

Jackson State University

Department of Music

Student Handbook

2013-2014

Department of Music

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This handbook is designed to inform students of particular policies, procedures and expectations as defined by the Department of Music. Please consult this publication, along with the University catalog for all requirements.

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Faculty and Staff

Dr. David Akombo (2011) *Assistant Professor of Music*, B.M.E., Kenyatta University, M.A., Point Loma Nazarene University, M.M., Bowling Green University; Ph.D. University of Florida

Dr. Darcie Bishop (1988)-Interim Chair, *Associate Professor*, B.M., M.M., The Juilliard School, Ph.D., University of Mississippi

Dr. Robert Blaine (2004)-Director of Orchestral Activities, *Professor*, B.M. Indiana University, M.M., Catholic University, D.M.A., Eastman School of Music

Mr. W. Cortez Castilla (1994) Director of Choral Activities, *Instructor*, B.A., Millsaps College, M.A., Fisk University

Mr. Rodney Chism (2010) Assistant Band Director, *Instructor*, B.S. University of Arkansas-Pine Bluff, M.M.E., Jackson State University

Dr. Ivan Elezovic (2011) *Assistant Professor of Music*, B.M. University of Manitoba-Winnipeg, M.M. McGill University, D.M.A. University of Illinois

Ms. Loretta Galbreath (2004) Ass't Director of Choral Activities, *Assistant Professor*, B.M., Lincoln University, M.M.E., University of Missouri-Columbia, D.M.A., American Conservatory of Music-Chicago

Ms. Anissa Hampton (2005) Secretary

Mr. Lowell Hollinger (2007) Ass't Band Director, *Instructor*, B.S., B.M., Jackson State University, M.M., Louisiana State University

Ms. Rachel Jordan (2004) Ass't Director of Orchestral Activities, *Visiting Assistant Professor*, B.M., M.M., Peabody Conservatory of John Hopkins University

Dr. Karen Laubengayer (1984) Coordinator of Keyboard Activities, *Professor*, B.F.A., Stephen College, M.M., Ph.D., Washington University

Mrs. Phyllis Lewis-Hale (2003) Director of Opera Workshop, *Instructor*, B.M.E. Jackson State University, M.M. Cincinnati Conservatory of Music

Mr. O'Neill Sanford (2012) Assistant Band Director, *Visiting Assistant Professor*, B.S. Southern University, M.M.E. Vandercook College of Music

Mr. Dowell Taylor (1984) Director of Bands, *Assistant Professor*, B.M.E., M.M.E., Jackson State University

Dr. Russell Thomas, Jr. (1984) Director of Jazz Studies, *Professor*, B.M.E., Jackson State University, M.M.E., Michigan State University, Ph.D. University of Utah

Mr. Harlan Zackery (2004) *Assistant Professor*, B.M.E. M.M. University of North Carolina-Greensboro

Purpose

The purpose of the Department of Music Student Handbook is to insure that students enrolled in a music curriculum know the guidelines, policies and procedures applicable to their respective degree program.

The handbook will give you a point of reference from which to answer questions concerning curriculum requirements, applied lessons, ensemble and class information, guidelines for admission and completion of Teacher Education requirements, and the application process for each degree.

Please Note: This guide does not replace the Undergraduate or Graduate catalogs as the ultimate source of official information concerning courses and degree plans. Please review very carefully all the material. While your advisor and the music faculty will assist you in completing the requirements for your degree, *the ultimate responsibility for your educational progress is yours.*

Mission Statement

The Department of Music is committed to providing high quality educational opportunities in music education, performance, and technology, enabling students to develop the skills required to assume leadership roles in music education, the music industry, and supporting fields. The Department of Music offers courses and performance opportunities which broaden the musical education in the liberal arts tradition and provide artistic enrichment for students, faculty, the community, state and nation.

To this end, and in alignment with the mission of the university as a whole, the Department of Music resolves to:

- Sustain an environment which is supportive and stimulating for students and faculty, and which challenges them to explore exciting new ideas and reach their highest potential
- Provide competitive, accredited, undergraduate and graduate degree programs in music education and performance
- Engage music majors and non-music majors alike in opportunities to develop their knowledge, understanding, and ability in all aspects of music
- Inspire students and faculty to participate globally in culturally enriching activities

About the Department

The Department of Music at Jackson State University has become, over a period of 111 years, one of the largest music programs in the State of Mississippi. University records show that as early as 1887, a teacher was assigned to teach music as well as other subjects. In 1896, the title “department” was used to refer to music instruction. According to the catalog for that year, instruction was given on the piano, cabinet organ, cornet and in vocal music.

