College of Arts and Sciences

Department of Music

Faculty

B. Andrew Roby (1993). Associate Professor of Music and Department Chair. B.M., Union University; M.C.M., and D.M.A., Southern Baptist Theological Seminary; Additional study, DePaul University.

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

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.


Kenneth R. Hartley (1969). University Professor of Music. B.S., University of Missouri; M.S.M., New Orleans Baptist Theological Seminary; Ed.D., Florida State University; Additional study, Loyola University of the South, Xavier University of the South, and Birmingham Southern College.


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


Georgia Wellborn (1989). Associate Professor of Music. B.M., Carson Newman College; M.M., Florida State University; M.L.S., University of Tennessee; Additional study, Southwestern Baptist Theological Seminary, the University of North Texas, and Westminster Choir College (on leave 1997-98).

Part-time Faculty


Troy Leach (1990). B.A., Union University; M.M., University of Memphis.


Max W. Pugh (1971). Emeritus Professor of Music. B.S., Northwestern Louisiana State University; M.M., Louisiana State University; Additional study, Southern Baptist Theological Seminary, Indiana University, Henderson State University, and University of Central Florida.

Margaret Thomas (1993). B.M.E. and M.M., Southeast Missouri State University.

T. Donley Thomas (1992). B.M., George Peabody College; M.M., George Peabody College of Vanderbilt University; Additional study, Eastman School of Music; University of Illinois; University of Vienna, Austria; and Vienna State Academy.


Goals of the Department

It is the philosophy of the Department of Music that all persons deserve access to the rich education and understanding that the musical arts provide. For this reason, the department seeks to serve the University community by making available to all students appropriate courses, applied lessons, and ensemble experiences, and by providing a large number of recitals and concerts. The department strives to maintain standards of excellence in all of its pro-
grams. The Department of Music is an accredited member of the National Association of Schools of Music. The goals of the Department of Music are:

- To offer to qualified students studies leading to the professionally oriented degrees, Bachelor of Music degree in Music Education (general or instrumental emphasis), Sacred Music, Performance, or Music Theory and Literature, which are designed to prepare school music teachers, church musicians, and private teachers of applied music; and to prepare students for graduate studies in music;
- To offer to qualified students a major in music with a strong liberal arts component under the University’s Bachelor of Arts degree; and
- To support the University’s emphasis on the liberal arts by offering the academic minor in music, by offering appropriate courses, ensembles, and applied lessons to the general student body, and by presenting a large number of recitals and concerts for the artistic and cultural enrichment of the University community.

Admission Requirements for Majors

An audition is required for admission to the Department of Music as a major in any of the degree 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.

Students who are admitted to and enter the department may declare any of the department’s majors except the performance major. 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.

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.

Applied music credit is granted as follows:

- Bachelor of Music degree, performance major: 3 hours of credit per semester for one hour of applied instruction, for the last 6 semesters of the program. See department handbook for repertory guidelines.
- Bachelor of Music degree, other majors: 2 hours of credit for one hour of instruction per week, for 8 semesters (minimum of 7 semesters for music education majors). See department handbook for repertory guidelines.
- Bachelor of Arts degree and music minors: 2 hours of credit for one hour of instruction, or 1 hour of credit for one-half hour of instruction per week. Bachelor of Arts majors must take a minimum of 12 credit hours; music minors must take a minimum of 8 credit hours.
- For short terms, one hour of credit is granted for ninety minutes of lesson times per week. Students may register for two hours of credit only with the permission of the applied teacher and the department chair.
- Successful completion of MUS 000, Recital Attendance, required for all music majors and minors. Bachelor of Music students must complete eight semesters, Bachelor of Arts majors must complete six semesters, and music minors must complete four semesters. Specific requirements for recital attendance are announced by the department near the beginning of each semester.
- Ensemble requirements are based on the degree, level of study, and principal applied area:
— Bachelor of Music (except Music Education)
  Voice Applied Principal
  8 semesters of University Chorus
  Organ Applied Principal
  4 semesters University Chorus
  2 semesters Accompanying
  1 semester of Piano Ensembles
  1 semester of any credited ensemble
  Piano Applied Principal
  4 semesters of Piano Ensembles
  2 semesters of Accompanying
  2 semesters of any credited ensemble
  Instrumental Applied Principal
  8 semesters of Symphonic Band

