

DEPARTMENT OF MUSIC

COLLEGE OF ARTS AND SCIENCES

Faculty

Chris Mathews (2008). Associate 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 Theo

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 of piano ensemble, 1 semester of MUS 230 and 2 semesters of any ensemble.

Curriculum

The Department offers majors leading to the **Bachelor of Music** degree ongoing in Church Music, Music Education, Performance, and Theory; Elective Studies in the Music major with emphases in Christian Studies, Management, Marketing, and Communication Arts. The selection of an applied principal area of study is also required within each emphasis area. B.M. students are required to complete the General Core Curriculum, the B.M. Core (I. below) and the specified requirements of their chosen emphasis area. 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 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. 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

III. Major in Music Education

- A. Emphasis 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: 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 Assistant Dean for Teacher Education and Accreditation.
 - B. Emphasis 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: 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 Assistant Dean for Teacher Education and Accreditation.
- ### IV. Major in Performance
- A. Emphasis for Voice Principals—29 hours and 52 hour core (I).
 - 1. Additional Ensemble Experience—2 semesters
 - 2. Additional Applied, 350—2 hours, Additional Applied, 450—6 hours, and MUS 499, Recital
 - 3. MUS 116, 206, 405, 406, 419
 - 4. MUS 498, Seminar: Performance Majors
 - 5. Foreign Language, 200 level, French or German—3 hours

6. MUS 320, 420—4 hours
- B. Emphasis for Piano Principals—29 hours and 52 hour core (I).
 1. Additional Applied, 250-350—4 hours, Additional Applied, 450-6 hours, and MUS 499, Recital
 2. MUS 325, 415, 416
 3. Piano Ensembles, MUS 181-481—4 hours
 4. MUS 498, Seminar: Performance Majors
 5. Upper level academic MUS Electives—6 hours
 6. 2 Additional Ensembles—2 hours

- C. Emphasis for Organ Principals—29 hours and 52 hour core (I).
 1. Additional Applied, 250-350—4 hours, Additional Applied, 450-6 hours, and MUS 499, Recital
 2. MUS 215, 219, 417, 418
 3. Piano Ensembles, MUS 181-481—2 hours
 4. MUS 498, Seminar: Performance Majors
 5. Upper Level academic MUS Electives—6 hours
 6. 2 Additional Ensembles—2 hours

V. Major in Theory

- A. Emphasis 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. Emphasis 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. Emphasis 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. Emphasis 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
 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

VI. Major in Music with Studies in one of the following areas, 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; PclJTD(CmiveC 1.08 0—3 hours
—3 hours
—3 hours

- or 150V (keyboard principals)—2 hours
- 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 329, 429 or upper level “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: applied studies (4 semesters, 8 hours), ensemble experience (4 semesters), and participation in a non-credit recital performance in the second performance area.

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 a music fraternity for men founded in 1898 with the primary purposes of achievement of high musical ideals and true brotherhood among the musically minded. The Iota Sigma Chapter was established 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 Awards

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.

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 by examination.

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 and will involve realization of figured bass as well as harmonization of unfigured bass lines and melodies. Harmonic progression, diatonic triads in 1st and 2nd inversion, basic form determinants, 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, 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.

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.

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.

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) 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 Casevant, Wright Bockman, Cacavas, and others. Included within the content of this study will be class lectures and guided observation of selected area bands, parades, 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. Students will study the music of hymns so the ability to read a single line of music is helpful.

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, and 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.

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 *melodie* and 20th century British and American art song.

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.

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

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

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.

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191, 291, 391, 491. Union University Singers (1)

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, 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.