Some twenty-five (25) years later, during the administration of Frederick Douglas Hall who served from 1921-1927, the Music Department was referred to as the Jackson College Conservatory of Music and in 1925 published its own catalog. The Conservatory operated branch studios at Lanier High School and Martin Public School in Jackson. In addition, extension classes were taught in Canton, McComb, Magnolia and Summit, Mississippi. Hazel Lee Olive, Acquilla Jones, Lannie Marshall, James White and Peal Varnado served in various departmental capacities. Dr. Hall edited and arranged the Alma Mater “Jackson Fair” and also sponsored the Lyre Club, a student group that provided numerous campus services.

Past chairman of the Department of Music have included: Edgar R. Clark (1950-1957), Robert A. Henry (1957-1962), Dollye M.E. Robinson (1962-1983), and Jimmie James, Jr. (1983-2009).

The Department of Music is housed in the F.D. Hall Music Center, which was completed in 1976. This two-story modern structure has a gross area of 58,638 square feet. The building contains studios, a gallery, recital hall, recording studio, classrooms, large ensemble rehearsal rooms and space for the academic and performance requirements of music students and faculty.

In 1977, the University was granted associate membership status in the National Association of Schools of Music (NASM) being entitled to all the rights, privileges and recognition appertaining thereunto, and became a full member in 1985.

Jackson State University has been designated the “Urban University” by the Board of Trustees. The Department of Music supports this designation by helping to carry out programs in support of the mission. An outstanding curriculum, a distinguished faculty, modern facilities and a commitment to excellence in all programs of study best describe music at Jackson State University.

Undergraduate Degree Programs

The Jackson State University Department of Music offers Undergraduate music curriculums as follows:

Bachelor of Music Education: prepares students to teach music at all levels, K-12. These degree programs meet the minimum requirements for Mississippi Teacher Certification standards. Instrumental music education majors will need additional hours in piano and voice to qualify for a K-8 music endorsement.

Bachelor of Music Education (Jazz Emphasis): prepares students to teach music at all levels, K-12, with an emphasis on Jazz Education. These degree programs meet the minimum requirements for Mississippi Teacher Certification standards. Instrumental music Education majors will need additional hours in piano and voice to qualify for a K-8 music endorsement.

Bachelor of Music in Performance (Piano, Vocal, Instrumental): prepares a student to become a professional musician and or prepares them for entrance to graduate or professional school.

Bachelor of Music in Jazz Studies (Instrumental, Vocal): prepares a student to become a professional musician with jazz studies as their emphasis, and/or for entrance to graduate or professional school.

Bachelor of Music with an emphasis in Music Technology: prepares students for a wide range of employment opportunities in the music technology and media industries, as well as positions in academic research.

Graduate Degree Program

Master of Music Education: provides graduate students with an advanced music curriculum that will raise the instructional competencies of music teachers in schools and junior colleges. The degree plans (thesis, project, recital and extra hours) give students a myriad of options to choose from, individually tailoring a curriculum plan best suited for their needs as professionals.

Advising

Every music major will be assigned a faculty advisor to help guide them throughout their course of study. In most cases, your applied instructor will be your advisor. You should meet with your advisor either during early registration or during the registration period prior to the beginning of each semester to plan your schedule for the semester. Each student ***must*** meet with an advisor to review their schedule before registering for classes. The alternate PIN number will not be released until you have met with your advisor. Be sure that you alert your advisor to any changes you have made to your schedule.

Each student should assume responsibility for his/her academic progress by observing the following:

1. Know the rules, regulations, and policies of the University, and requirements pertaining to your degree program.
2. Visit with your advisor at least once per semester, before or during the early-registration or registration periods.
3. Notify your advisor of any changes in your schedule or changes in your status, such as being placed on academic probation. Remember, shortsighted decisions on your part may create conflicts in the future. Many times, dropping a course can mean the difference between graduating on time or waiting another full year for a course to be offered.
4. Notify your advisor of any change of major.
5. You must receive grades of “C” or better in music courses.
6. If you think you or your advisor has made a mistake, do not hesitate to discuss your concerns.

**Students are responsible
for knowing all
departmental regulations
and policies, as well as all
requirements for their
degree programs.**

Policies as outlined in the Undergraduate Catalog

Performance: Auditions and basic musicianship tests are administered to prospective students prior to acceptance as music majors

Student Recital: Performance required each semester except first semester

Jury: Examination required for all majors at end of each semester of Applied Study

Piano Proficiency Examination: Required at conclusion of study in Applied Secondary Piano- MUS 215 for music and music education majors.

Junior and Senior Recital: Required of all majors.

PRAXIS I & II-Required for music education majors

It is recommended that the Praxis I examination be taken no later than the 4th semester of study.

GRE- Required for music majors; not required for music education majors

Departmental Grade Policy:

Students must earn a minimum grade of “C” in all major courses.

Policy that is implied but not written in the catalog:

300-400 level Music courses must be taken at Jackson State University.

