choir

Contact Information

Office: Jennings 106

Phone: 731.661.5311

Email: [cmathews@uu.edu](mailto:cmathews@uu.edu)

Campus Mail: Box 3147

#### **Dr. Elizabeth (Betty) Bedsole**

Professor of Music

Music Education Coordinator

Director of the Community Music Center

Classes

Elementary Music Methods and Materials

Teaching Music in Secondary School

Enhanced Student Teaching

Integrative Arts in the Classroom

Church Music Education, Church Music Internship

Union University Children's Choruses

Contact Information

Office: Jennings 110

Phone: 731.661.5226

Email: [bbedsole@uu.edu](mailto:bbedsole@uu.edu)

Campus Mail: Box 3149

**Dr. David Dennis**

Professor of Music

Classes

Piano

Freshman Music Theory, Form and Analysis,  
Counterpoint

Women's Choir

Contact Information

Office: Jennings 103

Phone: 731.661.5233

Email: [ddennis@uu.edu](mailto:ddennis@uu.edu)

Campus Mail: Box 3131

**Mr. Michael Mann**

Assistant Professor of Music

Instrumental Music Education Coordinator

Classes

Conducting, Instrumental Techniques

Percussion, Percussion Techniques

Symphonic Band, String Ensemble

Enhanced Student Teaching

Contact Information

Office: Jennings 119

Phone: 731.661.5231

Email: [mmann@uu.edu](mailto:mmann@uu.edu)

Campus Mail: Box 3020

**Dr. David McClune**

University Professor of Music

Instrumental Studies Coordinator

Classes

Arts in Western Civilization

Clarinet, Saxophone, Woodwind Techniques

Jazz Band

Contact Information

Office: Jennings 115

Phone: 731.661.5294

Email: [dmcclune@uu.edu](mailto:dmcclune@uu.edu)

Campus Mail: Box 1862

**Dr. Terry McRoberts**

University Professor of Music  
Keyboard Studies Coordinator  
Recital and Concert Coordinator  
Classes

Piano, Piano Pedagogy, Piano Literature  
Class Piano, Accompanying  
Piano Ensembles

Contact Information

Office: Jennings 101  
Phone: 731.661.5232  
Email: [tmcrober@uu.edu](mailto:tmcrober@uu.edu)  
Campus Mail: Box 1847

**Dr. Daniel Musselman**

Assistant Professor of Music  
Classes

Sophomore Music Theory  
Sophomore Ear Training and Sight Singing  
Arranging and Composing, Orchestration  
Composition

Contact Information

Office: Jennings 104  
Phone: 731.661.5349  
Email: [dmusselman@uu.edu](mailto:dmusselman@uu.edu)  
Campus Mail: Box 3135

**Dr. Michael Penny**

Professor of Music  
Classes

Voice, Singers Diction  
Church Music, Hymnology  
Foundations in Church Music

Contact Information

Office: Jennings 117  
Phone: 731.661.5230  
Email: [mpenny@uu.edu](mailto:mpenny@uu.edu)  
Campus Mail: Box 1877

**Dr. Joshua Veltman**

Associate Professor of Music  
Classes

Survey of Music Literature, Music History  
Technology for Musicians  
Arts in Western Civilization  
University Handbell Choir

Contact Information

Office: Jennings 116  
Phone: 731.661.5227  
Email: [jveltman@uu.edu](mailto:jveltman@uu.edu)  
Campus Mail: Box 3154

**Dr. Stanley Warren**

Professor of Music  
Vocal Studies Coordinator  
Classes

Voice  
Opera Workshop

Contact Information

Office: Jennings 111  
Phone: 731.661.5228  
Email: [swarren@uu.edu](mailto:swarren@uu.edu)  
Campus Mail: Box 3140

**Dr. Georgia Wellborn**

Professor of Music  
Classes

Voice  
Vocal Pedagogy, Vocal Literature, Vocal Methods

Contact Information

Office: Jennings 102  
Phone: 731.661.5229  
Email: [gwellbor@uu.edu](mailto:gwellbor@uu.edu)  
Campus Mail: Box 1909

## Adjunct Instructors

**Mr. Charley Baker**  
Guitar

**Dr. Ron Boud**  
Organ

**Mrs. Kathie Cepparulo**  
Piano

**Mrs. Kim Graves**  
Class Piano, Freshman Ear Training and Sight Singing

**Mrs. Sarah Beth Hanson**  
Flute

**Mr. Troy Leach**  
Guitar

**Mr. Greg Luscombe**  
Low Brass, Brass Methods

**Mrs. Carol McClure**  
Harp

**Ms. Esther Miller**  
Violin, String Ensemble, String Methods

**Mrs. Gina Scott**  
Class Piano

**Mr. Dennis Smith**  
Trumpet

**Dr. Hope Thacker**  
Voice

Please request contact information for adjunct instructors by contacting Mrs. Sandy Currin in the Department of Music.

