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James "Tony" Cooper (2022). Associate Professor of Music and Worship, Director of the Center for Worship. B.A., Randall University; M.A. and D.W.S., Liberty University

Christopher Curtis (2019). Assistant Professor of Composition and Theory. B.M., Union University; M.M., University of North Carolina at Greensboro; D.M.A., University of Memphis.

Deborah Kay Dick (2021). Assistant Professor of Choral Music Education and Worship Leadership, Coordinator of High School Music Camps. B.S., Music Education, Louisiana College; M.C.M., Southern Baptist Theological Seminary; Ph.D., (ABD) in Music Education, Auburn University.

Bob Mayo (2021). Assistant Professor of Recording Engineering and Music Technology, Coordinator of Music Technology. B.S., Middle Tennessee State University.

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

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functional keyboard examination will be given to non-keyboard majors for keyboard placement. Students complete the piano proficiency requirement for music degrees at Union University by passing MUS 222 Class Piano.

Freshmen admitted to the department may declare any of the majors except performance. Students who wish to pursue the performance program will petition the applied faculty during 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 recommend that the student choose another major within the department.

All transfer students must complete the same application and audition processes outlined above. Transfer students with 8 or more hours in principal applied studies will register for MUS 250 during their first semester at Union. At the end of the semester, the student will perform a sophomore board examination to determine application of this course toward the degree requirements and future applied studies.

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 information are included in the *Handbook*.

Ensemble requirements are based on degree, level, and

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) talent and capability in voice or an instrument, (2) the potential to develop advanced levels of musicianship, (3) proven academic success, and (4) a strong sense of purpose and commitment to calling. 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 will be administered for placement into the correct theory course. A

- BM in Commercial Music, Vocal Performance Track

- a. Major requirements as shown above
 - b. Professional Education: EDU 150, 340, 358; PSY 213; PSY/SE 230; EDU 305, 440, 441, 451.
 - 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/General Instructor—18 hours plus Professional Education Core, shown as 2. below, and 48-hour core (I). Omit MUS 317 in Music Core.
- 1. Professional Music Education:
 - a. MUS 205, 237, 238, 241, 242, 313, 319, 439, 440, EDU 424
 - b. Substitute MUS 331 for MUS 340 in the B.M. Required Core
 - 2. Teacher Licensure for Instrumental/General Music Grades K–12—34 hours
 - a. Major requirements as shown above
 - b. Professional Education: EDU 150, 340, 358; PSY 213; PSY/SE 230, EDU 305, 440, 441, 451.
 - c. Completion of applicable portions of the Praxis II.
 - d. For additional information, see the Assistant Dean for Teacher Education and Accreditation.

H.

IV. 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, 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
 - 3. MUS 181-481 – 2 semesters
 - 4. Additional Ensemble Experience – 2 semesters
 - 5. MUS 215, 219, 417, 418 – 7 hours
 - 6. Upper-level Academic MUS Electives – 12 hours

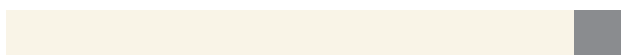
V. Major in Music Theory—32 hours + 48-hour core (I.)

- A. Additional Applied Studies: 450 – 4 hours
- B. Substitute MUS 399 with 499 in Music Core
- C. Additional Ensemble Experience – 2 semesters
- D. MUS 331 – 2 hours
- E. MUS 490, Senior Project (2 semesters) – 4 hours
- F. Upper-Level MUS Theory Electives and/or MUS 350C/450C – 10 hours
- G. Upper-Level MUS Electives – 8 hours

I. Arranging & Composition Track

A. Applied Music Studies—7 hours

1. CMU 150-350 (6 hours/semesters)



bibliography of 8 or more appropriate sources and a formal paper of approximately 10 pages.

3. The Creative Track encompasses students in the following degree programs: BA in Music, BM in Composition, BM in Commercial Music with Emphasis in Arranging & Composition, and BM in Commercial Music with Emphasis in Songwriting. Students in this track will present a live program of one or more new creative works. The program should be organized around a particular theme. The number and duration of works will depend on various factors and will be determined in consultation with the Honors Project Director. For the BM in Composition and the BM in Commercial Music with Emphasis in Songwriting, the works must be original compositions. For the BA in Music and the BM in Commercial Music with Emphasis in Arranging & Composition, the works may be original compositions or new arrangements of pre-existing compositions.

Commercial Music students in this track also have the option to create an industry-ready demo recording or 4 or more new, original compositions or songs (not arrangements). The student will submit the demo to an established record label and/or release the demo publicly through one or more approved channels or platforms.

All students in this track will write an essay of approximately 6 pages whose purpose will be to help an audience engage with and appreciate the music. All students will perform (or play back demo recordings, if that option was taken) at a live event and will deliver the content of their essays to the audience in written or oral form.