Auditions

An audition is required for admittance to the Bachelor of Music and Bachelor of Music Education degree programs.

For more specific information regarding these programs, it is recommended you contact:

Music Education	Dr. David Akombo
Piano Performance	Dr. Karen Laubengayer
Instrumental Performance	Dr. Darcie Bishop
Vocal Performance	Mrs. Phyllis Lewis-Hale
Music Technology	Mr. Dowell Taylor
Jazz Studies	Dr. Russell Thomas

Theory Placement Examination

The Theory Placement Exam is required of each freshman student entering the Department of Music. The Theory Placement Exam is administered during the first week of Fall Orientation.

Ensemble Auditions

Auditions are held each semester for all students wishing to perform with the Department of Music ensembles. For more specific information please contact:

Dr. Robert Blaine, Director of Orchestral Studies, Studio 8

Mr. W. Castilla, Director of Choral Activities, Studio 4

Mr. Dowell Taylor, Director of Bands, Studio 9

Dr. Russell Thomas, Director of Jazz Studies, Studio 14

Jury Requirements

Students enrolled in Applied Music classes are required to perform a Jury Examination at the end of each semester. The Jury Examination acts as an opportunity for you to demonstrate the skills you have acquired on your instrument/voice during the semester. The Performance Rubric is used to evaluate and grade each student's jury examination.

Juries are given the last Thursday/Friday of the semester.

The following Applied Music courses require a Jury examination to receive a passing grade:

MUS 114, 115, 214, 314
MUS 124, 125, 224, 324, 424

Please obtain jury requirements from your applied instructor.

Piano Proficiency Examination

The Piano Proficiency Exam will be given to all music majors during their last semester of Applied Secondary Piano (MUS 215). Transfer students will be required to take the exam prior to or during the first week of class of their first semester at JSU. Transfer students must pass all areas of the exam. Students who fail any area will be required to retake the exam in its entirety, or will be placed in the appropriate Applied Secondary Piano class. After completion of the exam, a record will be placed in the student's file.

Junior Recital

Students enrolled in Applied Music 315 or 325 are required to perform a Junior Recital. Music Education majors typically share this recital with other music education majors, while Music Performance majors perform an independent recital. Scheduled recital dates are posted at the beginning of each semester. Applied instructors are asked to submit names of

those students expected to perform the Junior Recital to the Coordinator of the Keyboard Area at the beginning of each semester. An accompanist will then be assigned by the Coordinator. Students may hire an outside accompanist for the purpose of the junior recital, if they so choose. This request must be made in writing to the department chair, no later than 6 weeks prior to the recital.

Senior Recital Hearing

A Senior Recital Hearing is required before performing the Senior Recital. The Senior Recital Hearing is an opportunity for you to exhibit your preparedness in front of a faculty jury. The jury is made up of 5 faculty members, including your applied instructor, the Department Chair and 3 faculty of your choice. This jury will determine whether or not you are prepared for your Senior Recital by using the graded Performance Rubric. If your hearing is ill prepared the jury may indicate that you need to postpone your recital, work toward improving the quality of your performance, and return for another hearing.

The hearing is essentially your final “Dress Rehearsal”. Senior Recital hearing dates are scheduled at the beginning of each semester. It should be performed no later than 2 weeks prior to the anticipated performance date. The student and applied instructor, in cooperation with the accompanist, are responsible for choosing the appropriate hearing date. The student and applied instructor are also responsible for inviting the 3 faculty jurors to sit for the hearing. Please use the *Senior Recital/Hearing Request Form* for the purpose of inviting faculty to the hearing.

Senior Recital Performance

Students enrolled in Applied Music 414 or 428 are required to perform a Senior Recital. A Senior Recital Hearing is required prior to the public performance of the Senior Recital. Applied instructors are asked to submit names of those students expected to perform the Senior Recital to the Coordinator of the Keyboard Area at the beginning of each semester. An accompanist will then be assigned by the Coordinator. Students may hire an outside accompanist for the purpose of the senior recital, if they so choose. This request must be made in writing to the department chair, no later than 6 weeks prior to the senior recital hearing. A CD/DVD recording of the recital must be submitted to the Department Chair along with 5 copies of the printed program, no later than one week following the recital.

Printed Programs for Degree

The student and applied instructor are responsible for creating the printed program for the senior recital. The program should be 4 ¼ X 5 ½ (half of a sheet of paper-landscape) and should be printed on card stock paper. You may use white, off-white or cream colored paper. An example of a program can be found on page 12.

Jackson State University
Department of Music

Presents

Your Name Here
Accompanist's name, Piano

In
Senior Recital

Day, Month ##, 2010
Time, PM

F.D. Hall Music Center
Recital Hall

Program

Name of Piece Movement	Composer (Dates)
Name of Piece Movement	Composer (Dates)
Name of Piece Movement	Composer (Dates)

Your Name is from the studio of Your Applied Instructor's Name

This recital is presented in partial fulfillment for the degree
Name of your degree here

Recital Hour

All students enrolled in Applied Music are required register for MUS 200 Recital Hour. An exception is made for those students enrolled in Student Teaching. Class meetings are on Wednesday from 12:00-12:50.

