Faculty

**John Kinchen, III** (2018). Chair, Professor of Music and Director of Choral Activities. B.M., Eastman School of Music, University of Rochester; M.M., Florida State University; D.M.A., Boston University.

**James "Tony" Cooper** (2022). Associate Professor of Music and Worship, Director of the Center for Worship. B.A., Randall University; M.A. and D.W.S., Liberty University.

**Christopher Curtis** (2019). Assistant Professor of Composition and Theory. B.M., Union University; M.M., University of North Carolina at Greensboro; D.M.A., University of Memphis.

**Deborah Kay Dick** (2021). Assistant Professor of Choral Music Education and Worship Leadership, Coordinator of High School Music Camps. B.S., Music Education, Louisiana College; M.C.M., Southern Baptist Theological Seminary; Ph.D., (ABD) in Music Education, Auburn University.

**Bob Mayo** (2021). Assistant Professor of Recording Engineering and Music Technology, Coordinator of Music Technology. B.S., Middle Tennessee State University.

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


Staff

**Andrea Richardson** (2021). Administrative Assistant—Music

Mission Statement

The mission of the Department of Music at Union University is to offer Christ-centered education in music and worship that promotes excellence and character development in service to the Church and society.

Admission Requirements for Music Majors and Minors

An audition is required for admission into a music major or music minor program. The audition is also used to evaluate the student's eligibility for a music scholarship.

Through the audition process, students demonstrate (1) talent and capability in voice or an instrument, (2) the potential to develop advanced levels of musicianship, (3) proven academic success, and (4) a strong sense of purpose and commitment to calling. Based on these auditions, students will be placed in a studio for music instruction appropriate to his or her skills and aspirations.

An examination in the area of basic theory will be given to non-keyboard majors for keyboard placement. Students complete the piano proficiency requirement for music degrees at Union University by passing MUS 222 Class Piano.

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

All transfer students must complete the same application and audition processes outlined above. 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 toward the degree requirements and future applied studies.

General Regulations For Students In The Department Of Music

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

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

- **BM in Music Education/Choral Emphasis** requires 6 semesters of choral ensembles.
- **BM in Music Education/Instrumental Emphasis** requires 6 semesters of instrumental ensembles, excluding MUS 181-481 and 165-465.
- **BM in Worship Leadership** requires 8 semesters of choral ensembles and two semesters of Worship Leadership Lab.
- **BM in Commercial Music, Arranging & Composition Track** requires 6 semesters of ensembles. Ensembles credits may be fulfilled by any ensemble for which the student is qualified.
- **BM in Commercial Music, Recording Engineering & Producing Track** requires 6 semesters of ensembles. Ensemble credits may be fulfilled by any ensemble for which the student is qualified.
- **BM in Commercial Music, Songwriting Track** requires 6 semesters of ensembles and two semesters of Commercial Music Lab. Ensemble credits may be fulfilled by any ensemble for which the student is qualified.
• BM in Commercial Music, Vocal Performance Track requires 8 semesters of vocal ensembles and two semesters of Commercial Music Lab. Ensemble credits may be fulfilled by any vocal ensemble for which the student is qualified.
• BM in Commercial Music, Instrumental Performance Track requires 8 semesters of vocal ensembles and two semesters of Commercial Music Lab. Ensemble credits may be fulfilled by any instrumental ensemble for which the student is qualified.
• BM in Church Music requires at least 6 semesters of choral ensembles; two other semesters may be fulfilled by any other ensembles for which the student is qualified. Keyboard principals are required to include 2 semesters of Piano Ensembles toward their ensemble requirement.
• BM in Performance/Emphasis in Voice requires 8 semesters of choral ensembles and 4 semesters of Opera Workshop.
• BM in Performance/Emphasis in Piano requires 5 semesters of any ensemble, 3 semesters of MUS 230, and 4 semesters of Piano Ensembles.
• BM in Performance/Emphasis in Organ requires 6 semesters of any ensemble, 2 semesters of MUS 230, and 2 semesters of Piano Ensembles.
• BM in Music Theory and BM in Composition each require 8 semesters of any ensemble for which the student is qualified. Keyboard principals only are required to complete 4 semesters of MUS 181-481 and/or MUS 230.
• B.A. or B.S. Music Majors, B.M. Music Majors with Emphasis in Management and B.M. Music Majors with Elective Studies in Communication Arts are required to complete 6 semesters of choral ensembles if voice principals or 6 semesters of instrumental ensembles if instrument principals. Keyboard principals are required to complete 2 semesters of piano ensembles, 2 semesters of MUS 230 and 2 semesters of any ensemble.
• B.A. Worship Leadership students are required to complete 6 semesters of an ensemble for which the student is qualified, two of which must be Worship Leadership Lab.
• Music Minors are required to complete 4 semesters of choral ensembles if voice principals or 4 semesters of instrumental ensembles if instrumental principals. Keyboard principals are required to complete 1 semester of piano ensemble, 1 semester of MUS 230 and 2 semesters of any ensemble.

Curriculum

Professional Degrees

The Department offers majors leading to the Bachelor of Music degree in Music Education, Performance, Worship Leadership, Church Music, Commercial Music, Theory, and Composition. The B.M. in Music is also offered with an Emphasis in Management or with Elective Studies in Communication Arts. Each Bachelor of Music student selects an applied principal area of study. B.M. students are required to complete the University General Core Curriculum, Core Music studies that help prepare students for advanced training in their major area of study, and the specific requirements of their chosen major. They are exempt from the requirement of a Specific Core Curriculum and from a minor; however, the ambitious student is not precluded from completing a minor. As shown below, Music Education majors will complete the Professional Education core in fulfilling licensure requirements. Students selecting majors in Worship Leadership or Commercial Music will take a music core that differs slightly from the other Bachelor of Music majors. (See the Worship Leadership and Commercial Music sections below for details.)