## **Administrative Staff**

**Mrs. Sandy Currin**

Academic Secretary to the Chair

Contact Information

Office: Jennings 100

Phone: 731.661.5345

Email: [scurrin@uu.edu](mailto:scurrin@uu.edu)

Campus Mail: Box 3147

## **Staff Accompanists**

**Mrs. Mindy Essary**

**Dr. Kenneth Freeman**

**Mrs. Mitzi Mathenia**

**Ms. Debra Rhodes**

**Mrs. Gina Scott**

**Mrs. Sally Smith**

**Mrs. Jody Tucker**

Please request contact information for staff accompanists by contacting Mrs. Sandy Currin in the Department of Music.

# MISSION STATEMENT, PRINCIPLES, AND GOALS

## 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.

## Principles

### Academics

The Department of Music is committed to a corpus of undergraduate courses that will provide musical education for students who are either majoring or minoring in music, including studies in music theory, music history and literature, music education, church music, musicianship and 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 of Music is further committed to service students within other academic majors by providing appropriate courses, opportunities for ensemble participation, and public recitals and concerts.

### Christian Values

The Department of Music 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 of Music 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 of Music 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 of Music 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.

## **Goals**

1. To prepare qualified students for the profession of music and/or graduate school by offering studies leading to the Bachelor of Music degree in Church Music, Music Education, Performance, and Theory and the Bachelor of Music degree with Emphases in Christian Studies, Management, Marketing, and Communication Arts.
2. To offer to qualified students studies leading to the Bachelor of Arts degree.
3. To support the commitment of Union University to the liberal arts by:
  - a. Offering to qualified students the minor in music.
  - b. Offering academic courses in music, such as Music Theory.
  - c. Offering applied studies in a variety of instruments and voice.
  - d. Offering a variety of instrumental and vocal ensembles.
  - e. Presenting a large number of recitals and concerts for the artistic and cultural enrichment of the university community.
  - f. Teaching other arts-related courses as part of the university curriculum.

## PROGRAMS OF STUDY

Programs available through the Department of Music include:

### **Bachelor of Music in:**

**Music Education – Vocal/General Music K-12**  
with applied concentration in keyboard or voice

**12 Music Education – Instrumental/General Music K-12**  
with applied concentration in a solo instrument or keyboard

**Church Music**  
with applied concentration in voice, organ, piano, or a solo instrument

**Music Theory**  
with applied concentration in voice, organ, piano, or a solo instrument

**Performance**  
with applied concentration in voice, organ, or piano

### **Bachelor of Music with an Emphasis in:**

**Management  
Marketing  
Christian Studies**

Applied areas of concentration include voice, organ, piano, or a solo instrument.

### **Bachelor of Music with Elective Studies in Communication Arts**

Applied areas of concentration include voice, organ, piano, or a solo instrument.

**Bachelor of Arts** with a

**Major in Music**

Applied areas of concentration include voice, organ, piano, or a solo instrument.

**Minor in Music**

With applied study in voice, organ, piano, or a solo instrument.

# Academic Procedures, Policies and Terms

## Admission to the Department

1. Students planning to major or minor in music at Union University must be admitted by the University according to the regulations published in the current *Undergraduate Catalogue*.
2. An audition is required for admission to the Department of Music as a major in any of the programs of study or as a minor. An audition is also required for consideration for music scholarship funds. Criteria for admission will be demonstrated through an audition, which will include:
  - a. Potential in a performance area for success at the collegiate level
  - b. Basic musicianship skills, including sight-reading
  - c. A clear sense of purpose as reflected in an interview
3. Examinations in the area 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 placements.
4. Freshmen admitted to the department may declare any of the programs of study 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**

1. All transfer students must complete the same application and audition processes outlined above.
2. 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.
3. Credit for all other coursework will be assigned in accordance to University policies and procedures as outlined in the *Undergraduate Catalogue*.

## **Provisional Status**

1. A student who is provisionally admitted to the Department of Music will receive a letter stating that the student has been admitted provisionally and is ineligible for financial aid from the Department of Music.
2. At the beginning of the provisional semester, the applied instructor will have a conference with the student to discuss the status of the student and expectations regarding practice, repertoire, and performance.
3. At the mid-point of the semester, the applied instructor will have another conference with the student informing the student of progress made.
4. At the board exam (see p.20), the applied faculty in that area will assess the student and the progress made, considering the applied area and accomplishments in other music classes. The decision will be made to admit, continue one more semester on provisional status, or deny admission to a music program. If the student is on provisional status for a second semester, conferences will be held in the same manner as the first semester and a final decision will be made whether or not to admit the student into a music program. The applied teacher will have a meeting with the student to inform the student of the decision of the applied faculty.

5. The Department of Music will then inform the student, in writing, of the action of the applied faculty. The decision of the faculty is final.

### **Faculty Advisors**

1. Each student pursuing a degree in music will be assigned a full-time faculty member to serve as his/her faculty advisor. Each faculty advisor will be responsible to contact advisees.
2. Faculty Advisors will meet individually with advisees at least once during each semester to discuss academic and musical progress and to plan for the subsequent semester's registration.
3. Students are encouraged to schedule additional appointments as needed with Faculty Advisors to address any questions, concerns, or suggestions.