The purpose of Recital Hour is to provide music students a weekly forum to hear music performed by peers and guest artists, to discuss music/music education and career issues, to become informed of activities taking place in the department, and to broaden their awareness of professional performance practice.

Recital Performance Requirement

The following applied music courses require recital performance as follows:

- **Bachelor of Music in Performance:** 2 recital performances are required for each of the following semesters of enrolled: MUS 124, 125, 224, 225, 324
- **Bachelor of Music Education:** 1 recital performance is required for each of the following semesters enrolled: MUS 115, 214, 215, 314
-

Memorization Requirement

There is a memorization requirement for all recitals.

Music Education

- Applied 115-215 students will be allowed to read literature
- Applied 314 students must memorize literature
- Applied 315(Junior Recital) one read and one memorized – 30/70
- Applied 414(Senior Recital) two read and two memorized – 40/60

* students perform one recital per semester

Performance

- Applied 125-224 one read and one memorized
- Applied 225-324 all memorized
- Applied 325(Junior Recital) 40/60
- Applied 424(Senior Recital) 40/60

* students perform two recitals per semester

Music Technology

- Applied 114-214 students must perform a jury
- Applied 215 students must perform a student recital

Accompanists

It is the responsibility of both the student and applied instructor to secure an accompanist for a recital. Policies governing the Junior and Senior Recital can be found above on p. 11 under **Junior** and **Senior Recitals**. As soon as the student has chosen their piece for the weekly student recital they should consult with the Coordinator of Keyboard Studies. Accompaniment parts should be submitted to the Coordinator at this time. When the student and applied instructor decide the selection is prepared, they should schedule a rehearsal with their accompanist. You should NOT schedule a rehearsal with your accompanist until you are prepared.

Scheduling a Recital

Weekly Student Recital: Recital Hour is scheduled for Wednesdays from 12:00-12:50. This course provides each student the opportunity to meet the required performance in applied courses MUS 115, 214, 314 and MUS 125, 224, 324 and 424. It is the student and applied instructors responsibility to schedule an appropriate time for the student recital performance in the department office. The Student Recital Request Form should be submitted to the department secretary no later than the Friday before the planned Wednesday Recital performance.

Junior Recital: Dates for the Junior Recital performances are scheduled at the beginning of each semester. Students and applied instructors should choose the best date to insure that you are prepared for the performance. Please follow the process as outlined on p. 11 under **Junior Recital**.

Senior Recital: All requests to schedule the dress rehearsal and senior recital should be made by the applied instructor to the department secretary. A **Senior Recital/Hearing Request Form** must be submitted to the office no later than 10 days prior to the desired dates.

Recital Etiquette

NO food or drink is allowed in the F. D. Hall Music Center Recital Hall. Students are asked to dress appropriately and gentlemen are asked to remove their hats. **Remember:** you are representing the Department of Music even if you are not performing.

While attending a performance:

As a listener:

- Show up on time (if you are late, don't enter in the middle of the piece, but wait until the applause).
- Turn off all cell phones. Do not text during the recital.
- During the performance, please BE QUIET!
- Clap at the end of pieces or groups of songs.
- Be supportive. Think of how you will feel when it comes your time to perform.
- Encourage others to behave – be departmental role models.
- Really listen and get as much out of the experience as possible.

As a performer:

- Be prepared.
- Dress professionally.
- Walk on stage with confidence, ready to perform your best!
- Smile and acknowledge the audience applause.
- Give the audience 110%.
- If you make a mistake, keep going. Most people won't even know it.
- Bow during the applause. When bowing-KEEP YOUR FEET TOGETHER. Acknowledge your accompanist.
- Don't cancel unless absolutely unavoidable.

It is incumbent upon all music majors to help maintain the proper concert environment.

Applied Study

All Music Majors are expected to take the required Applied Major courses as outlined in their respective curriculums. The Applied Major course is considered a private lesson between you and your applied instructor. It is throughout this course that you will concentrate on learning techniques to improve your skills on your instrument. **The Applied lesson is not a practice session.** In other words, you are expected to be prepared with the weekly assignments outlined by your instructor.

Practicing: You are expected to practice on your instrument daily, and perform in your applied lessons and on performances to the very best of your ability. Practicing on your instrument is the foundation of any great performer. Your applied instructor will recommend how much time you need to practice each day. Practice rooms are available on the second floor of the music building.