Bachelor of Music Degree

Bachelor of Music Degree Required Core for the following majors: Church Music, Composition, Music Education, Performance, Theory, Major with selected studies—48 hours:

A. MUS 109, 209, 210, 220 — 15 hours
B. MUS 311, 315, 316, 317, 340 — 12 hours
C. Applied Music Studies — 13 hours
1. MUS 150-350 (12 hours/6 semesters)
2. MUS 399, recital
D. Secondary Performance — 2 hours/semesters
1. MUS 221-222 (voice or instrumental principals)
2. MUS 129V (keyboard principals)
E. Ensemble Experience — 6 hours/semesters
F. Recital Attendance — MUS 000, 8 semesters except Music Education emphasis, which require 6 semesters

I. Major in Church Music—35–37 hours + 48-hour core (I).
A. Additional Applied Studies: 450 – 4 hours
B. Substitute MUS 399 with 499 in Music Core
C. Additional Ensemble Experience – 2 semesters
D. Upper-level MUS Electives – 2 hours
E. Upper-level Academic MUS Electives – 3 hours
F. Professional Church Music Courses – 22
1. MUS 116, 313, 323, 324, 330, 390, 419, 424, 430
G. Courses Specific to Applied Area — 2-4 hours
1. Voice – MUS 206
2. Instrumental – MUS 129V (2 semesters)
3. Piano – MUS 230, 325

II. Major in Composition—35 hours + 48-hour core (L)
A. Additional Ensemble Requirements – 2 hours
B. Upper-level MUS Electives – 6 hours
C. Upper-level Academic MUS Electives – 4 hours
D. MUS 223, 232, 309, 318, 331, 410, 489 — 15 hours
E. MUS 350C, 450C (4 semesters) — 8 hours

III. Major in Music Education
A. Emphasis for Vocal/General Instructor—18 hours plus
Professional Education Core, shown as 2. below, and
48-hour core (I). Omit MUS 317 in Music Core.
1. Professional Music Education:
   a. MUS 116, 313, 321, 322, 430, 439, EDU 424
   b. Select two from MUS 237, 238, 241, 242
2. Teacher Licensure for Vocal/General Music Grades K–12—34 hours
IV. Major in Performance
   1. Additional Applied: 350 – 2 hours, 450 – 6 hours
   2. MUS 498, 499 – 2 hours
   3. Additional Ensemble Experience – 2 semesters
   4. MUS 116, 206, 405, 406, 419 – 10 hours
   5. MUS 320, 420 – 4 semesters
   6. Foreign Language, French or German – 3 hours
   7. Upper-level Academic MUS Electives – 6 hours
B. Emphasis for Piano Principals – 35 hours and 48-hour core (I).
   1. Additional Applied: 250, 350 – 4 hours, 450 – 6 hours
   2. MUS 498, 499 – 2 hours
   3. MUS 181-481 – 4 semesters
   4. Additional Ensemble Experience – 2 semesters
   5. MUS 325, 415, 416 – 5 hours
   6. Upper-level Academic MUS Electives – 12 hours
C. Emphasis for Organ Principals – 35 hours and 48-hour core (I).
   1. Additional Applied: 250, 350 – 4 hours, 450 – 6 hours
   2. MUS 498, 499 – 2 hours
   3. MUS 181-481 – 4 semesters
   4. Additional Ensemble Experience – 2 semesters
   5. MUS 215, 219, 417, 418 – 7 hours
   6. Upper-level Academic MUS Electives – 12 hours

V. Major in Music Theory—32 hours + 48-hour core (L.)
A. Additional Applied Studies: 450 – 4 hours
B. Substitute MUS 399 with 499 in Music Core
C. Additional Ensemble Experience – 2 semesters
D. MUS 331 – 2 hours
E. MUS 490, Senior Project (2 semesters) – 4 hours
F. Upper-Level MUS Theory Electives and/or MUS 350C/450C – 10 hours
G. Upper-Level MUS Electives – 8 hours
H. Courses Specific to Applied Area – 2 hours
   1. Voice – MUS 116
   2. Organ – MUS 215, 219, 418
   3. Piano – MUS 416
   4. Instrumental – Select two from MUS 237, 238, 241, 242

VI. Major in Music with Studies in one of the following areas, select one in addition to 48-hour core (I).
A. Emphasis in Management—36 hours
   1. Select 8 Upper-level MUS Elective hours
   2. Select 8 Upper-level Academic MUS Elective hours
   3. MUS 484
   4. Management Required Courses: MGT 218; ACC 211, 212; ECO 212; MAT 114; MKT 228
B. Elective Studies in Communication Arts—38 hours
   1. Select 8 Upper-level MUS Elective hours
   2. Select 12 Upper-level Academic MUS Electives
   3. Requirements from Communication Arts—18 hours
      a. Select any 9 hours from COM courses.
      b. Select 9 Upper-level COM hours.

BM in Worship Leadership
Core Music Studies (50 hours):
A. MUS 109, 209, 220, CMU 210–15 hours
B. MUS 213, 311, 316, 340, CMU 118–12 hours
C. Applied Music Studies—13 hours
   1. MUS 150-350 (12 hours/6 semesters)
   2. MUS 399, recital
D. Secondary Performance—2 hours/semesters
   1. MUS 221-222 (voice or instrument principals)
   2. MUS 129V (keyboard principals)
E. Ensemble Experience—8 hours/semesters
F. Recital Attendance—MUS 000, 8 semesters

Worship Leadership Courses:
A. Additional Applied: 450–1 hour
B. Worship Studies—23 hours: WL 202, 206, 302, 303, 305, 315, 402, 410, 484
C. Additional Ensembles: 2 semesters of Worship Lab
D. Tertiary Applied Study: 3 hours of applied study suitable to the student's level of skill.
E. Choose three of the following courses—6-7 hours:
   MUS 116, MUS 232, MUS 419, MUS 430.

BM in Commercial Music
Students in the B.M. in Commercial Music degree take a 48 hour core and choose one of four tracks: Arranging & Composition, Recording Engineering & Producing, Songwriting, or Performance (Vocal or Instrumental).
Core Music Studies (48 hours):
A. MUS 109, 209, 220, CMU 210–15 hours
B. CMU 118, 305, 315, 326, 484, MUS 213, 316, 340–21 hours
C. WL 202, 302, 305–8 hours
D. Secondary Performance—4 hours/semesters
   1. MUS 221-222 (voice or instrument principals)
   2. MUS 129V (keyboard principals)
I. Arranging & Composition Track
A. Applied Music Studies—7 hours
   1. CMU 150-350 (6 hours/semesters)
   2. MUS 399, recital
B. Ensemble Experience—6 hours/semesters
C. Recital Attendance—MUS 000, 8 semesters
D. Arranging & Composition Courses: MUS 331, CMU 230, 335, 339, 431, 437—12 hours
E. Applied Composition—11 hours
   1. MUS 223, CMU 250C-450C
   2. CMU 499, Commercial Music Senior Program
F. Choose one of the following courses: MUS 232, 309, 311