— Music Education (General/Choral Track)
  Voice Applied Area
  7 semesters of University Chorus
  Piano Applied Area
  6 semesters of University Chorus
  1 semester of Accompanying

— Music Education (Instrumental/Band Track)
  Instrumental Applied Area
  7 semesters of Symphonic Band
  Piano Applied Area
  6 semesters of Symphonic Band
  1 semester of Accompanying

— Bachelor of Arts Music Major
  Voice Applied Area
  6 semesters of University Chorus
  Organ Applied Area
  2 semesters of University Chorus
  1 semester of Piano Ensembles
  1 semester of Accompanying
  2 semesters of any credited ensemble
  Piano Applied Area
  3 semesters of Piano Ensembles
  1 semester of Accompanying
  2 semesters of any credited ensemble
  Instrumental Applied Area
  6 semesters of Symphonic Band

— Music Minor
  Voice Applied Area
  4 semesters of University Chorus
  Organ Applied Area
  1 semester of Piano Ensemble
  1 semester of University Chorus
  2 semesters of any credited ensemble
  Piano Applied Area
  2 semesters of Piano Ensembles
  2 semesters of any credited ensemble
  Instrumental Applied Area
  4 semesters of Symphonic Band

Applied Pedagogy Studies
  MUS 116, 419
Secondary Applied Studies
  MUS 221, 222 for voice principals,
  or MUS 150V for keyboard principals
+Theory and Musicianship Studies
  MUS 111-2, 103-4, 211-2, 203-4, 317, 340
Music History and Literature Studies
  MUS 217-8, MUS 315-6
Conducting Studies
  MUS 311 and 312
Music Education Methods Studies
  MUS 313 and EDU 424
Professional Education Studies
  PSY 318, EDU 200, 250, 326, 435, SE 225
Recital Performance Experience
  MUS 399 and MUS 499
Ensemble Experience
  7 hours
Recital Attendance, 7 semesters, MUS 000
  0 hours
Total
  146 hours

+MUS 111 may be fulfilled by successful completion of MUS 105.

Music Education Major
Instrumental (Band)

General Core Requirements
  46 hours
Computer Studies in addition to Core
  CSC 105
Applied Studies, 2 hrs. per semester
  MUS 150, 250, 350, 450
  14 hours
Secondary Applied Studies
  MUS 221-222 for non-keyboard principals,
  or MUS 150I for keyboard principals
+Theory and Musicianship Studies
  MUS 111-2, 103-4, 211-2, 203-4, 317, 340
Music History and Literature Studies
  MUS 217-8, MUS 315-6
Conducting Studies
  MUS 311 and 314
Music Education Methods Studies
  MUS 237, 238, 241, 242, 313, 319, EDU 424
  11 hours
Professional Education Studies
  PSY 318, EDU 200, 250, 326, 435, SE 225
  27 hours
Recital Performance Experience
  MUS 399
  1 hour
Ensemble Experience
  7 hours
Recital Attendance 8 semesters, MUS 000
  0 hours
Total
  146 hours

+MUS 111 may be fulfilled by successful completion of MUS 105.

Sacred Music Major — Voice or Instrumental Principal

General Core Requirements
  46 hours
Applied Studies, 2 hrs. per semester
  MUS 150, 250, 350, 450
  16 hours
Applied Pedagogy Studies
  MUS 116, 206, 419
Secondary Applied Studies
  MUS 221, 222
+Theory and Musicianship Studies
  MUS 111-2, 103-4, 211-2, 203-4, 317, 340
  21 hours
Music History and Literature Studies
   MUS 217-8, MUS 315-6  8 hours
Conducting Studies
   MUS 311 and 312  4 hours
Church Music Studies
   MUS 313, 323, 324  9 hours
Recital Performance Experience
   MUS 399 and MUS 499  2 hours
   *Music Electives  9 hours
   Ensemble Experience  8 hours
   Recital Attendance, 8 semesters MUS 000  0 hours
Total  130 hours

   +MUS 111 may be fulfilled by successful completion of MUS 105.

   *No more than 3 hours of additional applied study or ensembles may be counted here.