### **Change of Major**

Any music student who wishes to change majors should inform both the secretary of the Department of Music as well as the secretary for the College of Arts and Sciences. Change of Major forms are available in the office of the College of Arts and Sciences and must be completed and returned to that office for any change to be official. It is in the student's best interest to keep his/her Faculty Advisor informed of any consideration to pursue a different degree or major.

## Credit Hour

According to the *Undergraduate Catalogue*, “the unit for counting credit is the semester hour. A semester hour is defined as an hour of class work a week, or its equivalent in laboratory, pursued for one semester” (18).

The Department of Music further defines a credit hour in three categories: theoretical courses, applied music, and ensembles. Credit hours for each course, applied lesson, and ensemble are indicated in the *Undergraduate Catalogue*.

### Theoretical Courses

One hour of credit is awarded for the equivalent of approximately three hours of work each week during a 14-week term. In most cases, each hour of credit includes 50 minutes of classroom instruction and approximately two hours of assigned work outside the classroom. In some laboratory-type classes, instruction assumes more time while outside work is proportionately less.

### Applied Music

1. Students registered for one hour of credit will have the equivalent of 30-minute weekly lessons for 14 weeks. Practice times should be appropriate to a student’s applied area, level of study, degree pursued, and literature requirements. A minimum of 3 hours practice per week is required for each hour of credit.
2. Students registered for two or three hours of credit will have the equivalent of 1-hour weekly lessons for 14 weeks. Three-hours credit is reserved for performance majors and requires additional weekly practice and research. Practice times should be appropriate to a student’s applied area, level of study, degree pursued, and literature requirements. A minimum of 3 hours practice per week is required for each hour of credit.
3. Students registered for MUS x50 (by audition only) will also participate in weekly Repertoire Classes and must present a board examination (see p.20) at the conclusion of each term.

## **Ensembles**

One hour of credit is awarded for each semester of ensemble participation. Rehearsal and performance expectations vary based on level of the ensemble, difficulty of the literature, and the amount of scheduled performances.

## **Grade Requirements**

Students should strive to earn a grade of “C” or better in every course. Anything lower than a “C” in an upper level course required for the major will not apply to the degree; the course must be repeated. Additionally, students are advised that it is unlikely in the theory or literature/history sequence that any student scoring lower than a “C” will be able to pass the next course in the sequence.

## **Ensemble Requirements**

Certain ensemble requirements are stipulated for music majors and minors for these important reasons:

1. To promote a broad knowledge of music literature in various fields.
2. To cultivate sight-reading proficiency.
3. To allow practical application of performance techniques and styles.
4. To provide extensive experience in live performance.
5. To foster professional musical attributes in collaborative music-making.

Music majors and minors will be participating in ensembles along with non-majors and are expected to demonstrate positive leadership, excellent musicianship, performing expertise, and regular attendance.

Ensemble requirements are based on degree, level, and principal area:

- Music Education/Choral Emphasis requires 7 semesters of choral ensembles.
- Music Education/Instrumental Emphasis requires 7 semesters of instrumental ensembles, excluding Handbells and Piano Ensembles.
- Church Music requires at least 6 semesters of choral ensembles; two other semesters may be fulfilled by any other ensemble for which the student is qualified. Keyboard principals are required to

include 2 semesters of Piano Ensembles 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 Accompanying.
- Performance/Emphasis in Organ requires 6 semesters of any ensemble and 2 semesters of Accompanying.
- Theory requires 8 semesters of any ensemble for which the student is qualified. Keyboard principals only are required to complete 4 semesters of Piano Ensembles or Accompanying.
- Bachelor of Arts Music Major and Bachelor of Music Majors with an emphasis on Elective Studies outside the Department of Music are required to complete 6 semesters of choral ensembles if voice principals or 6 semesters of instrumental ensembles if instrumental principals. Keyboard principals are required to complete 2 semesters of Piano Ensembles, 2 semesters of Accompanying and 2 semesters of any other ensembles.
- Music Minors are required to complete 4 semesters of choral ensembles if voice principals and 4 semesters of instrumental ensembles if instrumental principals. Keyboard principals are required to complete 1 semester of Piano Ensembles, 1 semester of Accompanying and 2 semesters of any other ensembles.

### **Small Ensemble Experience**

Each student pursuing a degree in music must participate in a public chamber music performance. These performances may be presented through scheduled ensemble concerts or Departmental Recitals. Evidence of a prior chamber music presentation must be included in the student's file and presented at the time of the Recital Hearing. If not included in a previous public performance, the chamber piece must be included in the Junior or Senior recital in addition to the expected quantity and quality of solo literature.