II. Recording Engineering & Producing Track
A. Applied Music Studies—14 hours
   1. CMU 150-350—12 hours/6 semesters
   2. MUS 399, recital
   3. CMU 499, Commercial Senior Program
B. Ensemble Experience—6 hours/semesters
C. Recital Attendance—MUS 000, 8 semesters
D. Recording Engineering & Producing Courses: CMU 230, 231, 329, 362, 462 463—13 hours
E. Practicum—2 hours
F. Choose one of the following courses: MUS 232, 311

III. Songwriting Track
A. Applied Music Studies—7 hours
   1. CMU 150-350—6 hours/semesters
   2. MUS 399, recital
B. Ensemble Experience—6 hours/semesters
C. Recital Attendance—MUS 000, 8 semesters
D. Songwriting Courses: CMU 230, 310, 311, 317, 471, 300, 400–12 hours
E. Applied Songwriting—11 hours
   1. MUS 232, CMU 250C-450C
   2. CMU 499, Commercial Music Senior Program

IV. Performance Track (Vocal or Instrumental)
A. Applied Music Studies—16 hours
   1. CMU 150-350–14 hours/8 semesters
   2. MUS 399, recital
   3. CMU 499, Commercial Senior Program
B. Ensemble Experience—8 hours/semesters
C. Recital Attendance—MUS 000, 8 semesters
D. Discipline-Specific Courses—11 hours
   1. Vocal:
      a. CMU 317, 471, 300, 400
      b. Choose two courses from: MUS 116, MUS 232, MUS 311, MUS 419
   2. Instrumental:
      a. CMU 318, 472, 300, 400
      b. Choose one based on primary instrument: MUS 412, 413, 415
      c. Choose one of the following courses: MUS 232, 311
   E. Choose one of the following courses: WL 312, CMU 230
      II. 4 semesters (8 hours) of applied lessons at the 150 and 250 levels
      III. An additional 4 hours in an applicable ensemble
      IV. A non-credit recital performance

While fulfilling the requirements for any of the Bachelor of Music degrees, a student may also complete a minor in a second performance area. To do so, the student must successfully complete the following in the secondary performance area:
I. An audition
Upon admission to the Honors in Music program, the student will be assigned an Honors Project Director who will oversee the student’s progress in the Honors Contract courses and will guide the Honors Project.

Progression Requirements
To remain in the program, a student must:
• maintain a GPA of 3.5 or above in courses for the major.
• maintain a GPA of 3.5 or above in Honors Contract courses.
• complete each item in the Honors Project timeline on time and to the satisfaction of the Honors Project Director.
• attend all Honors in Music Forums (exemptions are possible in extenuating circumstances).

Students who fail to meet any of the criteria listed above may be placed on probation; students who fail to rectify their shortcomings within one semester may be dismissed from the program. Probation and dismissal decisions will be made by the Honors Project Director and the Honors in Music Coordinator in consultation with the Director of the Honors Community.

Honors Project
The Honors Project serves as the culmination of the student’s honors work in the music department. Building on previous work, the Honors Project represents a mature, independent work in the area of analysis, performance, creation, pedagogy, or production. Students will be placed into one of the tracks listed below according to their specific degree programs. Students may request to complete a project in a different track if they show interest in and aptitude for that track. Such requests must be approved by a majority vote of the music faculty. (Students pursuing the BA in Music degree may choose the Analytical, Performance, or Creative Track without first requesting approval. Students pursuing the BM or BA in Worship Leadership degree or the BM in Church Music degree may choose the Analytical or Performance Track without first requesting approval.)

1. The Analytical Track encompasses students in the following degree programs: BA in Music, BM in Church Music, BM or BA in Worship Leadership, BM in Theory, BM with Emphasis in Management, BM with Elective Studies in Communication Arts, and BS in Music. Students in this track will write a research paper of approximately 35-40 pages that draws upon 15 or more appropriate sources. These students will also submit an annotated bibliography of their research and will present their findings at an Honors in Music Forum.

2. The Performance Track encompasses students in the following degree programs: BA in Music, BM or BA in Worship Leadership, BM in Church Music, BM in Performance, and BM in Commercial Music with Emphasis in Performance. Students in this track will present a lecture-recital of 30 minutes or more that is organized around a particular theme or area of research. In preparation for the lecture-recital, students will submit an annotated...
bibliography of 8 or more appropriate sources and a formal paper of approximately 10 pages.

3. The Creative Track encompasses students in the following degree programs: BA in Music, BM in Composition, BM in Commercial Music with Emphasis in Arranging & Composition, and BM in Commercial Music with Emphasis in Songwriting. Students in this track will present a live program of one or more new creative works. The program should be organized around a particular theme. The number and duration of works will depend on various factors and will be determined in consultation with the Honors Project Director. For the BM in Composition and the BM in Commercial Music with Emphasis in Songwriting, the works must be original compositions. For the BA in Music and the BM in Commercial Music with Emphasis in Arranging & Composition, the works may be original compositions or new arrangements of pre-existing compositions.

Commercial Music students in this track also have the option to create an industry-ready demo recording or 4 or more new, original compositions or songs (not arrangements). The student will submit the demo to an established record label and/or release the demo publicly through one or more approved channels or platforms.

All students in this track will write an essay of approximately 6 pages whose purpose will be to help an audience engage with and appreciate the music. All students will perform (or play back demo recordings, if that option was taken) at a live event and will deliver the content of their essays to the audience in written or oral form.

4. The Pedagogical Track encompasses students in the BM in Music Education degree. Students in this track will write a work of qualitative or quantitative analysis of approximately 35-40 pages, which will include a literature review of 15 or more sources. Qualitative projects may have a theoretical or historical focus in line with the student’s interests but should remain relevant to the K-12 educational context. Quantitative projects should focus on assessing the effectiveness of one or more teaching techniques or resources. The student will make a public presentation of the project at an Honors in Music Forum.

5. The Production Track encompasses students in the BM in Commercial Music with Emphasis in Recording Engineering & Producing degree. Students in this track will serve as the primary producer of 6 industry-ready singles, 2 industry-ready artist videos, or 1 short (15-minute) film with musical score. Students will secure all necessary copyright registrations and licensing. They will write a paper of 7-8 pages that reflects on the production process and lays out a marketing plan for the final product. The final product will be released publicly through one or more approved channels or platforms. Students will make a presentation of the project at an Honors in Music Forum.