Sacred Music Major — Organ Principal

General Core Requirements  46 hours
Applied Studies, 2 hrs. per semester
   MUS 150, 250, 350, 450  16 hours
Applied Pedagogy Studies
   MUS 116, 328, 419  5 hours
Secondary Applied Studies
   MUS 150V  2 hours
   +Theory and Musicianship Studies
   MUS 111-2, 103-4, 211-2, 203-4, 317, 340  21 hours
Music History and Literature Studies
   MUS 217-8, MUS 315-6  8 hours
Conducting Studies
   MUS 311 and 312  4 hours
Church Music Studies
   MUS 313, 323, 324  9 hours
Recital Performance Experience
   MUS 399 and MUS 499  2 hours
   *Music Electives  9 hours
   Ensemble Experience  8 hours
   Recital Attendance, 8 semesters MUS 000  0 hours
Total  130 hours

   +MUS 111 may be fulfilled by successful completion of MUS 105.

   *No more than 3 hours of additional applied study or ensembles may be counted here.

Sacred Music Major — Piano Principal

General Core Requirements  46 hours
Applied Studies, 2 hrs. per semester
   MUS 150, 250, 350, 450  16 hours
Applied Pedagogy Studies
   MUS 116, 328, 419  5 hours
Secondary Applied Studies
   MUS 150V  2 hours
   +Theory and Musicianship Studies
   MUS 111-2, 103-4, 211-2, 203-4, 317, 340  21 hours
Music History and Literature Studies
   MUS 217-8, MUS 315-6  8 hours
Conducting Studies
   MUS 311 and 312  4 hours
Church Music Studies
   MUS 313, 323, 324  9 hours
Recital Performance Experience
   MUS 399 and MUS 499  2 hours
   *Music Electives  9 hours
   Ensemble Experience  8 hours
   Recital Attendance, 8 semesters MUS 000  0 hours
Total  130 hours

   +MUS 111 may be fulfilled by successful completion of MUS 105.

   *No more than 3 hours of additional applied study or ensembles may be counted here.

Voice Performance Major

General Core Requirements  46 hours
Applied Studies
   Semesters 1-2, 2 hrs. each
   Semesters 3-8, 3 hrs. each
   MUS 150, 250, 350, 450  22 hours
Applied Pedagogy and Lit. Studies
   MUS 116, 206, 419, 422  7 hours
Language Studies
   2 semesters of French, German, or with permission of Music Dept., Spanish  6 hours
Secondary Applied Studies
   MUS 221, 222  2 hours
   +Theory and Musicianship Studies
   MUS 111-2, 103-4, 211-2, 203-4, 317, 340  21 hours
Music History and Literature Studies
   MUS 217-8, MUS 315-6  8 hours
Conducting Studies
   MUS 311  4 hours
Recital Performance Experience
   MUS 399 and MUS 499  2 hours
   *Music Electives  5 hours
   Ensemble Experience  8 hours
   Recital Attendance, 8 semesters MUS 000  0 hours
Total  131 hours

   +MUS 111 may be fulfilled by successful completion of MUS 105.

   *No more than two (2) hours of additional applied study or ensembles may be counted here.

Organ Performance Major

General Core Requirements  46 hours
Applied Studies
   Semesters 1-2, 2 hrs. each
   Semesters 3-8, 3 hrs. each
   MUS 150, 250, 350, 450  22 hours
Applied Pedagogy Studies
   MUS 328, 417, 418  6 hours
   +Theory and Musicianship Studies
   MUS 111-2, 103-4, 211-2, 203-4, 317, 340  21 hours
Music History and Literature Studies
   MUS 217-8, MUS 315-6  8 hours
Conducting Studies
   MUS 311  2 hours
Recital Performance Experience
   MUS 399 and MUS 499  2 hours
   *Music Electives  14 hours
   Ensemble Experience  8 hours
   Recital Attendance, 8 semesters MUS 000  0 hours
Total  129 hours
+MUS 111 may be fulfilled by successful completion of MUS 105.

*No more than 4 hours of additional applied study or ensembles may be counted here.