## **Recital Attendance Requirements**

### **Rationale**

- Music students need to develop critical aural skills, a broad awareness of music literature, and a growing understanding of performance practice. Attendance at a variety of concerts and recitals is an important part of the developmental process.
- Students need to perform before a viable audience. There is a critical difference between performing in a virtually empty hall and performing before an audience of significant size. A reasonable recital attendance requirement helps to produce a more consistent number of persons in the audience of student performers.
- Recital attendance is a valuable part of the education process for developing musicianship and musical expertise.

### **Requirements**

Registration and successful completion of all requirements for MUS 000 – Recital Attendance is necessary for each course of study as follows:

- Bachelor of Music (except Music Education) – 8 semesters
- Bachelor of Music – Music Education – 7 semesters
- Bachelor of Arts, Major in Music – 6 semesters
- Minor in Music – 4 semesters.

### **Transfer Students**

Music majors and minors who transfer to Union University from another NASM-accredited institution may transfer all equivalent credits for MUS 000 – Recital Attendance provided the credits are documented by an appropriate recital attendance course number. If recital attendance at the former institution was documented by another procedure (i.e., as a part of applied hours), a letter from the music unit is required that verifies that procedure. All documented Recital Attendance credits may be transferred into the student's Union University program. If a transfer student who is a music major has less than the required number of semesters of Recital Attendance credit for their degree plan, he/she must satisfy this requirement each semester at Union University until the requirement is fulfilled or until graduation. In special circumstances, decision concerning this requirement will be made by the Chair of the Department of Music in cooperation with the Music Faculty.

## APPLIED LESSONS

### Teacher Assignments

The Chair of the Department of Music in consultation with appropriate Music Faculty members will assign students to an applied (private) instructor. Students may request a particular instructor, though a final decision will be based on multiple factors.

#### Changing Applied Teachers

Normally, the same applied teacher is retained for the entire degree program. However, students may request a change of applied teacher by making a written request to the Chair of the Department of Music. All changes will be carefully reviewed and a final decision will be made by the Chair in consultation with appropriate Music Faculty members.

## Instruction

#### Guiding Principles

The following are some guiding principles that inform all performance instruction, including private and ensemble settings:

1. The Department of Music exists, in part, to provide students with the highest quality musical and educational experiences possible within an academic setting.
2. While the Department of Music seeks to incorporate a wide gamut of musical styles, genres, and periods, it has intentionally determined to utilize as the principal focus of study music of the Classical Western Art Traditions. This has been determined, in part, because this music:
  - a. Has been the core of traditional music education for centuries.
  - b. Provides a solid foundation for healthy technical development.
  - c. Invites careful and continual study in terms of both performance and analysis.
  - d. Fosters musical understanding and skill to expand into other genres and styles.
  - e. Is the expected repertoire for students pursuing graduate studies in music.

3. We also believe it is imperative that students be exposed to and have the opportunity to perform music of other cultures, modern musical compositions, and popular/commercial music.

Therefore, students pursuing a degree in music, a minor in music, or solely applied lessons will, at a minimum, experience:

1. Traditional music notation
2. Common music terminology
3. Basic technical exercises
4. Repertoire from the Classical Western Art Tradition
5. Professional performance etiquette

## **Methodology**

Applied music lessons involve specialized activities based on an individual instructor's pedagogical methods and practical experiences and tailored to each student. Therefore, the processes, materials, procedures, and progress will vary from teacher to teacher and even differ within each studio in order to provide the most effective individualized instruction.

Each instructor will develop a carefully planned regimen of technical exercises and repertoire suited to each student. The instructor will discuss processes, literature, rationale, and expectations regularly with each student. The student will be responsible to practice routinely and to demonstrate an appropriate level of progress at each lesson.

A principal goal of all private instruction is preparation for public performance. In addition to weekly private sessions, students enrolled in MUS x50 (by audition only) are required to participate in studio and repertoire classes. Students registered for MUS 150 must present a public performance during Departmental Recital Hour during their second semester of study. Students enrolled in MUS 250, 350, or 450 must perform during Departmental Recital Hour once during each semester of study unless presenting a solo recital during that same term.

Students enrolled in private instruction at the x29 level are invited to participate in studio and repertoire classes as well as during Departmental Recital Hour as deemed appropriate by their instructor.

## Assessment

Instructors will assign a grade for each semester of study in accordance with the studio syllabus. Grades will be based on how well a student has met expectations in terms of both technical demonstration and mastery of repertoire. Progress should be communicated to the student regularly; in most cases, on a weekly basis.

### Board Examinations

At the conclusion of each required semester of study, each student enrolled in MUS x50 must appear before a faculty board to perform a representative sample of the semester's work (unless a solo recital has been successfully presented during that same term). This typically includes demonstration of at least one technical exercise and two pieces of literature performed in part or whole. The student will select the first piece to be performed while the faculty board will choose others as deemed appropriate from a list of repertoire provided by the student.

The student will receive written comments and evaluations on his or her progress along with appropriate recommendations for future work. The applied faculty member will review and discuss all comments with each student. Performance at the Board Examination will be factored into the final grade but will not change the grade by more than one letter.