All students will work with an Honors Project Director who will take the lead in guiding the project and responding to early drafts, and with a second reviewer who will provide some feedback later in the process.

The program description presented here is an overview. For complete guidelines, please inquire in the Department of Music.

Assessment of Majors
At the end of each semester of required applied study (MUS 150-450), 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, the "Sophomore Board," 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.

Course Offerings in Music (MUS)

Academic Courses
106. Fundamentals of Music (2) F
Introduction to fundamentals of music reading, listening skills and musical understanding including pitch names, simple and compound meters, major and minor scales and keys, intervals, triads, and seventh chords.

109. Elementary Music Theory (4) F, S
Basic music theory including an introduction to Species Counterpoint, four-voice writing, and leading-tone seventh chords. Three hours of lecture and two hours of laboratory each week.

116. Singers Diction I (2) S
An introduction to International Phonetic Alphabet symbols as they apply to pronunciation for singing. An introduction to pronunciation and application of rules for singing in Italian, Church Latin, and English.

205. Vocal Methods I for Instrumental Music Education Majors (1) S
Basic instruction in singing and the teaching of singing, designed for Music Education majors whose primary instrument is not voice. The class meets 2 hours each week.

206. Singers Diction II (2) F
An introduction to pronunciation, application of rules for singing in French and German.

209. Intermediate Music Theory (4) F, S
Prerequisite: MUS 109
Continuation of Elementary Music Theory. Topics will include chromaticisms and their harmonic implications, modal mixture, modulation techniques, and simple compositional forms. Three hours of lecture and two hours of laboratory each week.
210. Advanced Music Theory (4) F, S  
Prerequisite: MUS 209  
Continuation of Intermediate Music Theory. Topics will include serialism, set theory, and other 20th- and 21st-Century analytical and compositional techniques. Three hours of lecture and two hours of laboratory each week.

213. Improvisation Techniques (2) F, S  
This is a praxis-based course that emphasizes the development of instrumental and vocal improvisation skills incorporating harmony, melody, rhythm, and form. Investigative studies include the relationship between improvisation and harmonic context in contemporary Christian, popular, rock, country, black gospel, and jazz idioms. Class structure is performance based. Each semester will culminate in a public performance featuring large and small groups.

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

216. Music Appreciation (3) F  
Musical trends throughout the world and the ages. Included: contemporary music of all types as well as art/classical music and music of other cultures. For non-music majors only.

219. Service Playing II (2) S  
Prerequisite: MUS 215.  
Advanced service playing skills including oratorio accompaniment and figured bass playing.

220. Survey of Music Literature (3) S  
Prerequisite: MUS 209.  
Introduction to the historical styles of music through listening and score-reading to build a working knowledge of a basic music repertory through listening and score study. Attendance at and review of music performances will be required.

223. Introduction to Composition (2) F  
Prerequisite: MUS 109  
A first year course designed for students interested in composition. The class encompasses a broad stylistic survey, score study, notation skills, aesthetics and discussions of professional objectives as a composer.

232. Songwriting (2) F  
Prerequisite: MUS 209 or consent of instructor  
Students will learn the facets of strong songwriting through score study, composition, performance, and analysis. There will be an emphasis on popular styles but art song may be briefly discussed as well.

237. String Methods (1) S—Odd Years  
A class in the fundamental concepts of playing stringed instruments and of teaching others in a classroom setting to do the same.

238. Woodwind Methods (1) F—Odd Years  
A class in the fundamental concepts of playing woodwind instruments and of teaching others in a classroom setting to do the same.

241. Brass Methods (1) F—Even Years  
A class in the fundamental concepts of playing brass instruments and of teaching others in a classroom setting to do the same.

242. Percussion Methods (1) S—Even Years  
A class in the fundamental concepts of playing percussion instruments and of teaching others in a classroom setting to do the same.

302. Technology for Musicians (3) F  
Through study and laboratory experience, students become familiar with the capabilities of technology as they relate to composition, performance, analysis, teaching, and research. Review of basics of computer use: word processing, databases, spreadsheets, presentation software, and desktop publishing, as well as music sequencing, notation, improvisation, performance software, and music education software.

309. Electronic Music Composition (2) F  
Prerequisite: MUS 210 or consent of instructor  
Designed to be a practical study of electronic music and its production, this course will study methods of sound production and manipulation with synthesizers, MIDI, software, and the DAW. Students will arrange and compose in the electronic environment using basic sequencing and sound editing techniques as well as the use of MIDI-controlled devices.

311. Conducting I (2) F  
Prerequisite: MUS 209 or consent of instructor  
An introductory study of the grammar of conducting aimed at developing a usable repertoire of basic conducting patterns and styles. Techniques of conducting with and without the baton are included.

313. Elementary Music Methods and Materials (3) F  
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.

315. History of Music I (3) F  
Prerequisite: MUS 220.  
Survey of music from the Greeks to the Baroque c. 1700 with emphasis on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices. Extensive use of recordings and listening.

316. History of Music II (3) S  
Prerequisite: MUS 315 or consent of the instructor.  
Survey of music from the late Baroque to the present day, with emphasis on the changing styles and forms of music through the study of compositions, composers, treatises, instruments, and performance practices. Extensive use of recordings and listening.
317. Form and Analysis (2) S  
Prerequisite: MUS 210.  
A comprehensive study of single movement forms drawn from a variety of musical periods. The ability to articulate musical ideas in both oral and written contexts will be the primary goal of this course.

318. Seminar in Form and Analysis (2) F  
Prerequisite: MUS 317.  
A study of single and multi-movement works drawn from a variety of musical periods. Selection of works studied will be guided in part by participants. The ability to articulate musical ideas in both oral and written contexts will be the primary goal of this course.

319. Marching Band Techniques (1) F—Even Years  
A comprehensive study of the organizational and musical techniques employed by the school marching band director, to include a survey of field and street procedures, precision drill, half-time pageantry, and study of the routines. Included within the content of this study will be class lectures and guided observation of selected area bands.

323. Hymnology (3) S—Odd Years  
Analysis and appreciation of the great hymns of the church. A study of their sources, development, and use in services of today. Students will study the music of hymns so the ability to read a single line of music is helpful.

