

Department of Music

College of Arts and Sciences

Faculty

James Richard Joiner (2002). Professor of Music and Department Chair. B.M., Mississippi College; M.C.M., Southwestern Baptist Theological Seminary; M.M. and Ph.D., Louisiana State University. Additional study, Cambridge Choral Seminar (England) and Deller Academy of Early Music (France).

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

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

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.

Freshmen admitted to the department may declare any of the department's majors except performance. 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.

Transfer students who have 8 or more hours in principal applied studies at the former institution(s) will register for MUS 250 during their first semester of study at Union. At the end of the semester, the student will perform a sophomore board examination to determine application of this course and future applied studies.

General Regulations For Students In The Department Of Music

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

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

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from the requirement of a Specific Core Curriculum and from a minor; however, the ambitious student is not precluded from completing a minor. As shown below, Music Education majors will complete the Professional Education core in completing licensure requirements.

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

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

II. Areas of Emphasis within the Major in Music, select one in addition to 52 hour core (I).

A. Emphasis in Christian Studies—32 hours

- 1. Select 8 MUS Elective hours from: MUS 215, 224, 312, 323, 390, 424, 430.
- 2. Christian Studies Required Courses—24 hours
 - a. CHR 113, 305, 333, 338; 243 or 244; PHL 240
 - b. Select six CHR Elective hours

B. Emphasis in Management—26 hours

- 1. Select 8 MUS Elective hours with advisor approval
- 2. Management Required Courses: MGT 113, 318, 341, 348
- 3. Select 6 MGT Upper Level Elective hours

C. Emphasis in Marketing—26 hours

- 1. Select 8 MUS Elective hours with advisor approval
- 2. MKT 328, 424, 440; MAT 114
- 3. Select 6 MKT Upper Level Elective hours

D. Emphasis in Communication Arts—26 hours

- 1. Select 8 MUS Elective hours with advisor approval
- 2. Requirements from Communication Arts—18 hours
 - a. Select any 9 hours from COM courses.
 - b. Select 9 Upper Level COM hours.

III. Major in Church Music

A. Track for Voice or Instrumental Principals—29 hours + 52 hour core (I).

- 1. Additional Applied Studies—2 semesters, 4 hours (450)
- 2. Substitute MUS 399 with 499, Recital, in Music Core
- 3. Additional Ensemble Experience—2 semesters
- 4. Professional Church Music Courses—23 hours
 - a. MUS 116, 224, 312, 313, 323, 390, 419, 424, 430
 - b. MUS 206 (voice principals) or 150V (instrumental principals)—2 hours

B. Track for Piano or Organ Principals—29-31 hours + 52 hour core (I).

- 1. Additional Applied Studies—2 semesters, 4 hours 450
- 2. Substitute MUS 399 with 499, Recital, in Music Core
- 3. Additional Ensemble Experience—2 semesters
- 4. MUS 116, 230, 419
- 5. MUS 215 and 219; or 325
- 6. Professional Church Music—17 hours
 - a. MUS 312, 313, 430
 - b. MUS 224, 323, 390, 424

IV. Major in Music Education

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

V. Major in Performance

- A. Track for Voice Principals—29 hours and 52 hour core (I).
1. Additional Ensemble Experience—2 semesters
 2. Additional Applied, 250-350—4 hours, Additional Applied, 450-6 hours,

VI. Major in Theory

- A. Track for Voice Principals—27 hours and 52 hour core (I).
 - 1. Additional Applied Studies—2 semesters, 450–4 hours
 - 2. Substitute MUS 399 with 499, Recital, in Music Core
 - 3. Additional Ensemble Experience—2 semesters
 - 4. MUS 116
 - 5. Additional Upper Level Theory—6 hours
 - 6. Additional Upper Level History/Literature—6 hours
 - 7. MUS 490, Senior Project—4 hours
 - 8. Foreign Language, 200 level, French or German—3 hours
- B. Track for Organ Principals—30 hours and 52 hour core (I).
 - 1. Additional Applied Studies—2 semesters, 450–4 hours
 - 2. Substitute MUS 399 with 499, Recital, in Music Core
 - 3. Additional Ensemble Experience—2 semesters
 - 4. MUS 215, 219, 417
 - 5. Additional Upper level Theory—6 hours
 - 6. Additional Upper level History/Literature—6 hours
 - 7. MUS 490, Senior Project—4 hours
 - 8. Foreign Language, 200 level, French or German—3 hours
- C. 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 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 in Music Core
 - 3. Additional Ensemble Experience—2 semesters