At the conclusion of the second semester of study at each level, the faculty board will either pass the student to the next level of study or will retain the student at the current level until, in the view of the board, sufficient technical or literature achievements have been made. Normally, two full semesters are required for each level of study (MUS 150, 250, etc.)

## **Sophomore Board Examinations**

At the conclusion of the second semester of 250-level study, each music major must present a Sophomore Board Examination before a faculty board. Sophomore Board Examination Board members will discuss the student's applied and academic progress to date and will determine if the student is prepared to move to upper level applied study. The faculty board will take one of the following actions:

1. Admit the student to upper level applied studies in the student's current program.
2. Require the student remain in lower level applied study for an additional semester.
3. Allow the student to switch to a program of study with fewer performance expectations.

If a second Sophomore Board Examination is required, the faculty board will take one of the following actions:

1. Admit the student to upper level applied studies in the student's current program.
2. Disallow further pursuit of a music degree.

## **Transfer Students**

Transfer students with 8 or more hours in principal applied studies will register for MUS 250 during their first semester at Union University. At the end of the semester, the student will perform a Sophomore Board Examination. The faculty board will take one of the following actions:

1. If demonstration of work is superior, apply the current semester of study to 300-level credit requirements.
2. If demonstration of work is adequate, allow the following semester of study to begin at 300-level of study.
3. If demonstration of work is insufficient, require the following semester of study to remain at the 200-level.

If a second Sophomore Board Examination is required, the faculty board will take one of the following actions:

1. Admit the student to upper level applied studies in the student's current program.
2. Disallow further pursuit of a music degree.

## Accompanists

Each voice and instrumental student enrolled for applied lessons is provided an accompanist insofar as is possible. Times with accompanists will be as follows:

1. For each voice student enrolled for 2 or 3 hours of credit, practice time with the assigned accompanist will include one 30-minute lesson each week of the semester.
2. For each voice student enrolled for 1 hour of credit, practice time with the assigned accompanist will include one 30-minute lesson for each two weeks of the semester or the equivalent (schedule to be determined cooperatively by the applied teacher and accompanist).
3. For each instrumental student enrolled for 2 or 3 hours of credit, practice time with the assigned accompanist will include the equivalent of one 30-minute lesson each week of the semester (schedule to be determined cooperatively by the applied teacher and accompanist).
4. For each instrumental student enrolled for 1 hour of credit, practice time with the assigned accompanist will include the equivalent of one 30-minute lesson for each two weeks of the semester (schedule to be determined cooperatively by the applied teacher and accompanist).
5. Additional time may be allotted with accompanists dependent on need, availability, and the level of study.

Students should always be sensitive to the schedule of the assigned accompanist and should treat all accompanists as their professional skill dictates. A student should not miss scheduled lesson or practice times. In the unlikely event a student's absence does occur, rescheduling is at the discretion of the accompanist. The accompanist should always be informed with as much advance notice as possible any planned absences and or anticipated alterations to the lesson schedule.

As developing musicians, applied students are responsible for learning their music individually. The accompanist is made available to the student as a collaborative musician in order to develop good ensemble and performance skills. Time with an accompanist should not be spent learning music, but rather improving cooperative musicianship.

The applied student should provide his/her accompanist with a copy of each piece within two weeks from the date it was assigned by the instructor. It is the responsibility of the student to follow all copyright laws.

## RECITALS

Public recitals at Union University are events during which music students demonstrate not only their natural gifts but also their growth in technical achievements and musicianship. Such events further provide opportunity for students to recreate the remarkable works of master composers for their colleagues and teachers. All recitals, including those during Departmental Recital Hour are therefore significant events, requiring student performers to utilize their knowledge of music theory, history, and literature as well as their technical and musical achievements in the presence of their teachers, fellow students, family, friends, and guests of the department.

On occasion when you perform at Union, your music teachers, fellow students, and other audience members will be present to honor your efforts and to take joy in your music-making. During your performance, your actions, expressions, and attire will communicate your gratitude and your professionalism. You should always approach the stage with confidence and focus. Your demeanor should reflect and communicate a clear understanding of the music while remaining appropriate to the setting. Your dress should be modest and dignified. As the audience affirms your achievements through applause, you are expected to acknowledge the affirmation of the audience with polite bows and the courteous recognition of your co-performers.

## Requirements

### **Departmental Recital Hour**

Each first-year music major or minor must perform at least once during the year in a public recital approved by the applied teacher. (This typically occurs during an afternoon Departmental Recital Hour.) After the first year of study, students must appear each semester on such a program. Any student failing to perform or to perform satisfactorily will have his/her grade for applied lessons lowered by one letter grade and will not be eligible to receive an “A” for the semester.

NOTE: All applicable performance information must be submitted in writing to the Department of Music no later than noon of the Monday preceding the Departmental Recital Hour on which a student is to perform.

### **Music Minors**

Students pursuing a minor in music may present a brief public performance during the final semester of required applied study. (This typically occurs during an afternoon Departmental Recital Hour.) The program should consist of 10-15 minutes of music. A hearing is required.