324. Foundations in Church Music (3) S—Even Years  
Biblical, theological, and philosophical foundations for music ministry, including studies in historical and contemporary Christian worship.

330. Resources and Practices for the Church Musician (2) F  
A survey of useful, current resources and an introduction to practical skills associated with professional church musicianship, including instruments common to worship, lighting and sound systems, time management, staff relations, budgeting and training of volunteer leaders in the church program. Requires field observation (30 hours) in a local church music program.

331. Orchestration (2) S  
Prerequisite: MUS 210.  
The individual characteristics of various instruments of the modern orchestra. The arrangement for orchestra and band of original or standard compositions and arrangements for ensemble groups, preparation of orchestral, band, and choral ensemble scores, calligraphy, music copy and layout, reproduction processes, and copyright law.

340. Arranging and Composing Methods (2) F  
Prerequisite: MUS 210.  
An introductory study of composition and arranging aimed at developing usable skills to compose, arrange, and adapt music from a variety of sources to meet the demands and ability levels of the contemporary music scene.

341. Symphonic Literature (3) S—As Needed  
Prerequisite: MUS 210.  
Major works of the symphonic idiom from early Viennese beginnings to 20th century.

390. Church Music Internship (2) F, S  
This course provides an opportunity for the student to gain practical experience in a church music ministry setting, with guidance and supervision provided by the local minister of music and a faculty member. The internship program entails approximately ten hours per week in the placement setting and a weekly class meeting.

405. Vocal Literature I (2) F—As Needed  
Survey examination of the solo song in western music with particular attention to early Italian and British song and the development of the German lied.

406. Vocal Literature II (2) S—As Needed  
Survey examination of the solo song in western music with particular attention to the development of the French mélodie and 20th century British and American art song.

410. Counterpoint (3) As Needed  
Prerequisite: MUS 210.  
The study of contrapuntal techniques of the 16th, 18th, and 20th centuries.

415. Piano Pedagogy (2) F—Even Years  
Prerequisite: Junior piano major standing or consent of instructor.  
Professional, practical, and ethical considerations of private piano teaching. In-depth analysis of teaching materials. Compilation of a large body of resource materials will be a major project. Supervised teaching of a beginning piano student.

416. Piano Literature (2) F—Odd Years  
Prerequisite: Junior piano major standing or consent of instructor.  
A survey of the standard literature for piano. Approach will be mainly historical. Assigned listening, examination of variant scores, and classroom performance of musical selections. Each student will complete a research project.

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

418. Organ Literature (2) S—As Needed  
Instruction for organ majors of advanced standing, considering the literature for the organ.

419. Vocal Pedagogy (2) F—As Needed  
Concepts in the teaching of applied voice with emphasis on the beginning student.

423. 20th Century Literature (3) As Needed  
Prerequisite: MUS 210.  
A study of music of the 20th century from Impressionism to the present. All media of performance will be investigated.
424. Church Music Education (2) As Needed
Organizing and leading comprehensive church music ministry. Topics: preschool/children's choir organization and leadership, instrumental ministry, scheduling, promotion, and integrating the ministry with other Christian education programs in church.

430. Advanced Choral Techniques (3) S
Prerequisite: MUS 311.
Advanced studies in choral conducting techniques including methods for addressing vocal techniques, diction, blend, balance, intonation, choral musicianship, and solving technical problems in the context of the choral rehearsal. Includes significant studies in vocal pedagogy, score analysis, and conducting of rehearsals.

439. Leading in the Learning Environment (Music Education) (3) F
Studies in classroom teaching and management specific to music education and informed by Christian values and ethics. This course is taught as a part of a year-long internship and provides students with opportunities to engage in experiential learning.

440. Advanced Instrumental Techniques (3) S
Prerequisite: MUS 311
Advanced studies in instrumental conducting, including methods for addressing complex musical problems in the context of rehearsal. Includes extensive score analysis, rehearsals, methods and materials, supervision of ensembles, selection and maintenance of instruments, class organization, scheduling, courses of study, and preparation for public performances, contests, and festivals.

484. Music Management Internship (2) F, S, Su
Pre-requisite: 12 hours from the School of Business
Supervised practical work experience within the Department of Music or another music-related organization, including the design, implementation, and assessment of a semester-long project involving marketing, budgeting, and/or resource management.

490. Theory Senior Project (2) F, S
The senior project will consist of a publicly presented research paper that treats a single analytical problem in a comprehensive manner. The paper and presentation will be evaluated at the end of the senior year by a faculty committee of three members.

179-279-379-479. External Domestic Study Programs (1-3) As Needed
All courses and their applications must be defined and approved prior to registering.

179PF-279PF-379PF-479PF. External Domestic Study Programs (Pass/Fail) As Needed
All courses and their applications must be defined and approved prior to registering.

Course Offerings in Commercial Music (CMU)
() Hours Credit; F–Fall, S–Spring; Su–Summer

Academic Courses
118. Fundamentals of Music Production and Audio Engineering (3) F, S
Prerequisite: MUS 109.
This course provides "hands-on" experience and training in studio production techniques. Students learn studio mic techniques for instruments and voice, basic use of digital audio workstations (DAW), console mixing, and general techniques for studio producing. Students collaborate to produce music demo recordings as a regular part of course requirements.

210. Commercial Music Theory (4) F
Prerequisite: MUS 311
This course includes the study of modulation techniques, music structure, form, and melodic contour in traditional, popular, and commercial music genres. Students investigate jazz and extended harmonies used in commercial music and make application of analytical techniques to various literatures. Harmonic function is taught through "praxis" methodology.

230. ProTools I: Fundamentals (2) F
Prerequisite: CMU 118
This course covers Pro Tools principles and application of DAW technologies to support and achieve intended commercial music productions. All phases of project completion using ProTools is addressed, from initial setup to final mix-down, including new functions and feature enhancements. Also addressed are concepts related to recording live instruments, MIDI sequencing of software synthesizers, audio editing, and region looping.
231. ProTools II: Production (2) S  
Prerequisite: CMU 230  
This course covers advanced Pro Tools principles and application of DAW technologies to support and achieve intended commercial music productions. It builds on the foundations presented in CMU 230. All phases of project completion using ProTools are addressed in greater depth, from initial setup to final mix-down, including new functions and feature enhancements. It covers all key concepts and skills needed to operate a Pro Tools system at the User level. This course, along with Pro Tools I, provides the foundation to Pro Tools User Certification and for the later courses on music post production.