Scheduling Lessons

Since all Applied Music lessons are To Be Arranged (TBA), students should meet with their studio teacher for instructions in arranging a weekly lesson time at the beginning of the semester. Students should have his/her schedule available for use in choosing this meeting time. *Lessons will begin the first week of classes; therefore it is necessary that the student contact the Applied Music teacher as soon as possible.*

Your scheduled lesson time is similar to a set class meeting. You are expected to be on time, and warmed-up with your assignment prepared. If for some important reason (such as illness, family emergency, or an official school activity), and you must miss a lesson, notify your teacher ASAP so that the lesson can be rescheduled. Rescheduling the lesson is at the discretion of the instructor.

Studio Lesson Fee

There is no studio lesson fee for Music Majors.

MENC

All students majoring in Music Education are **required** to become members of the National Association for Music Education (MENC). The faculty representative for MENC is the Coordinator of Music Education. Monthly meetings are scheduled throughout the academic year in order to discuss relevant issues concerning music education and support local and national efforts to improve music education. Visit www.menc.org for more information on joining and required dues.

Smart Music Studio

The department is equipped with a **Smart Music** studio for practice with piano accompaniments. SmartMusic is award-winning learning software with the power to transform music learning. Students of any skill level can play or sing with professional accompaniments, making your practice both rewarding and fun. Students have the opportunity to explore a wide variety of music from the world's largest accompaniment

library featuring thousands of titles for band and orchestra, solo repertoire, popular method books, jazz, and skill-building exercises. Familiarize yourself with Smart Music at www.smartmusic.com. To use the studio, please see the departmental secretary to exchange your student I.D for the Key to the studio. Your ID will be returned upon the return of the key. The studio is located on the second floor behind Room 204.

Music Technology Lab

The Music Technology Lab is available for use during the posted hours only. Students are permitted to use the technology lab for homework, study and research as it is related to their music courses. The lab is available to music majors only. A work study is available for your questions when the lab is open. Hours of Operation are posted on Room 103.

Library Resources

There is a wealth of Library Resources for your use both in the department and at the H.T. Sampson Library. The department library offers a quiet space for study, research and listening. There are hundreds of archival recordings, research journals and books available for your research needs. These resources are available for your use while in the departmental library, but may not be checked out. Please see the department chair for any special circumstances or considerations.

The H.T. Sampson offers the most up to date collection of books and journals for your use. Please take the time to explore the wealth of resources available to you as a student at Jackson State University. In addition, the H. T. Sampson web site provides access to the Alexander Street database. This ***Classical Music Library*** is the world's largest multi-label database of Classical music recordings for listening and learning. The growing collection of 60,000-plus tracks includes recordings from the world's greatest labels. Coverage includes music written from the earliest times (e.g. Gregorian Chant) to the present, including many contemporary composers. Repertoire ranges from vocal and choral music, to chamber, orchestral, solo instrumental, and opera.

You will need a NET ID to access this database collection through the H.T. Sampson library web page.

Photocopying

Student photocopying of materials will not be permitted in the department office.

Students must use the photocopiers available in H.T. Sampson Library, which use coins or off-campus copying services. **Note: All students enrolled in private study must purchase their own music.**

All photocopying of copyrighted material must conform to appropriate copyright laws. The copy machine should not be used as a substitute for purchasing music and other classroom materials. **Further, publishers' loss of revenue due to extensive photocopying by persons wishing to avoid purchasing music and other materials causes the cost of publications to rise unnecessarily for all consumers.**

Student Advisory Committee

The mission of the Student Advisory Committee is to provide a student forum for input in the Department of Music, and to insure a high relevance to student interests. Membership is comprised of student leaders who are committed to the best interests of the department. Students are encouraged to be independent thinkers who are willing to voice their opinions and concerns, take initiative and get things done.

Members are nominated and elected each year by their peers. The committee is made up of 10 students- 2 from each class including graduate students. The committee meets 3 times a year with the Department Chair to discuss all pertinent issues. The faculty advisor of this committee is Mr. Harlan Zackery.

Student Lounge

The student lounge is your space for relaxation and refuge. Snack machines can be found in this room. All food and drink should be consumed in the student lounge only. Food and drink are strictly prohibited from classrooms and practice rooms. Please make every effort to keep this room neat and clean. This is your personal space.

Food and drink are strictly prohibited from classrooms and practice rooms.

Criteria for Admission to Teacher Education

Application Deadlines: Fall Semester-May 1
Spring Semester- November 1
Summer II Semester-May 31

Students who are or will be majoring in education **MUST** be admitted to the Teacher Education Program.

