

DEPARTMENT OF MUSIC

COLLEGE OF ARTS AND SCIENCES

Faculty

Chris Mathews(2008). Professor and Chair, Department of Music. B.M., Union University; M.M., Southwest Missouri State University; D.M.A., University of Kentucky.

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

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

Michael Mann(2011). Assistant Professor of Music. B.M., Middle Tennessee State University; M.M., University of Miami.

C. David McClune(1981). University Professor of Music. B.M., Westminster College; M.M., Bowling Green State; D.M., Florida State University.

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

Daniel Musselmar(2010). Assistant Professor of Music. B.M., Bob Jones University; M.M., Westminster Choir College; D.M.A., University of Kansas.

Michael K. Penny(1988). Professor of Music. B.A. and M.M., Louisiana State University; D.M.A., Southwestern Baptist Theological Seminary; Additional study, Westminster Choir College.

Joshua Veltman(2004) Professor of Music. B.A., Calvin College; M.A. and Ph.D., Ohio State University.

- Performance/Emphasis in Piano requires 5 semesters of any ensemble, 3 semesters of MUS 230, and 4 semesters of Piano Ensembles.
- Performance/Emphasis in Organ requires 6 semesters of any ensemble, 2 semesters of MUS 230, and 2 semesters of Piano Ensembles.
- Theory and Composition each require 8 semesters of any ensemble for which the student is qualified. Keyboard principals only are required to complete

V. Major in Performance

A. Emphasis for Voice Principals – 35 hours and 48-hour core (I).

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, 200 level, 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

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) S

Prerequisite: MUS 209 or consent of instructor

Students will learn the facets of strong songwriting

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 or 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, and copyright law.

340. Arranging and Composing Methods (2) F

Prerequisite: MUS 210 or 212.

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 or 212.

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

430. Advanced Choral Techniques (3) F

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.

ensembles, selection and maintenance of instruments, class organization, scheduling, courses of study, and preparation for public performances, contests, and festivals.

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.

484. Music Management Internship (2) F, S, W, 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.

440. Advanced Instrumental Techniques (3) F

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

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.

395-6-7. Special Studies (1-4)

Upper-level group studies which do not appear in the regular departmental offerings.

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

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

495-6-7. Independent Study (1-4)

Individual research under the guidance of a faculty member(s).

195-6-7. Special Studies (1-4)

Lower-level group studies which do not appear in the regular departmental offerings.

498-9. Seminar (1-3)

To be used at the discretion of the department.

Applied Music

Individual applied music study is offered F, W, S, Su unless otherwise indicated and in all the areas listed below:

- Voice
- Piano
- Organ
- Strings
- Guitar
- Harp
- Oboe
- Flute
- Bassoon
- Clarinet
- Saxophone

129I-429I, 129IG-429IG, 129K-429K, 129V-429V.

Applied Music for Elective (1-2)

Individual applied instruction for the elective student and music major/minors in a performing area outside their principal area. Music minors may register at 300 level in their principal area after completing 4 hours of 150, 250.

Permission of instructor required.

129I, 229I, 329I, 429I—brass, woodwinds, strings, or percussion

129IG, 229IG, 329IG, 429IG—guitar

129K, 229K, 329K, 429K—piano or organ

129V, 229V, 329V, 429V—voice

150I-450I, 150IG-450IG, 150K-450K,

150V-450V. Applied Music (1-3)

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.

Course Offerings in Worship Leadership (WL)

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

202. Biblical Foundations of Worship (3) F

Overview of Old and New Testament practices and principles related to worship.

205. 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.

305. Theology and Practice of Worship (3) F

Prerequisites: WL 202 and WL 205

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.

310. Worship in Diverse Contexts (3) S

Prerequisite: WL 305

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.