**Piano Performance Major**

General Core Requirements
Applied Studies
Semesters 1-2, 2 hrs. each
Semesters 3-8, 3 hrs. each
MUS 150, 250, 350, 450
Applied Pedagogy Studies
MUS 325, 415, 416
+Theory and Musicianship Studies
MUS 111-2, 103-4, 211-2, 203-4, 317, 318, 340, and 5 hrs. selected from MUS 310, 331, 411, 413
Music History and Literature Studies
MUS 217-8, MUS 315-6
Conducting Studies MUS 311
Recital Performance Experience
MUS 399 and MUS 499
*Music Electives
Ensemble Experience
Recital Attendance, 8 semesters MUS 000
Total

+MUS 111 may be fulfilled by successful completion of MUS 105.

*No more than 4 hours of additional applied study or ensembles may be counted here.

**Music Theory and Literature Major — Organ Principal**

General Core Requirements
Applied Studies, 8 semesters
MUS 150, 250, 350, 450
Applied Pedagogy and Lit. Studies
MUS 325, 328, 417
Language Studies
200-level course in FRE, GER, or, with permission of Music Dept., SPA
+Theory and Musicianship Studies
MUS 111-2, 103-4, 211-2, 203-4, 317, 318, 340, and 5 hrs. selected from MUS 310, 331, 411, 413
Music History and Literature Studies
MUS 217-8, MUS 315-6, and 8 hrs. selected from MUS 341, 416, 418, 422, 423
Conducting Studies
MUS 311
Recital Performance Experience
MUS 399 and MUS 499
Project Presentation Required
Music Electives
Other than ensembles or applied study
Ensemble Experience
Recital Attendance, 8 semesters MUS 000
Total

+MUS 111 may be fulfilled by successful completion of MUS 105.

**Music Theory and Literature Major — Piano Principal**

General Core Requirements
Applied Studies, 8 semesters
MUS 150, 250, 350, 450
Applied Pedagogy and Lit. Studies
MUS 325, 415
Language Studies
200-level course in FRE, GER, or, with permission of Music Dept., SPA
Secondary Applied Studies
MUS 150V
+Theory and Musicianship Studies
MUS 111-2, 103-4, 211-2, 203-4, 317, 318, 340, and 5 hrs. selected from MUS 310, 331, 411, 413
Music History and Literature Studies
MUS 217-8, MUS 315-6, and 8 hrs. selected from MUS 341, 416, 418, 422, 423
Conducting Studies
MUS 311
Recital Performance Experience
MUS 399 and MUS 499
Project Presentation Required
Music Electives
Other than ensembles or applied study
Ensemble Experience
Recital Attendance, 8 semesters MUS 000
Total

+MUS 111 may be fulfilled by successful completion of MUS 105.
Music Theory and Literature Major —
Instrumental Principal

General Core Requirements                                  46 hours
Applied Studies, 8 semesters                                16 hours
MUS 150, 250, 350                                          16 hours
Applied Pedagogy
  Selected from MUS 237, 238, 241, 242                      3 hours
Language Studies
  200-level course in FRE, GER, or, with permission of Music Dept., SPA 3 hours
Secondary Applied Studies
  MUS 221, 222                                             2 hours
+Theory and Musicianship Studies
  MUS 111-2, 103-4, 211-2, 203-4, 317, 318, 340, and 5 hrs. selected from MUS 310, 331, 411, 413 29 hours
Music History and Literature Studies
  MUS 217-8, MUS 315-6, and 8 hrs. selected from MUS 341, 416, 418, 422, 423 16 hours
Conducting Studies
  MUS 311                                                 2 hours
Recital Performance Experience
  MUS 399 and MUS 499                                      2 hours
  Project Presentation Required                            2 hours
Music Electives
  Other than ensembles or applied study                    3 hours
Ensemble Experience                                      8 hours
Recital Attendance, 8 semesters MUS 000                   0 hours
Total                                                      130 hours

+MUS 111 may be fulfilled by successful completion of MUS 105.

Bachelor of Arts Music Major

In addition to General and Bachelor of Arts Specific Core Curriculum requirements, students desiring a major in music under the liberal arts degree must take the following courses:

Applied Studies, 2 hrs per semester
  MUS 150, 250, 350                                        12 hours
Secondary Applied Studies
  MUS 221-2 for voice/instrumental principals,
  or MUS 150V for keyboard principals                      2 hours
+Theory and Musicianship Studies
  MUS 111-2, 103-4, 211-2, 203-4                            16 hours
Music Literature and History Studies
  MUS 217, 218, 315, 316                                     8 hours
Recital Performance Experience MUS 399                    1 hour
Music Electives
  Other than applied or ensembles                            6 hours
  Ensemble Experience                                       6 hours
  Recital Attendance, 6 semesters MUS 000                   0 hours
Total                                                        51 hours

+MUS 111 may be fulfilled by successful completion of MUS 105.