1. Follow your curriculum sheet as provided by your department/advisor
2. Have a minimum cumulative GPA of 2.5 and a core GPA of 2.5
3. Participate in the Professional Test Preparation Clinic Workshops, and use the Learning Plus software to prepare for the PRAXIS I examination by the end of your freshman year. Learning Plus software can be found in the School of Education computer teaching lab.
4. Complete an application for admission to teacher education including:
 - a. 2 recommendations for admission
 - b. Original PRAXIS I scores or ACT scores of 21 or better with a minimum of 18 on each of the sub-tests; or SAT of 860 or better
 - c. Completed curriculum sheet signed by your advisor and department chair
 - d. Current transcript
5. Schedule an Interview
6. Sign acknowledgement that you have been informed that a background check is required by most school districts prior to employment
7. Obtain a written statement regarding your admitted status
8. EDCI 401 course is taught online. You **MUST** complete the WebCt Online Student Orientation. Please contact the Distance Learning Division 601-979-2244

Application materials can be picked up in the Office of Professional and Field-based Experiences- School of Education

You MUST have received the grade of “C” or better in the following classes in order to be admitted to Teacher Education:

EDCI 100
ENG 104
ENG 105
ENG 205
MATH 111

STATE MUSIC EDUCATION TESTS AND TEACHER ADMISSION REQUIREMENTS

The student should go to www.ets.org for information (testing dates, costs, sample tests in both music and education, and enrollment procedures) on the PRAXIS tests (see link).

Students in Music Education must take each test, *in the following sequence:*
PRAXIS I: Academic Skills Assessments

This test is a requirement for admission to the Teacher Education Program. See above for SAT or ACT score substitutions. Students must provide proof of scores.

PRAXIS II: Two tests, taken during the senior year. *THESE TESTS ARE REQUIRED FOR STATE CERTIFICATION.*

(1) Music: Content Knowledge (Session I) Students should sign up for *TEST 0113*, either Instrumental or Vocal (No other music tests are required) Minimum Passing Score=139

(2) Principles of Learning and Teaching (Session II) Music Education students choose one of three levels: (Minimum Passing Score=152)

K-6 (TEST 0522)

5-9 (TEST 0523)

7-12 (TEST 0524)

The exam is normally given on paper five times during the year: September, November, January, March, April, June and August. For verification of months, and for specific dates/times, check www.ets.org.

Audition Requirements-Specific Programs

Bachelor of Music Education

Piano Emphasis- see **Dr. Karen Laubengayer, Coordinator of Keyboard Area**

(Minimum Requirements)

- Major Scales and Arpeggios-at least 2 octaves
- Minor Scales and Arpeggios-at least 2 octaves
- Chromatic Scale-starting on any key-at least 2 octaves
- Repertoire:
 - Clementi or Mozart-*Sonatinas*,
 - Schumann-*Album for the Young*
 - Bartok-Mikrokosmos, Books II-IV
- Sight Reading

Selection should be performed from memory. The student should demonstrate expressive performance and technical facility.

Bachelor of Music Education –

Vocal Emphasis- see **Mr. W. Cortez Castilla, Director of Choral Activities**

1. Major Scales
2. Minor Scales – (Natural, Harmonic, and Melodic Forms)
3. Chromatic Scales
4. Verbal Knowledge
 - a. Time Signatures – Explain the meaning of the upper and lower numbers
 - b. Key Signatures – Identify key signatures up to 5 sharps and 5 flats

- c. Music Terminology – General music terms (suggest pocket-size, music dictionary)
- 5. Sight Singing
 - a. Hymn
 - b. Folk Song
- 6. Prepared vocal selection of the student's choice – Minimum of one (1) selection from the following song grouping:
 - a. Art Song
 - b. Aria
 - c. Italian Song
 - d. Choral music

Please Bring Copy of Selection to be Performed

Bachelor of Music Education

Instrumental Emphasis-see Mr. Dowell Taylor, Director of Bands

(Minimum Requirements)

- Major Scales and Arpeggios-range of the instrument
- Minor Scales and Arpeggios-range of the instrument
- Chromatic Scale
- Rudiments (for Percussionists)
- Repertoire/Solo representing musical ability and skill; demonstrate good technical facility, tone quality, intonation,
- Sight Reading

Bachelor of Music Education - Jazz Education Emphasis - see Dr. Russell Thomas, Jr., Director of Jazz Studies

Part I. Saxophone, Trumpet, Trombone, Guitar and String Bass

- 1. Major Scales and Arpeggios-range of the instrument
- 2. Minor Scales and Arpeggios-range of the instrument
- 3. Chromatic Scale - one octaves

Part I. Drums

- 1. Drum Rudiments

(This section requires that you use Play-a-Long Compact Discs (CD) as your rhythm section accompaniment.)

Part II. Saxophone, Trumpet and Trombone

Jamey Aebersold Play-A-Longs Book/CD: Volume 6 - "Charlie Parker - All Bird."

- 1. Perform track 1: "Now Is The Time" (blues):
- 2. Play the melody in (two choruses);
- 3. Improvise on changes (two choruses);
- 4. Play the melody out (two choruses). Total choruses - six.

