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

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

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

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Georgia Wellborn (1989). Professor of Music. B.M., Carson Newman College; M.M., Florida State University; M.L.S., University of Tennessee; D.A., University of Mississippi; Additional study, Southwestern Baptist Theological Seminary, the University of North Texas, and Westminster Choir College

Kelly Maust (2017). Academic Secretary - Music

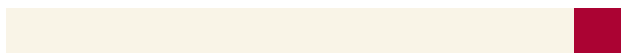
The mission of the Department of Music at Union University is to offer Christ-centered education in music and worship that promotes excellence and character development in service to the Church and society.

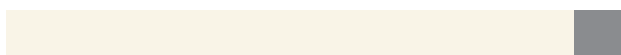
An audition is required for admission into a music major or music minor program. The audition is also used to evaluate the student's eligibility for a music scholarship.

Through the audition process, students demonstrate (1) the student's ability to perform at an advanced level of proficiency in their instrument and (2) the student's ability to demonstrate a strong understanding of music theory and composition.

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 is administered for the music major and minor students.





MUS 116, MUS 430, and both semesters of Advanced Class Piano in addition to the minor in voice.

The Department of Music offers two majors leading to the liberal arts degree: a major in Music (BA or BS) and a major in Worship Leadership.

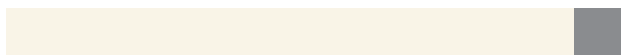
Students pursuing the **Bachelor of Arts** or **Bachelor of Science** degree in **Music** must complete the General Core Curriculum and the Bachelor of Arts or Bachelor of Science Specific Core and must select a minor area of study outside the Department of Music. The student will also select a principal area of applied study within the major and successfully complete an initial audition in that area.

Major in Music—50 hours

- I. MUS 109, 209, 210—12 hours
- II. MUS 220, 311, 315, 316—11 hours
- III. Applied Music Studies—13 hours
 - A. MUS 150-350—12 hours/6 semesters
 - B. MUS 399, Recital
- IV. Secondary Performance Studies—2 hours/semesters
 - A. 221-222 (voice or instrumental principals)
 - B. 129V (keyboard principals)
- V. Ensemble Experience—6 hours/semesters
- VI. Recital Attendance, MUS 000/6 semesters
- VII. Upper-level Academic MUS Electives—2 hours

Minor in Music—25 hours

- I. MUS 109, 209, 220, 316—14 hours
- II. Applied Music Studies—4 hours
 - A. MUS 150–250(4 hours/semesters)
- III. Ensemble Experience—4 hours



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) S

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) S

Prerequisite: MUS 209 or consent of instructor

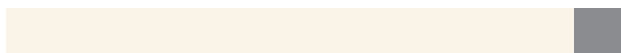
An introductory study of the grammar of conducting aimed at developing a usable repertoire of basic conducting patterns and styles. Techniques of conducting with and without the baton are included.

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.



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) 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.

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) F

Prerequisite: MUS 311

Advanced studies in instrumental conducting, including method516.6547 Tm8.6 (516.6547 Tm8.6 (516.6547 Tm8.6 (516.654

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

118. Fundamentals of Music Production (3) 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.

150C-450C, 150I-450I, 150IG-450IG, 150K-450K, 150S-450S, 150V-450V. Applied Commercial Music (1) F, S

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–Keyboarding

150S, 250S, 350S, 450S–Songwriting

150V, 250V, 350V, 450V–Voice

210. Commercial Music Theory (4) F, S

Prerequisite: MUS 209

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) S

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

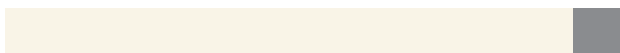
Prerequisite: MUS 210 or CMU 210

An introduction to current practices in the commercial music

315. Music Entrepreneurism (3) F

Prerequisite: MUS 209

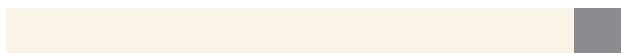
This course emphasizes the importance of entrepreneurial

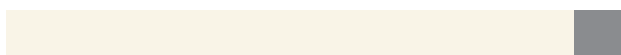


399. Junior Commercial Music Program (1) F, S

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







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) W, 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

Prerequisites: WL402 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.

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.