300. Commercial Music Lab I (1)  
Prerequisite: MUS 213  
Instruction in the use of instrumental and vocal improvisation (incorporating harmony, melody, rhythm and form) and production skills as applied to the Commercial Music Performance. Commercial music styles in production are explored including pop, country, jazz, and contemporary Christian music. Class structure is performance based. Each semester will culminate in a public performance featuring large and small groups.

305. Commercial Music Business (3) S  
Prerequisite: MUS 210 or CMU 210  
An introduction to current practices in the commercial music industry. Recent developments in this field will be emphasized, including entrepreneurship for the freelance musician. This course highlights the impact of biblical principles for a Christian working in the music industry. Basic principles of music performance, publishing and distribution will be defined and developed including copyright law, song royalties and mechanicals, booking, promoting, copyright management, performance rights organizations (ASCAP, BMI, SESAC, and CCLI), song demo creation, music producing and publishing, market presence, and social media promotion.

310. Principles of Songwriting I (2) S  
Prerequisites: MUS 232, CMU 250S  
Principles of songwriting, including: melodic writing, structure and style; lyric form related to verse/chorus/bridge structures; lyric style from gospel to classical, southern gospel to praise and worship and country to rock 'n roll; and co-writing and collaboration. Students are expected to participate in the Songwriter's Showcase.

311. Principles of Songwriting II (2) F  
Prerequisite: CMU 310  
A continuation of CMU 310. This course provides practical application of songwriting principles through group collaboration.

315. Music Entrepreneurism (3) F  
Prerequisite: MUS 209  
This course emphasizes the importance of entrepreneurial thinking, engages students with the fundamentals of the commercial music business, and explores ways to influence and shape the industry's future. Contracts, copywriting, branding, social media delivery and targeting, online publishing, recording and distribution/aggregate selection, management, image design, marketing, booking, artist representation, and promotion are among the topics that will be covered.

317. Commercial Vocal Styles (2) F  
Prerequisites: CMU 250V, CMU 250IG, CMU 250K, or CMU 250I  
This course presents an overview of the broad spectrum of commercial vocal styles that have developed during the 20th century. Various artists and innovators from all commercial music contexts are discussed including jazz, blues, country, bluegrass, R & B, Black Gospel, and the Contemporary Christian Music Industry. Different vocal pedagogical techniques that are used to create the style in these various genres will be discussed extensively. As an innovative American music form, commercial music styles have often challenged existing distinctions between "art" and "popular" music. These distinctions are explored and discussed related to the changing roles of music styles within society.

318. Commercial Instrumental Styles (2) S  
Prerequisite: CMU 250V, CMU 250IG, CMU 250I, or CMU 250K  
This course presents an overview of the broad spectrum of commercial instrumental styles that have developed during the 20th century. Various artists and innovators from all commercial music contexts are discussed including jazz, blues, country, bluegrass, R & B, Black Gospel, and the Contemporary Christian Music Industry. Different instrumental pedagogical techniques that are used to create the style in these various genres will be discussed extensively. As an innovative American music form, commercial music styles have often challenged existing distinctions between "art" and "popular" music. These distinctions are explored and discussed related to the changing roles of music styles within society.

326. History of Commercial Music (3) F  
Prerequisite: MUS 210 or CMU 210  
This course presents an overview of the development of the commercial music industry during the 20th century. Key innovators from various commercial music contexts are discussed including jazz, blues, country, bluegrass, R & B, Black Gospel, and the Contemporary Christian Music Industry. As an innovative American music form, commercial music styles have often challenged existing distinctions between "art" and "popular" music. These distinctions are explored and discussed related to the changing roles of music styles within society.
329. Fundamentals of Sound Reinforcement (2) F  
Prerequisite: CMU 231  
This course provides "hands-on" experience and training in sound system setup, design, implementation and live front of house and monitor mixing for venues, tours and houses of worship. Students will apply their live production skills in sound mixing projects using digital console show files and virtual sound check.

335. Intro to Film Scoring (2) F  
Prerequisite: MUS 331  
This course addresses the skills needed to emulate a wide variety of stylistic scoring approaches appropriate to period setting and/or specific ethnic locale. Approaches to research and adaptation of authentic musical styles will be discussed. Skill development in stylistic craft will be addressed. Careful attention to instrumentation, arranging, orchestration, and dramatic theme development will be stressed.

339. Groove Styles and Techniques (2) S  
Prerequisite: MUS 230  
Development of groove writing skills in a variety of styles. Emphases include the use of technology, loop creation, and sequencing skills.

362. Studio Producing, Mixing & Audio Engineering (2) S  
Prerequisite: CMU 231  
This course provides the fundamentals of audio recording and producing including equipment function and application, recording console operation, microphone technique, first and second engineer skill sets, session setup, signal processing, troubleshooting, and critical listening as well as fundamentals for music production and album creation.

391. Practicum I (1) F, S  
Prerequisite: CMU 329  
Practical, supervised application of commercial music leadership at approved publishing company, church, para-church organization, recording studio, artist group, or other approved organization. Taken the first semester of the student's junior year, students learn principles of leadership, team building, management, planning, program presentation, and more.

392. Practicum II (1) F, S  
Prerequisite: CMU 391  
This is a continuation of CMU 391. Practical, supervised application of commercial music leadership at approved publishing company, church, para-church organization, recording studio, artist group, or other approved organization. Students learn principles of leadership, team building, management, planning, program presentation and more. Taken the second semester of a student's junior year. In addition to assigned work on location, students will meet periodically throughout the semester on campus with a designated teacher for instruction in resume preparation, principles of interviewing and expectations in preparation for internship.

400. Commercial Music Lab II (1)  
Prerequisites: CU 118, CMU 305  
Advanced instruction in the use of instrumental and vocal improvisation and production skills as applied to the Commercial Music Studio. Commercial music styles in recording and production are explored including, but not limited to, pop, country, jazz, and contemporary Christian music. Classes are taught in the music studio to develop greater confidence and foster creativity. Each semester will culminate in a final recording project completed by groups formed in the class.

431. Advanced Scoring Techniques for Media & Film (2) F  
Prerequisite: CMU 339  
Development of techniques used in composing music for television, film, video games, and arranging for commercial music production through practical writing experience. Assignments representing realistic situations will be recorded synchronously to the specific needs of film scenes, video game applications, or commercial production contexts.