- V. Ensemble Experience—6 semesters
- VI. Recital Attendance, 6 semesters, MUS 000

Minor in Music—25 hours

- I. Applied Studies, MUS 150—4 hours
- II. MUS 111, 112, 103, 104, 220, 316
- III. Ensemble Experience—4 semesters
- IV. Recital Attendance, 4 semesters, MUS 000
- V. Select 3 hours from MUS 250 or other “Theoretical” courses
- VI. Available to majors outside MUS Department

The Department offers the Bachelor of Music major pursuing any of the emphases the completion of a minor in a second performing area by completion of:

- I. Applied Studies, 4 semesters, 8 hours
- II. Ensemble Experience—4 semesters
- III. Participation in a non-credit recital performance in the second performance area.

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.

Student Organizations

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

Phi Mu Alpha Sinfonia is 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, in 1960.

Pi Kappa Lambda National Music Honor Society elects outstanding juniors and seniors to membership on the basis of musicianship and scholarship.

Sigma Alpha Iota, international music fraternity for women, was organized “for music students and musicians who shall by their influence and their musical interest uphold the highest ideals of a music education; to raise the standard of productive musical work among the women students of colleges, conservatories, and universities.” Gamma Sigma chapter was formed in 1960 by the late Elizabeth Jarrel Fossey.

Student Award

The Academic Excellence Medal is awarded to the graduating senior with the highest average in the major provided the average is not less than 3.5. Before Awards Day, the student must have completed at least 15 credit hours in the major at Union University, exclusive of pass/fail courses.

The Phi Mu Alpha Award is presented to the male graduating senior who has demonstrated excellence in musicianship, leadership, loyalty, and service.

The Sigma Alpha Iota Award is presented by the National Board of Sigma Alpha Iota to the member of the college chapter who is a music major and has attained the highest scholastic rating during her college course. The award is given upon recommendation of the head of the music department. The Sigma Alpha Iota Foundation Award is based on scholarship attainment, musicianship, and contribution to the local chapter of the fraternity.

Course Offerings in Music (MUS)

() Hours Credit; F-Fall; W-Winter; S-Spring; Su-Summer

Theoretical Courses

103. Ear Training and Sight Singing I (1) F, S

Corequisite: MUS 111.

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

104. Ear Training and Sight Singing II (1) 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

For the student with limited or no background in theory. A study of notation, pitch, r

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241. Brass Methods (1) F—Even Years

A class in low brass instruments is conducted as an introduction to the teaching and playing techniques used in class teaching.

242. Percussion Methods (1) S—Even Years

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

301. Computer Music Sequencing (2) W

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

302. Technology for Musicians (3) S

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

311. Conducting I (2) F

Prerequisite: MUS 211 or consent of instructor.

An introductory study of the grammar of conducting aimed at developing a usable repertoire of basic conducting patterns and styles. Techniques of conducting with and

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.

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, copyright law.

340. Arranging and Composing Methods (2) S

Prerequisite: MUS 211-2.

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

341. Symphonic Literature (3) S—As Needed

Prerequisite: MUS 212.

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

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

Design and implementation of instruction through music with attention to current issues, problems and practices in the field including integration 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.

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

416. Piano Literature (2) F—Odd Years

Prerequisite: Junior piano major standing or consent of instructor.

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

417. Organ Pedagogy (2) F—As Needed

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

418. Organ Literature (2) S—As Needed

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

419. Vocal Pedagogy (2) F—As Needed

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

422. Vocal Literature (2) F—As Needed

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.