### **Music Majors**

Students pursuing a degree in music must present at least one public recital. Normally, these recitals occur during the final semester of required applied study. Students must register for required recitals (MUS 399 or MUS 499) as well as applied lessons at the same level during the semester the recital occurs.

MUS 399 recitals are typically one-half hour in length and should be paired for a full-length recital. MUS 499 recitals are typically one hour in length. Recital hearings are required for both.

### **Performance Majors**

Students pursuing a degree in music performance must present at least two recitals (MUS 399 and MUS 499). In addition, these students must conduct research into the recital material and prepare scholarly program notes. Program notes are the responsibility of the students and must be presented in final form at the time of the recital hearing. Performance majors registered for MUS 499 must also register for Senior Performance Seminar and will be supervised in the preparation of their program notes.

### **Recital Programs**

Recital programs must adhere to the normal departmental format. The performer must present all materials for the program, including program notes and translations, to the office of the Department of Music as soon as the recital has been approved. The program will be prepared, reproduced, and paid for by the department. A copy of all student programs will be maintained in the student's file.

### **Small Ensemble Experience**

Each student pursuing a degree in music must participate in a public chamber music performance, typically involving 3-8 musicians. These performances may be presented through scheduled ensemble concerts or Departmental Recitals. Evidence of a prior chamber music presentation must be included in the student's file and presented at the time of the Recital Hearing. If not included in a previous public

performance, the chamber piece must be included in the Junior or Senior recital in addition to the expected quantity and quality of solo literature.

### **Attire**

Attire for performers is formal. For men, attire should include shirt, coat, tie, dress pants, shoes, and socks. For ladies, attire should be a dress or pantsuit and appropriate shoes. Selection of attire should be in consultation with the applied teacher and should consider all aspects of the performance, including physical requirements of the music, the heat and coloration of the lighting, and the formality of the occasion.

## **Process**

With the exception of a performance during a Department Recital Hour, students presenting a public performance must obtain a Recital Approval Form from the Department of Music and complete it accordingly.

### **Step 1: Calendar**

Indicate three dates in order of preference on the Recital Approval Form and secure the signatures of the applied instructor and accompanist as well as the initials of all other recital participants. You are advised to check the availability of dates on the departmental calendar prior to completing the Recital Approval Form. Recital Approval Forms will be collected until one month prior to the end of the preceding semester, at which time all received requests will be processed with priority given to senior-level recitals. Forms submitted after that time will be processed in the order received.

The Coordinator of Recitals and Concerts, in collaboration with the Chair of the Department of Music, will then assign dates using the following guidelines:

- Unless special permission is granted, recitals will occur only on Monday, Tuesday, or Thursday evenings at 7:30 prior to the final ten class days of a semester.
- Recitals will be scheduled on a date when the applied teacher (full-time or adjunct) is able to attend.
- Two junior-level recitals (MUS 399) will share a single recital time.
- Non-required recitals must take place during the first seven weeks of each semester.

## **Step 2: Recital Hearing**

All recital hearings must occur *at least* 2 weeks prior to the scheduled Recital. The date of the hearing must be set no less than 1 week before the Hearing. All recital selections must be fully performance ready at the recital hearing. The applied instructor and all participating musicians must be present at the recital hearing. Failure to successfully complete a hearing will result in the postponements of the recital and can result in a lowering of the recital grade for the semester.

All program information must be submitted to the faculty board in typed format at the time of the recital hearing. At least three copies should be submitted. Failure to submit all information may result in the postponement of the recital or the failure of the recital hearing. Program information must be typed and include:

- Your name as it should appear in the program
- Instrument/voice type
- Degree being pursued, including track (e.g. BM – Music Education)
- All selections to be performed
  - Titles with proper linguistic signs (é, ñ, ü, etc.)
  - Catalogue numbers (Op., K., BWV, etc.)
  - Full names and birth-death dates of composers/arrangers
  - Names and designations of all performers (accompanists, ensemble members, etc.)
  - Program notes and translations (where applicable)

A faculty panel for the recital hearing will include the applied instructor and at least two additional music faculty members. The hearing is open to all faculty members who wish to attend.

Students will select the first piece to be performed for the recital hearing. Following, members of the faculty panel may request to hear any and all pieces from the recital program. In the interest of time, the faculty panel may ask the student to start at a logical point within a piece rather than starting at the beginning or may end the piece prior to its completion.

The faculty panel will end the recital hearing at their discretion and will make one of the following decisions:

- Approve the recital
- Approve the recital with conditions
- Fail the hearing, resulting in the postponement of the recital, a second hearing, and the lowering of the recital grade by at least one letter. Failure of the second hearing will result in an “F” for that semester’s recital grade.

The applied teacher will inform the student of the results immediately following the recital hearing.

### **Step 3: Program Information**

All program materials must be submitted to the secretary of the Department of Music immediately following the successfully recital hearing. Failure to submit materials will result in a lowering of the recital grade and may result in printed material being unavailable for the recital.