437. Advanced Composition and Arranging Techniques (2) S  
Prerequisite: CMU 431  
This course focuses on the application of traditional and contemporary composition and arranging techniques to achieve intended musical and dramatic effect. Regular assignments involve the use of electronic and acoustic instrumental color to successfully meet the compositional and arranging needs of a wide variety of commercial applications.

462. Advanced Digital Audio Production (3) F  
Prerequisite: CMU 362  
This course provides advanced development of real-world digital audio workstation skills and techniques for digital editing: alignment, tuning, sound replacement, time stretching, pitch shifting, as well as a continued implementation of MIDI & Electronic music sound synthesis, sound samples, and virtual instruments.

463. Music Mixing and Post Production (2) S  
Prerequisite: CMU 462  
Students will learn to create polished music content with mastered, album quality mixes in stereo and surround sound using all available tools to achieve professional sound, develop a personal sonic identity, and apply all techniques learned in the Audio Production program. Students will also learn to employ critical and analytical listening skills in music mixing as well as compare and contrast the attributes of differing mix processes. Students will apply their production and mixing skills in a capstone studio mixing and mastering project as well as a live digital console mixing project.
471. Studio Singing Techniques (3) F  
Prerequisites: CMU 210, CMU 350V  
This course presents an overview of Studio Singing Techniques in the Modern Digital Recording Studio. Discussion begins with the singer and approaches to capturing the best vocal performance. The semester concludes with comping, tuning and editing techniques to achieve a well-recorded vocal performance. In-studio concerns are covered, such as social interaction, warm-up principles, and efficiency without compromising creativity or musicality to reinforce the principle that "time is money."

472. Studio Instrumental Techniques (3) F  
Prerequisite: CMU 318  
This course presents an overview of Studio Instrumental Techniques in the Modern Digital Recording Studio. Discussion begins with the instrumentalist and approaches to capturing the best instrumental performance. The semester concludes with comping, tuning and editing techniques to achieve a well-recorded instrumental performance. In-studio concerns are covered, such as social interaction, warm-up principles, and efficiency without compromising creativity or musicality to reinforce the principle that "time is money."

484. Commercial Music Internship (2) F, S, Su  
Prerequisite: CMU 399, CMU 450IG, CMU 450I, CMU 450K, or CMU 450V  
Capstone experience to include a full spectrum of Commercial Music activities within the context of the Music Industry or a local congregation. The internship will be supervised by a designated faculty member and qualified music industry specialist, full-time pastor, or appropriate ministry staff member.

Course Offerings in Worship Leadership (WL)  
() Hours Credit; F–Fall, S–Spring; Su–Summer  

202. Biblical Foundations of Worship (3) F  
Overview of Old and New Testament practices and principles related to worship.

206. Technology in Worship (2) S  
Prerequisites: WL 202  
Survey of current technology applicable to modern worship leadership, including sound reinforcement, video projection, and electronic media, and a critical analysis of their application.

302. Worship Team Techniques (2) F  
Principles of the development and performance practice of contemporary music ensembles for worship. Students learn the importance of building and developing the rhythm section, modern instrumental ensembles, and vocal teams. Additional time is spent on rehearsal and performance technique and the use of rhythm section with vocal ensemble.

303. Techniques for Worship Orchestra and Choir (2) S  
Prerequisites: CMU 210.  
This is a methods class that deals with principles and processes for building vocal and instrumental ensembles in traditional and non-traditional settings. Attention is given to the role of the vocal and instrumental musician, pedagogy for adult singers and instrumentalists, repertoire development, and processes for nurturing large vocal and instrumental ensembles.

305. Theology and Practice of Worship (3) F  
Prerequisites: WL 202 and WL 206  
Exploration of a wide array of philosophies pertaining to Christian worship and how each affects elements of corporate worship. The ultimate goal is the development of a personal, working theology of worship. Practicum Included: Students will attend a determined number of worship services at churches (3-5) of diverse sizes, styles, and constituencies. Each experience will culminate with a report on the practices of the worship service and the theology exhibited through them.

315. History of Christian Worship and Song (3) S  
Examination of various practices in Christian worship from the early Church to present day. While a myriad of worship actions will be surveyed, particular attention will be given to the development and utilization of music in public and private worship settings.

402. Worship Leadership Administration (3) F  
Prerequisites: WL 315  
Examination of necessary skills and helpful tools of the worship leader that are not directly related to the implementation of corporate worship. These include budgeting, conflict management, personal, professional and spiritual development, and team building. Practicum Included: Students will attend a spectrum of committee meetings, staff meetings, business sessions, and portions of routine work days at an assigned church, for a designated number of hours (20) under the supervision of the course instructor and the pastor or designated minister. Each experience will culminate with a report on the activities observed and the impact each activity had on corporate worship and the overall life of the church.

410. Worship in Diverse Contexts (3) S  
Prerequisite: WL 402  
Consideration of diverse contexts of worship and applications within varied contexts of concepts, skills and philosophies learned during the Worship Leadership curriculum. Topics will include diversity of ages, cultures, socio-economic conditions, and international settings. Practicum Included: Students will participate in worship services at a determined number of churches (2-3) under the supervision of the course instructor and the pastors or designated ministers at each location. Each experience will culminate with a report on the demographics of the particular congregation, the actions of worship, and the cause and effect of each action according to the demographic.
484. Worship Leadership Internship (2) F, S, Su
Prerequisites: WL 402 and WL 410
Capstone experience to include a full spectrum of Worship Leadership activities within the context of a local congregation and under the supervision of a designated faculty member and qualified full-time pastor or appropriate ministry staff member.

499. Senior Worship Music Program (1) F, S
Prerequisites: Completion of sophomore board and junior-level applied study. Approval of the student's program coordinator.
A faculty-supervised and student-coordinated 45-60 minute program devoted to the presentation of literature representative of modern Evangelical worship. The student must demonstrate ability to perform in and organize a program to include a variety of media, Scripture, lighting, video, rhythm section, and praise team. Other creative elements may be utilized including but not limited to drama, dance, orchestra, choir, and visual arts. The student’s final worship program must be approved by faculty committee.

100, 200, 300, 400. Worship Leadership Lab (1) F, S
Prerequisite: 2 semesters of previous Department of Music ensemble experience
A non-performance ensemble designed for those preparing to utilize musical skills to lead others in worship. Primary focus will be placed on the planning, rehearsing, and leading of contemporary worship music.