136 423. 20th Century Literature (3) As needed

Prerequisite: MUS 211-2 or consent of instructor.

A study of music of the 20th century from Impressionism to the present. All media of performance will be investigated.

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424. Church Music Education (2) S—Odd Years

Organizing and leading comprehensive church music ministry. Topics: preschool/ children's choir organization compructaniumprocal Po]TJIToo-001 Tc 0 Tw [56mphasis 4001 Tc 0 T

problem in a comprehensive manner. The composition or paper will be evaluated at the end of the senior year by a faculty committee of three members.

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

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

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(s).

498-9. Seminar (1-3) On Demand

To be used at the discretion of the department.

Applied Music

Individual applied music study is offered in all the areas listed below:

Bassoon	Oboe	Strings
Clarinet	Organ	Trombone or Euphonium
Flute	Percussion	Trumpet or Cornet
Guitar	Piano	Tuba
Horn	Saxophone	Voice

000. Recital Attendance

A pass/fail, non-credit course required of all music majors and minors.

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

For the non-keyboard music majors to provide functional skills, including harmonizing, transposing, accompanying, improvising, playing by ear, and score reading. The course is organized on the premise that the first needs of the students are to learn to read fluently in all keys and to develop quickly a technical facility that allows them to play easily and musically. To be taken concurrently with MUS 111-2, 211-2.

131. Class Voice (1) S

A course designed for music majors whose applied area is other than voice. Fundamentals of diction and vocal production will be stressed.

136. Beginning Guitar Class (1) F

Small group instruction for the beginning guitarist. Music reading skills are not required. Topics: chording, basic picking patterns, basic chord reading skills. Not applicable to MUS major/minor.

213. Class Piano (1) Pass/Fail F

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

214. Graded Class Piano (1) F

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

325. Class Piano (1) W—Even Years

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

001I, 001K, 001V. Non-Credit Applied Music F, W, S, Su

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

001I—brass, woodwind, strings, percussion or guitar

001K—piano or organ

001V—voice

129I-429I, 129K-429K, 129V-429V. Applied Music for Elective (-2) F, W, S, Su

Individual applied instruction for non-music majors or minors. Does not fulfill applied requirements under any music major/minor program. Permission of instructor required.

129I, 229I, 329I, 429I—brass, woodwind, strings, percussion or guitar

129K, 229K, 329K, 429K—piano or organ

129V, 229V, 329V, 429V—voice

MUS 150I-450I, 150K-450K, 150V-450V. Applied Music (1-3) F, W, S, Su

Individual applied lessons for students who have been admitted to a music major or minor program. Requires a board examination or juried recital performance for each 2-3 credit hours earned. Only performance emphasis students may enroll for 3 hours.

150I, 250I, 350I, 450I—brass, woodwind, strings, percussion or guitar

150K, 250K, 350K, 450K—piano or organ

150V, 250V, 350V, 450V—voice

138 MUS 160I, 160K, 160V. Applied Music for Pass/Fail (1-2) F, W, S, Su

Individual applied instruction offered on a pass/fail basis. May be taken for a maximum of 3 terms, 1 or 2 credit hour per semester. Half-hour lesson weekly, or 90 minutes during Winter or Summer Terms.

160I, 260I, 360I, 460I—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

Corequisite: MUS 350.

Public performance in recital approximately one-half hour in length. Prerequisite: Junior stlie.Cr il appliea mus.ce

ern 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, staff and to community singers. This ensemble performs extended choral masterworks in at least one concert each semester and on occasion for the University Chapel and services of area churches.

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

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) As Needed

Performance of literature for various combinations of voices and/or instruments composed specifically for smaller groups. Meets twice each week.

165, 265, 365, 465. Union University Handbell Choir (1) F, S

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

181, 281, 381, 481. Piano Ensembles (1) 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) F, W, S

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

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

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

230. Accompanying (1) S

Accompanying art song, operatic and oratorio selections, 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.