## RECITAL ATTENDANCE

### MUS 000 - Structure

Recitals are divided into the following three categories:

**Category 1** – Guest Recitals, Faculty Recitals, and Major Ensemble Concerts.

**Category 2** – Student Recitals, Departmental Recitals, and Ensemble Concerts not listed in Category 1

**Category 3** – A Professional Concert of a classical nature presented off campus

Attendance will be taken at each recital. To receive attendance credit, students must arrive prior to the start of the event and remain for its entirety. Appeals concerning late arrival or early departure may be made to the Chair of the Department of Music.

To receive a Passing grade for MUS 000, the following is required:

**Category 1** – Attendance of all recitals. Attendance of two additional Category 2 recitals will substitute for one Category 1 recital.

**Category 2** – Attendance of at least half of the calendared recitals for the semester. Off campus recitals may apply under the following guidelines:

1. They must receive pre-approval of the Applied Teacher
2. A concert program or ticket stub signed by the Applied Teacher must be submitted to the music office by 10:30 a.m. on the first day of final exams.

**Category 3** – Attendance of at least one Professional off-campus concert either from a list provided or an equivalent event, preapproved by the Chair of the Department of Music. A concert program or ticket stub, signed by the Chair of the Department of Music, must be submitted to the music office by 10:30 a.m. on the first day of final exams.

## **Etiquette**

Appropriate apparel is expected for every recital. While more casual attire may be worn during Departmental Recital Hours, it is anticipated nonetheless that dress for all events will be appropriate and modest. T-shirts, jerseys, or sweat suits may be worn during Departmental Recital Hours; however, these are not acceptable for other recitals or concerts. Caps (any hat for men) are always prohibited.

Proper concert etiquette is anticipated for all events. This includes showing encouragement through applause at appropriate times. Audible cheers and standing ovations are not generally considered as appropriate to public music performances of an academic or professional nature.

Proper etiquette further includes refraining from talking during a performance, exiting and reentering only during breaks, silencing cell-phones, abstaining from texting or use of electronic devices, and the like. In addition, because there are frequently guests in attendance, the demeanor and conversations of our students should remain hospitable and always appropriate to the recital setting.

## PIANO PROFICIENCY

All music majors whose primary performance area is not piano or organ must demonstrate proficient keyboard skills. This includes basic technical skills such as scales and arpeggios, harmonization of melodies, transposition, sight-reading, improvisation, and performance of rudimentary literature.

Most non-keyboard students will acquire these skills through four or more semesters of Class Piano. Students who have studied piano or organ previously may perform for the Keyboard Studies Coordinator to demonstrate skills. The coordinator will then decide one of the following:

- The student did not demonstrate adequate skill and must begin the Class Piano sequence.
- The student demonstrated sufficient skill to advance to the next appropriate level of Class Piano.
- The student demonstrated sufficient skill to warrant private study in lieu of Class Piano requirements and in order to meet degree requirements.

Students not required to take the full sequence of Class Piano courses will have a letter placed in their file stating such. They will not, however, receive credit on their transcripts.

## FACILITIES

Constructed in 2000, Jennings Hall houses the Department of Music, along with the Department of Communication Arts and the School of Theology and Missions. Within Jennings is the 145-seat Hartley Recital Hall, home of two 9-foot Hamburg Steinway grand pianos. In addition, the building is equipped with a newly renovated technology lab, an instrumental rehearsal room, keyboard lab, faculty offices, a student lounge, and 11 Wenger, sound-isolated practice rooms. Across campus, the Savage Memorial Chapel is home to a 44-rank Visser-Rowland pipe organ.

### Usages

Hartley Recital Hall is not available for normal practice. The instruments in this room are to be used under faculty supervision. No food or drink, with the exception of water bottles with tight-fitting lids, may be taken into the recital hall at any time. All lights must be extinguished and pianos covered after each use of the hall for recital practice, performances and classes. Recital rehearsals in Hartley are scheduled through the Department of Music office.

Practice rooms are available for all music majors and minors as well as for students who are enrolled in applied music. Practice room pianos may not be moved within the room or from room to room without the permission of the Chair of the Department of Music in coordination with the Coordinator of Keyboard Studies. All repair and maintenance needs must be reported in writing to the Coordinator of Keyboard Studies in order that work may be done as soon as possible. Food or soft drinks are not allowed in the practice rooms. Water bottles with tight-fitting lids may be taken into the practice room but must be placed on the floor (never on the instruments).

The technology lab will be open and have posted hours based and the availability of student workers. Students may use equipment solely for music projects. Only software authorized and installed by the Department of Music may be used. Students may not modify any software or change any settings on the MIDI equipment. No food or drink is permitted in the technology lab.

Use of other Department of Music facilities by authorized groups may be scheduled through the office. No food or drink may be taken into any room without prior consent.