**Applied Music (MUS)**
Individual applied music study is offered F, S, Su unless otherwise indicated and in all the areas listed below:

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<tr>
<th>Voice</th>
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<th>Trumpet</th>
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<td>Organ</td>
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000. Recital Attendance
A pass/fail, non-credit course required of all music majors and minors.

121-2, 221-2. Class Piano (1 each) F, S Sequence
For the non-keyboard music majors to provide functional skills, including harmonizing, transposing, accompanying, improvising, playing by ear, and score reading. The course is organized on the premise that the first needs of the students are to learn to read fluently in all keys and to develop quickly a technical facility that allows them to play easily and musically. To be taken concurrently with Music Theory. Students complete the piano proficiency requirement for music degrees at Union University by passing MUS 222 Class Piano.

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.
489. Senior Composition Recital (2)
Corequisite: MUS 450C
A capstone project for the MUS 350–450C sequence. Students will compose a 10-15 minute original composition for an ensemble gleaned from the student body culminating in a recital performance. Students will be responsible for the recruitment of ensemble personnel, the formation of a rehearsal schedule, management of rehearsals, and event publicity. This project will be evaluated by a committee comprising the student’s composition instructor, one applied faculty member (preferably for whose principal instrument the student included in his work), and another music faculty member at the student’s request.

499. Recital (1)
Corequisite: MUS 450
Public performance in recital approximately one hour in length.

Applied Music (CMU)
Individual applied music study is offered F, S, Su unless otherwise indicated and in all the areas listed below:

- Voice
- Piano
- Guitar (acoustic, electric, bass)
- Saxophone
- Drum Set
- Wind and Brass Instruments
- Strings
- Percussion

Individual applied lessons for students who have been admitted to a Commercial music major or minor program in their principal area. Requires a board examination or juried recital performance.

150C, 250C, 350C, 450C—Composition
150I, 250I, 350I, 450I—Instrumental
150IG, 250IG, 350IG, 450IG—Guitar
150K, 250K, 350K, 450K—Keyboard
150S, 250S, 350S, 450S—Songwriting
150V, 250V, 350V, 450V—Voice

399. Junior Commercial Music Program (1) F, S
Prerequisite: CMU 350IG, CMU 350I, CMU 350K, or CMU 350V
A faculty-supervised 30-40 minute program devoted to the presentation of student work in Commercial Music Performance or Composition & Arranging. The student must demonstrate ability to organize a program reflective of their academic emphasis that includes use of multi-media, Scripture, and instrumental ensembles. The student’s final commercial music program must be approved by Faculty Committee.

499. Senior Commercial Music Program (1) F, S
Corequisite: CMU 450IG, CMU 450I, CMU 450K, or CMU 450V
A faculty-supervised 45-60 minute program devoted to the presentation of student work in Commercial Music Performance, Arranging & Composition, Songwriting, or Recording Engineering & Producing. The student must demonstrate ability to organize a program reflective of their academic emphasis that includes use of multi-media, Scripture, and instrumental ensembles. The student’s final commercial music program must be approved by Faculty Committee.

Ensembles (MUS)
All are offered F, S unless otherwise indicated.

002. Voices of Proclamation (0) F, S
“Proclamation” is a vocal chamber ensemble that performs a wide variety of choral literature to promote the department and school at university events, church services, and public and private school settings.

003. Union Gospel Singers (0) F, S
Union Gospel Singers is a dynamic multi-ethnic vocal worship team. This team leads worship at various functions on campus and in churches locally and regionally. As a performing ensemble, Union Gospel Singers supports Union University in ministry and recruiting efforts.

004. Sounds of Exaltation (0) F, S
A worship team in the Department of Music dedicated to glorifying Jesus Christ through scripture and song. This team leads worship at various on-campus functions and in local churches. Sounds of Exaltation periodically collaborates with Voices of Proclamation for ministry events and worship programs both on and off campus.

100, 200, 300, 400. Jazz Band (1)
Admission by audition due to restricted instrumentation. Various phases of organization, techniques, literature, interpretation involved in professional demands on modern jazz artists. Performances include on and off campus activities. Meets once each week for two-hour rehearsal.

108, 208, 308, 408. Choral Union (1)
Choral ensemble open to university students, faculty, and staff. This ensemble draws from a wide variety of repertoire and perform in at least one concert each semester. On occasion, they may also sing for the University Chapel and services of area churches.

126, 226, 326, 426. Union University Orchestra (1)
Pre-requisite: Successful audition
This traditional symphony orchestra performs literature from the gamut of the Western Art Tradition as well as contemporary and popular works. The Orchestra presents one feature concert each semester in addition to several smaller concerts each year and performances of choral/orchestra masterworks in partnership with university choral ensembles.
135, 235, 335, 435. Symphonic Band (1)
A large traditional Symphonic Band open to all Union students. The band literature is chosen to represent the various historical and musical styles of excellent wind literature. Concerts are performed each semester. Rehearses three times a week.

155, 255, 355, 455. Chamber Ensembles (1)
Performance of literature for various combinations of voices and/or instruments composed specifically for smaller groups. Meets twice each week.

181, 281, 381, 481. Piano Ensembles (1) F
Small piano groups organized for instruction in playing music for more than one piano as well as for playing piano duets and trios. Meets twice weekly.

191, 291, 391, 491. Union University Singers (1)
Prerequisite: Successful audition. This ensemble performs unaccompanied and accompanied choral literature drawn from various periods, styles, and cultural bodies of repertoire. Singers present performances as part of a spring tour of churches and schools, occasional performances in local venues, and with The Jackson Symphony Orchestra.

230. Accompanying (1) S
Accompanying art song, operatic and oratorio selections, and various instrumental works.

320, 420. Opera Workshop (1)
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.

**Ensembles (CMU)**

101, 201, 301, 401. Union Gospel Singers (1)
Union Gospel Singers is a dynamic multi-ethnic vocal worship team. This team leads worship at various functions on campus and in churches locally and regionally. As a performing ensemble, Union Gospel Singers supports Union University in ministry and recruiting efforts.

102, 202, 302, 402. Bluegrass Ensemble/Surrender (1)
Surrender is Union University's premiere Bluegrass group of instrumentalists and singers. This ensemble performs locally and on campus each semester performing a variety of bluegrass traditional and original/gospel arrangements created or transcribed from members of the group.