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. A half-hour junior recital is required of all majors; a full hour senior recital is required of all Bachelor of Music programs except instrumental music education. The recitals provide evidence of the student’s development in the performance area. Music majors, after fully meeting all degree requirements, may earn a minor in a second performing area by completing eight hours of applied music in that area, four additional ensembles in the minor applied area, and fulfilling minor performance requirements. This program applies only to music majors. All other students desiring a minor in music will meet catalogue requirements as outlined below.

Music Minor

The following courses are required for completion of the music minor.

Applied Studies, 2 hrs per semester
  MUS 150, 250                                                8 hours
  (A non-credit recital performance is required)               8 hours
+Theory and Musicianship Studies
  MUS 111-2, 103-4                                            8 hours
Music History and Literature Studies
  MUS 217, 218, 315, 316                                     8 hours
  Ensemble Experience                                        4 hours
  Recital Attendance, 4 semesters MUS 000                    0 hours
Total                                                        28 hours

+MUS 111 may be fulfilled by successful completion of MUS 105.

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 Awards

Academic Excellence Medals. A medal is given for each major offered by the department. This award is given to the graduating major who has the highest academic average in each discipline, provided the average grade in the subject is not less than 3.5 and provided the student has completed, before Awards Day, a minimum of 15 credit hours in the major discipline at Union University in courses for which precise grades are computed (as distinguished from courses graded pass or fail). If there is no eligible major in the discipline, the medal will be given to the minor with the highest average if the above qualifications are met.

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. Elementary Musicianship I (1) F
A comprehensive study of basic musicianship skills related to hearing and properly notating musical sound. The singing of notated pitches and rhythmic pattern is emphasized. Intervals, major and minor scales, triads, basic melodic and rhythmic patterns, and rudimentary coordination exercises involving the combination of these elements with basic conducting patterns are undertaken. Computer applications are used extensively outside of class.

104. Elementary Musicianship II (1) S
A continuation of MUS 103. Extensive drill in the aural recognition and notation of elementary two-part music. Basic harmonic progressions are introduced. Students begin the process of learning how to identify performance problems and to articulate solutions. Computer applications are used extensively outside of class. Prerequisite: MUS 103.

105. Introduction to Music Theory (5) F
Intended for the student with little or no background in the fundamentals of music. Studies in pitch, intervals, scales, modes, triads, seventh chords, rhythm, and rudimentary partwriting in four parts (SATB) are undertaken. Quick oral recall of material is cultivated and is reinforced by the use of computer-assisted applications outside of class. Only three hours will apply toward the major.

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. Quick oral recall of material is cultivated and is reinforced by the use of computer applications outside of class. Placement into this course is by examination. Students who need additional instruction in introductory music theory will enroll in MUS 105 instead of MUS 111.

112. Music Theory II (3) S
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. Computer applications are used extensively outside of class. Prerequisite: MUS 111.

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 rules for singing in Italian and Church Latin.

203. Elementary Musicianship III (1) F
A more stringent application of the fundamental skills realized in MUS 103-104. Intensive work with more sophisticated harmonic positions involving root-position and inverted diatonic and elementary dissonant sonorities is undertaken. The ability to hear and notate vertical relationships in fundamental harmonic progressions is pursued in this course. Computer applications are used extensively outside of class. Prerequisite: MUS 104.

204. Elementary Musicianship IV (1) S
A continuation of MUS 203. Intensive dictation drill and performance exercises in the aural recognition of the standard dissonant harmony of the Common Practice Period (ca. 1650-1875). The ability to completely critique and solve performance problems constitutes a major goal of the course. Computer applications are used extensively outside of class. Prerequisite: MUS 203.

206. Singers Diction II (1) F
An introduction to pronunciation and application of rules for singing in French and German.