4. The Pedagogical Track encompasses students in the BM in Music Education degree. Students in this track will write a work of qualitative or quantitative analysis of approximately 35-40 pages, which will include a literature review of 15 or more sources. Qualitative projects may have a theoretical or historical focus in line with the student's interests but should remain relevant to the K-12 educational context. Quantitative projects should focus on assessing the effectiveness of one or more teaching techniques or resources. The student will make a public presentation of the project at an Honors in Music Forum.

5. The Production Track encompasses students in the BM in Commercial Music with Emphasis in Recording Engineering & Producing degree. Students in this track will serve as the primary producer of 6 industry-ready singles, 2 industry-ready artist videos, or 1 short (15-minute) film with musical score. Students will secure all necessary copyright registrations and licensing. They will write a paper of 7-8 pages that reflects on the production process and lays out a marketing plan for the final product. The final product will be released publicly through one or more approved channels or platforms. Students will make a presentation of the project at an Honors in Music Forum.

All students will work with an Honors Project Director who will take the lead in guiding the project and responding to early drafts, and with a second reviewer who will provide some feedback later in the process.

The program description presented here is an overview. For complete guidelines, please inquire in the Department of Music.

At the end of each semester of required applied study (MUS 150-450), 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, the "Sophomore Board," 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.

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

106. Fundamentals of Music (2) F

Introduction to fundamentals of music reading, listening skills and musical understanding including pitch names, simple and compound meters, major and minor scales and keys, intervals, triads, and seventh chords.

109. Elementary Music Theory (4) F, S

Basic music theory including an introduction to Species Counterpoint, four-voice writing, and leading-tone seventh chords. Three hours of lecture and two hours of laboratory each week.

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.

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

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) F

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

317. Form and Analysis (2) S

Prerequisite: MUS 210.

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

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

180PF-280PF-380PF-480PF. Study Abroad Programs (Pass/Fail) As Needed

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

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

295-6-7. Special Studies (1-4)

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

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

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

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

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

498-9. Seminar (1-3)

To be used at the discretion of the department.

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

118. Fundamentals of Music Production and Audio Engineering (3) F, S

315. Music Entrepreneurism (3) F

Prerequisite: MUS 209

This course emphasizes the importance of entrepreneurial thinking, engages students with the fundamentals of the commercial music business, and explores ways to influence and shape the industry's future. Contracts, copywriting, branding, social media delivery and targeting, online publishing, recording and distribution/aggregate selection, management, image design, marketing, booking, artist representation, and

471. Studio Singing Techniques (3) F

Prerequisites: CMU 210, CMU 350V

This course presents an overview of Studio Singing Techniques in the Modern Digital Recording Studio. Discussion begins with the singer and approaches to capturing the best vocal performance. The semester concludes with comping, tuning and editing techniques to achieve a well-recorded vocal performance. In-studio concerns are covered, such as social interaction, warm-up principles, and efficiency without compromising creativity or musicality to reinforce the principle that "time is money."

472. Studio Instrumental Techniques (3) F

Prerequisite: CMU 318

This course presents an overview of Studio Instrumental Techniques in the Modern Digital Recording Studio. Discussion begins with the instrumentalist and approaches to capturing the best instrumental performance. The semester concludes with comping, tuning and editing techniques to achieve a well-recorded instrumental performance. In-studio concerns are covered, such as social interaction, warm-up principles, and efficiency without compromising creativity or musicality to reinforce the principle that "time is money."

484. Commercial Music Internship (2) F, S, Su

Prerequisite: CMU 399, CMU 450IG, CMU 450I, CMU 450K, or CMU 450V

Capstone experience to include a full spectrum of Commercial Music activities within the context of the Music Industry or a local congregation. The internship will be supervised by a designated faculty member and qualified music industry specialist, full-time pastor, or appropriate ministry staff member.

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

202. Biblical Foundations of Worship (3) F

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

484. Worship Leadership Internship (2) F, S, Su

Prerequisites: WL 402 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.

499. Senior Worship Music Program (1) F, S

Prerequisites: Completion of sophomore board and junior-level

489. Senior Composition Recital (2)

Corequisite: MUS 450C

A capstone project for the MUS 350–450C sequence. Students will compose a 10-15 minute original composition for an ensemble gleaned from the student body culminating in a recital performance. Students will be responsible for the recruitment of ensemble personnel, the formation of a rehearsal schedule, management of rehearsals, and event publicity. This project will be evaluated by a committee comprising the student's composition instructor, one applied faculty member (preferably for whose principal instrument the student included in his work), and another music faculty member at the student's request.

499. Recital (1)

Corequisite: MUS 450

Public performance in recital approximately one hour in length.

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

Voice

Piano

Guitar (acoustic, electric, bass)

Saxophone

Drum Set

Wind and Brass Instruments

Strings

Percussion

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 examina,crnorjurliedir8gnd Br