Part II. Piano, Guitar and Bass

Jamey Aebersold Play-A-Longs Book/CD: Volume 6 - "Charlie Parker - All Bird."

1. Perform track 1: "Now Is The Time" (blues);
2. Play the melody in (two choruses);
3. Improvise on changes (two choruses);
4. Demonstrate comping - piano & guitar / walk - bass (one chorus);
5. Play the melody out (one chorus). Total choruses - six.

Part II. Drums

Big Band Play-A-Long CD and Drum Set Audition Chart (Check with Dr. Thomas)

1. Perform track 1: "I Love You" (swing/straight ahead) 8 click count off;
2. Perform the jazz swing chart with the CD. Perform in the jazz swing style with all rhythm kicks as indicated on the chart and with your musical creativity.
3. Demonstrate time in: Latin (8 measures) [M.M. 120]
4. Demonstrate time in: a ballad, play with sticks (8 measures) [M.M. 60]

Part III. Sight Reading

Bachelor of Music in Performance-Piano-See Dr. Laubengayer, Studio 6

Audition Requirements

Minimum Requirements For Audition

MAJOR SCALES AND ARPEGGIOS - in all keys-minimum of two octaves

MINOR SCALES AND ARPEGGIOS - in all keys - minimum of two octaves, harmonic and melodic forms.

CHROMATIC SCALE - Two octaves starting on any key.

REPERTOIRE - (at least one composition must be performed from memory)

- A.) Any two or three-part Invention or any prelude and Fugue from the Well-Tempered Clavier books I or II by J.S. Bach.
- B.) A representative composition from the Romantic period. (Minimum level of Chopin Preludes, op. 28.)
- C.) Any published composition from the Impressionistic or Contemporary period.

SIGHT-READING - minimum level of Mozart's Viennese Sonatinas.

The student should demonstrate expressive performance as well as technical facility. A placement test in music theory will be given and will include knowledge of time signatures,

key signatures and music terminology.

Bachelor of Music in Performance -Vocal-see Mrs. Lewis-Hale, Studio 2
Audition Requirements

1. Major Scales
2. Minor Scales – (Natural, Harmonic, and Melodic Forms)
3. Chromatic Scales
4. Verbal Knowledge
 - a. Time Signatures – Explain the meaning of the upper and lower numbers
 - b. Key Signatures – Identify key signatures up to 5 sharps and 5 flats
 - c. Music Terminology – General music terms (suggest pocket-size, music dictionary)
5. Sight Singing
 - a. Hymn
 - b. Folk Song
6. Prepared vocal selections of the student's choice – Minimum of three (3) selections. One selection must be either an Art song or Aria. One selection must be sung in a foreign language. Spirituals are included in the Art song grouping.
 - a. Art Song
 - b. Aria
 - c. Italian Song
 - d. Choral music
7. Recommendation from Choral Director, Music Teachers, and/or Counselor.

Note: Prospective students are admitted based on audition and interview. The progress of majors will be reviewed for continuation in the program at the end of each semester. A student not approved for continuation may not continue in the program as a major for the following semester.

Please Bring Copy of Selection to be Performed

Bachelor of Music in Performance-(Clarinet) see Mr. Hollinger, Studio 15
Audition Requirements

1. Evidence of a characteristic tone.
2. Chromatic scale: Practical range of the instrument
3. Major Scales
4. Minor Scales
5. Sight-reading
6. Prepared Material
7. Clarinet Etude
8. Solo (from the standard clarinet literature, grade four or above)

Minimum Level Performance Standard Repertoire

- Clarinet Method/Etude Books
 - Klose - Celebrated Method for Clarinet
 - Rose - 32 Studies
- Clarinet Solo Books/Literature
 - Himie Voxman - Concert and Concert Collection
 - Eric Simon - Masterworks for Clarinet and Piano
 - Wolfgang A. Mozart – Concerto for Clarinet
 - Carl M.v. Weber - Concertino
 - Gerald Finzi – Five Bagatelles

Bachelor of Music in Performance- (Horn) see Dr. Bishop, Studio 10

Audition Requirements

1. Major Scales representing the full range of the instrument
2. Minor Scales representing the full range of the instrument
3. Two contrasting movements from a Mozart concerto
4. One characteristic etude (ex: Kopprasch, Clarke, Pares, Rubank)
5. Sight Reading

Bachelor of Music in Performance- (Trumpet) see Dr. Bishop, Studio 10

Audition Requirements

1. Major Scales representing the full range of the instrument
2. Minor Scales representing the full range of the instrument
3. Two contrasting movements from a major concerto (ex: Haydn, Hummel, Arutunian)
4. One characteristic etude (ex: Arban, Kopprasch, Clarke)
5. Sight Reading