211. Music Theory III (3) F
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. Computer applications are used extensively outside of class. Prerequisite: MUS 112.

212. Music Theory IV (3) S
A comprehensive study of advanced chromatic harmony in tonal music of the Common Prac-
tice 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. Computer applications are used extensively outside of class. Prerequisite: MUS 211.

215. Service Playing (1) As Needed
A course designed to assist organists in the building of a worship service; hymn, anthem, and solo accompanying; and modulation.

216. Music Appreciation (3) S
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.

217. Music Literature I (1) F
An exploration of intelligent listening through an overview of the different performance media and some basic works in each area, basic score-reading skills and terminology, beginning to build a repertory of music compositions through listening, viewing, and reading. Attendance at and reviews of several music performances will be required. Prerequisite: MUS 111.

218. Music Literature II (1) S
Introduction to the historical styles of music through listening and score reading. Attendance at and reviews of several music performances will be required. Prerequisite: MUS 218.

237. String Methods (1) W — Even 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.

311. Conducting I (2) F
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. Prerequisite: MUS 211 or consent of instructor.

312. Conducting II (Choral) (2) S
A detailed study of choral conducting including such problems as breath control, diction, blend, and intonation as these elements relate to the high school age singer. Observation of high school groups and actual conducting of young adults will be included as part of the course. Prerequisite: MUS 311.

313. Elementary Music Methods and 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
Score reading, rehearsal techniques, and special problems in instrumental conducting at the secondary school level. Includes a study of methods and materials, problems of supervision, selection and maintenance of instruments, types of class organization, scheduling, courses of study, public performances, contests, and festivals. An open forum for the discussion of organizational matters and basic and stylistic conducting practices. Prerequisite: MUS 311.

315. History of Music I (3) F, Su
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. Prerequisite: MUS 112 and MUS 218.

316. History of Music II (3) S, Su
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. Prerequisite: MUS 315.

317. Form and Analysis I (3) F
A comprehensive study of the important single-movement forms and techniques, homophonic and polyphonic, of the Common Practice Period. Simple binary, simple ternary, incipient ternary (rounded binary), compound ternary, theme and variations, rondo, sonata-allegro (sonata form), sonata-rondo, invention, canon, and fugue will be studied. The ability to decipher, write about, and articulate discuss a musical work represents the most important goal of the course. Visual and aural analysis are included. Prerequisite: MUS 212.

318. Form and Analysis II (3) S
A comprehensive study of the most important compositional techniques outside of the Common Practice Period. Analytical systems appropriate to Medieval, Renaissance, and 20th-century music will be surveyed and applied. A comprehensive study of the most important single- and multi-movement compositional genres not dealt with in MUS 317 will also be undertaken. Advanced communication skills are required. Prerequisite: MUS 317.

319. Marching Band Techniques (1) F — Odd 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, halftime 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, halftime 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.

324. Church Music (3) S — Even Years
A study, both philosophical and practical, of the church music ministry in the contemporary church, including an evaluative survey of current practices and a critical examination of sacred music’s potential as an aid to worship.

328. Organ History and Design (2) As Needed
This course is intended to cultivate the student’s awareness of the technical development of the organ from ancient times to the present day and its influence upon the music being composed for the instrument.

331. Orchestration (2) F — Even Years
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; copyright law. Prerequisite: MUS 212.

340. Arranging and Composing Methods (2) S
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. Prerequisite: MUS 211-2.

341. Symphonic Literature (3) F — As Needed
A study of major works of the symphonic idiom from early Viennese beginnings to 20th century. Prerequisite: MUS 212.

357. Public School Music (2) F, W, S, Su
Selection and presentation of rote songs; the child voice in singing; treatment of the unmusical child; development of rhythmic and melodic expression; introduction of staff notation; directed listening. Meets twice weekly for one semester.

390. Church Music Internship (2) As Needed
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.

411. 16th Century Counterpoint (3) F — Even Years
The study of voice-leading practices of the 16th century utilizing the pedagogical system formulated by J. J. Fux. Prerequisite: MUS 212.

413. 17th and 18th Century Counterpoint (3 and 3) S - Odd Years
A study, through analysis based on an aural and visual acquaintance with contrapuntal music of the 17th and 18th centuries, involving the writing of exercises, then music, utilizing forms and techniques characteristic of the period. Canon, invention, fugue, forms based on the chorale, and variation forms will be studied and utilized in composition exercises. Prerequisite: MUS 212.

