

# Department of Music

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## College of Arts and Sciences

### Faculty

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

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

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

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

**Dianne Gatwood** (1989). Associate Professor of Music. B.M., Brescia College; M.M., and M.M. Ed., George Peabody College. Additional study, University of Tandy of



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

**B. Emphasis in Management—26 hours**

3. Additional Ensemble Experience—1 semester
4. Requirements from Professional Music Education courses, 15 hours:  
MUS 302, 313, 314, 440, 237, 238, 241,242, 319; EDU 424; Substitute MUS  
340 with 331 in Music Core.
5. MUS 205 and 207—2 hours

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

## BACHELOR OF ARTS

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

### Major in Music—48 hours

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

### Minor in Music—25 hours

- I. Applied Studies, MUS 150—4 hours
- II. MUS 111, 112, 103, 104
- III. MUS 220, 316
- IV. Ensemble Experience—4 semesters\*
- V. Recital Attendance, 4 semesters, MUS 000
- VI. Select 3 hours from MUS 250 or other “w.0001 T24.7(equiw(-)Tj/F7 1 467 8secit]TJ-1. 1 Tf19



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

Corequisite: MUS 112.

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

#### **110. Introduction to Music Theory (2) F**

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

#### **111. Music Theory I (3) F, S**

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

#### **112. Music Theory II (3) F, S**

Prerequisite: MUS 111.

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

#### **116. Singers Diction I (2) S**

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

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

Corequisite: MUS 211.

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

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

Corequisite: MUS 212.

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

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

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

#### **206. Singers Diction II (2) F**

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

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

Prerequisite: MUS 205.

Sequel to Vocal Methods I.



**211. Music Theory III (3) F, S**

Prerequisite: MUS 112.

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

**212. Music Theory IV (3) F, S**

Prerequisite: MUS 211.

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

### **242. Percussion Methods (1) S—Even Years**

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

### **301. Computer Music Sequencing (2) W**

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

### **302. Technology for Musicians (3)**

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

### **311. Conducting I (2) F**

Prerequisite: MUS 211 or consent of instructor.

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

### **312. Conducting II (Choral) (2) S**

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

### **313. Elementary Music Methods & Materials (3) S**

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

### **314. Conducting II (Instrumental) (2) S**

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

### **315. History of Music I (3) F**

Prerequisite: MUS 112 and MUS 220.

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

### **316. History of Music II (3) S**

Prerequisite: MUS 315.

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

**317. Form and Analysis (2) F**

Prerequisite: MUS 212.

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

**318. Seminar in Form and Analysis (2) S**

Prerequisite: MUS 317.

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

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

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

**323. Hymnology (3) S—Odd Years**

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

**331. Orchestration (2) F**

Prerequisite: MUS 212.

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

**340. Arranging and Composing Methods (2) S**

Prerequisite: MUS 211-2.

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

**341. Symphonic Literature (3) S—As Needed**

Prerequisite: MUS 212.

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

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

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

**390. Church Music Internship (2) F, S**

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

**410. Counterpoint (3) As Needed**

Prerequisite: MUS 212.

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

**415. Piano Pedagogy (2) F—Even Years**

Prerequisite: Junior piano major standing or consent of instructor.

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

**416. Piano Literature (2) F—Odd Years**

Prerequisite: Junior piano major standing or consent of instructor.

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

**417. Organ Pedagogy (2) F—2001**

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

**418. Organ Literature (2) S—2002**

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



**136. Beginning Guitar Class (1) F**

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

160I, 260I, 360I, 450I—brass, woodwind, strings, percussion or guitar

160K, 260K, 360K, 460K—piano or organ

160V, 260V, 360V, 460V—voice

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

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

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

**230. Accompanying (1) S**

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

**320, 420. Opera Workshop (1) F**

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