## ENSEMBLES AND ORGANIZATIONS

### Choral/Vocal Ensembles

#### **Women's Choir**

Women's Choir is open to all university women and is required of all women in their first year as vocal majors or minors.

Director: Dr. David Dennis

Rehearsals: Tuesday/Thursday 1:40-2:55

Location: Hartley Recital Hall

#### **Men's Choir**

Men's Choir is open to all university men and is required of all men in their first year as vocal majors or minors.

Director: Dr. Chris Mathews

Rehearsals: Tuesday/Thursday 1:40-2:55

Location: Luther Hall

#### **University Singers**

University Singers is a mixed, auditioned, touring choir comprised of approximately 45 sophomores, juniors, and seniors. Performances consist of appearances at university events, area churches and schools, Jackson Symphony Orchestra concerts, and venues associated with domestic and international touring.

Director: Dr. Chris Mathews

Rehearsals: Monday/Wednesday 2:00-2:50

Tuesday/Thursday 3:05-3:55

Location: Hartley Recital Hall

#### **The Voices of Proclamation**

Proclamation is a 16-voice public relations ensemble selected by audition from University Singers. The group performs frequently for university events, churches, and schools. Repertoire is chosen from a wide breadth of works, from 16<sup>th</sup>-Century motets to Gospel to current musical expressions from the finest composers.

Director: Dr. Chris Mathews

Rehearsals: Tuesday/Thursday 10:50-12:05

Location: Hartley Recital Hall

### **Opera Workshop**

Opera Workshop gives vocal students experience in stagecraft and character portrayal by utilizing public performances of chamber opera, an occasional large opera or musical, and opera scenes.

Director: Dr. Stan Warren

Rehearsals: Monday/Wednesday 3:00-3:50  
Friday 2:00-2:50

Location: Hartley Recital Hall

## **Instrumental Ensembles**

### **Symphonic Band**

The Symphonic Band is a university wide ensemble with many of the players coming from outside the Department of Music. Auditions are utilized for section placement.

Director: Mr. Michael Mann

Rehearsals: Monday/Wednesday/Friday 1:00-1:50

Location: Band Room

### **Jazz Band**

The Jazz Band is a traditional big band style jazz ensemble comprised of music majors and non-majors. Literature is taken from the entire history of jazz, including Dixieland, Swing, Cuban and Latin styles, and contemporary expressions.

Director: Dr. David McClune

Rehearsals: Tuesday 5:30-7:30

Location: Band Room

### **String Ensemble**

The string ensemble is open to all string players and performs a variety of chamber and string orchestra literature.

Director: Mr. Michael Mann

Rehearsals: Monday/Thursday 4:00-5:30

Location: Band Room

### **Piano Ensembles**

Students in piano ensembles explore the wonderful literature for piano duet, piano duo, and multiple pianists. Membership is open to all who possess sufficient keyboard skills.

Director: Dr. Terry McRoberts

Rehearsals: Monday/Wednesday/Friday 12:00-12:50 (Fall only)

Location: Hartley Recital Hall

### **University Handbell Choir**

The Handbell Choir rings five octaves of Malmark Handbells and performs at various venues on campus and in the community. Membership is open to all university students, faculty, and staff and requires a simple audition.

Director: Dr. Joshua Veltman

Rehearsals: Monday/Wednesday 4:00-5:15

Location: Jennings 223

## **Student Organizations**

### **National Association for Music Education, Student Chapter**

The Student Chapter of the National Association for Music Education allows students to be a part of the most prominent organization of public school music educators in the country.

Faculty Advisor: Dr. Betty Bedsole

### **Pi Kappa Lambda**

Pi Kappa Lambda is the national music honor society. Membership is selected by the music faculty from among the academically top-ranking juniors and seniors.

## HEALTH AND SAFETY

The Department of Music is committed to the health and safety of all musicians involved in its activities. Every effort will be made to protect the body, mind, and souls of the students, staff, faculty, and guests. This includes:

- Healthy approaches to private lessons and group rehearsals that include appropriate technical exercises and clear information regarding the safe utilization of the muscles and bones associated with specific music production.
- Facilities and equipment that are safe and instruction on proper handling of all equipment.
- Consideration of volume levels in practice and performance spaces.
- Rigorous academic work and musical expectations within an affirming environment.
- Genuine concern for the wellbeing of each individual, rooted in the belief that all are created unique and loved by God.

While the Department of Music will strive to foster healthy practices and environments, the faculty and staff are not trained medical professionals. When appropriate, referrals will be made to medical and counseling help provided by the university. In special cases, music-related concerns may be referred to an off-campus medical specialist.

### Campus Health Care Services

The following are on-campus, free health services for students, faculty, and staff of Union University.

#### Health Services

Paul Mayer, MSN – Director of Health Services

661.5284

[www.uu.edu/student-services/health-services](http://www.uu.edu/student-services/health-services)

#### Counseling Services

Dr. Paul Deschenes

661-5322

Tamarin Huelin

661.5923

[www.uu.edu/student-services/counseling](http://www.uu.edu/student-services/counseling)



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