415. Piano Pedagogy (2) F — Even Years
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. Prerequisite: Junior piano major standing or consent of instructor.

416. Piano Literature (2) S Odd Years
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. Prerequisite: Junior piano major standing or consent of instructor.

417. Organ Pedagogy (2) As Needed
A course of instruction for organ majors of advanced standing, considering the methods and materials for teaching organ.

418. Organ Literature (2) As Needed
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) S — 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) S — Even Years
A study of music of the 20th century from Impressionism to the present. All media of performance will be investigated. Prerequisite: MUS 211-2 or consent of instructor.

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.

498-9. Seminar (1-3) On Demand
To be used at the discretion of the department.
Applied Music

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
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.

213. Class Piano (1) Pass/Fail F, S
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, S
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

150 I, 250 I, 350 I, 450 I. Applied Music (1), (2), or (3) F, W, S, Su
Individual instrumental instruction.

150 K, 250 K, 350 K, 450 K Applied Music (1), (2), or (3) F, W, S, Su
Individual instruction in keyboard.

150 V, 250 V, 350 V, 450 V. Applied Music (1), (2), or (3) F, W, S, Su
Individual instruction in voice. Prerequisite: ability to match pitches readily, to feel and accurately sing simple rhythms, and to sing a simple song on pitch with good phrasing. Students who are deficient in these areas may be required to switch to Music 001 V.

160 I. Applied Music for Pass/Fail (1 or 2 hours) F, W, S, Su
A maximum of 3 hours credit may be taken by students who have successfully completed a course in the 150-450 sequence. Individual instruction offered on a pass/fail basis.*

160 K. Applied Music for Pass/Fail (1 or 2 hours) F, W, S, Su
Individual instruction in keyboard offered on a pass/fail basis.* A maximum of 3 hours credit may be taken by students who have successfully completed a course in the 150-450 sequence.

160 V. Applied Music for Pass/Fail (1 or 2 hours) F, W, S, Su
A maximum of 3 hours credit may be taken by students who have successfully completed a course in the 150-450 sequence. Individual instruction in voice offered on a pass/fail basis. May be taken once for 2 hours credit or twice for 1 hour of credit.

MUS 001I. Non-Credit Applied Music.
Individual instruction in band instrument or guitar for no credit. For billing purposes, this will be treated as a one-hour applied music course. It may be repeated.

MUS 001K. Non-Credit Applied Music.
Individual instruction in Keyboard for no credit. For billing purposes, this will be treated as a one-hour applied music course. It may be repeated.

MUS 001V. Non-Credit Applied Music.
Individual instruction in voice for no credit. For billing purposes, this will be treated as a one-hour applied music course. It may be repeated.

399. Recital (1) F, W, S, Su
Public performance in recital approximately one-half hour in length. Prerequisite: Junior standing in applied music.

499. Recital (1) F, W, S, Su
Public performance in recital approximately one hour in length. Prerequisite: Senior standing in applied music. 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.

The beginning student in applied music will take Music 150. This number will be repeated until the examining board approves the student moving up to the two hundred level, and so on through the sequence. The normal
time to be spent on each level will be two semesters or the equivalent. (Two short terms are considered to be the equivalent of one semester in applied music.) Some students, however, may require a longer time to reach the required proficiency. Applied music study is offered in all the areas listed below:

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**Ensembles**

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

**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.

**145, 245, 345, 445. Union University Chorus (1) F, S**
At least one major performance per semester. Focus is on large choral works, both sacred and secular. Prerequisite: Ability to match pitches readily, to feel and accurately sing simple rhythms and to sing a simple song on pitch.

**155, 255, 355, 455. Chamber Ensembles (1) On Demand**
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 Handbells 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, S As Needed**
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. Prerequisite: one year of apprenticeship in the Union University Chorus or consent of instructor. This chorus prepares for the annual spring tour and covers more music literature during the year than does the University chorus. Meets three times weekly.

**230. Accompanying (1) Alternate Spring**
A study in accompanying art song, operatic and oratorio selections, and various instrumental works.

**320, 420. Opera Workshop (1) As Needed**
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.