Bachelor of Music in Performance (Trombone) see Dr. Blaine, Studio 8

Audition Requirements

1. All Major Scales two octaves (through-out the playing range of the instrument)
2. All Minor Scales -two octaves (through-out the playing range of the instrument)
3. Chromatic Scales - two Octaves
4. Two compositions representing two different styles of music:
 - a. One composition performed from memory
5. Sight- reading
6. Pertinent Question/ Answer Session by Faculty Jury

Bachelor of Music in Performance (Violin, Viola, Cello and Double Bass) see Ms. Jordan, Studio 18

Audition Requirements

1. Students should be able to play fluently all one octave major and minor scales and arpeggios.
2. Students should be able to perform a movement of a concerto or sonata, or solo piece from the traditional literature for the violin, viola, cello or double bass

- accurately, with proper dynamics, correct bowing, at the proper tempo, observing expression marks.
3. Sight reading material will be assigned at the audition and must be performed at an acceptable level, observing tempo, dynamics, expression markings and bowings.
 4. Students are required to: know all major key signatures; demonstrate an understanding of the commonly used meter signatures; and know commonly used music terminology.
 5. Students are expected to demonstrate well developed tone, technique, correct posture, correct bow grip, correct left hand and wrist position, and relaxed flowing bow strokes.
 6. Retention in the Bachelor of Music in violin, viola, cello and double bass performance degree program is dependent upon each student's progress as determined by the string faculty at the semester-end jury.
 7. Students are expected to know all common bowing techniques.

Bachelor of Music in Performance (Percussion) see Mr. Little, Studio 12

Audition Requirements

The student should display facility in at least two of the five categories.

The following repertoire requirements have been established for each category.

PROFICIENCY

Must include the ability to sight read, and perform solos from the following method books, or text of equal quality:

- I. Snare drum
 - Musical studies for the Intermediate Drummer*, Whaley
 - All-American Drummer*, Wilcoxson
 - Three Dances*, Benson (solo)
- II. Timpani
 - Fundamental Studies for Timpani*, Whaley
 - Modern Method for Timpani*, Goodman
 - Sonata for Timpani*, Beck (solo)
- III. Keyboards
 - Fundamental Studies for Mallets*, Whaley
 - Modern School for Mallets*, Goldenberg
 - Yellow After the Rain*, Peters (solo)
 - Any Musser etude (solo)
 - Two Mexican Dances*, Stout (solo)
- IV. Multi-percussion and Hand-drumming
 - English Suite*, Kraft (solo)

French Suite, Kraft (solo)
Studies in Solo Percussion, Goldenberg
Common Ethnic rhythms: Bossa Nova, Rumba, Samba, etc.

V. Drum-Set

Funk Drumming Workbook, Doboe
Future Sounds, Garibaldi
Studio and Big Band Drumming, Houghton
Playing in various Styles (Jazz, Funk, Latin Bossa Nova, etc.)

Bachelor of Music - Music Technology

Audition/Admission Requirements:

Enrolment in the Music Technology program is highly restricted and very competitive. Students will be selected on the basis of their previous background or experience in music technology and/or sound recording, computer programming skills, expressed interest in the program, and Cumulative Grade Point Average. Applicants will need to demonstrate substantial knowledge in music technology and computer science as a part of the audition/application process. Students who fail to do so will be required to take extra courses at the beginning of the program. Continuation in the program also requires extended effort, both in terms of creative projects and in the acquisition of concepts and skills.

All applicants to the Music Technology Program must submit representative examples of their original creative work in order to be considered for admittance. At least two musical projects on which the applicant has worked should be included with their application to the program. These projects will be reviewed by a Music Technology Faculty Committee and should be in a form that best represents the project. For example, the applicant can submit lead sheets of original songs, or printed scores of original compositions or arrangements. Examples can also be submitted in purely digital form, which might include MIDI or digital audio files on floppy disk, data CD or Zip disks (PC and Mac formats are acceptable), or Web site addresses (give specific URLs) where original music or sounds created by the applicant can be found. In each case, a short statement explaining the applicant's involvement in the creation of the work must be included. For example, it should tell whether the applicant is the sole creator or a collaborator; the composer, arranger or remixer; and whether the applicant is performing the work on the recording(s). In addition, a separate, typed, one-page statement of the applicant's musical background influences and goals must be included. ***Students without secure knowledge of music fundamentals and keyboard ability will be required to take basic piano courses as listed in the music curriculum.***

Admission to the Music Technology Program will include an interview with Music Technology faculty. Applicants should submit a statement of purpose in which an explanation of “why music technology is the right career choice for you” is included.

Students who have had formal training in music theory while in high school will be at an advantage for admission to the program. It is also highly desirable, though not mandatory, that students have some experience performing on an instrument.

Bachelor of Music in Jazz Studies (Instrumental)
see Dr. Russell Thomas, Jr., Director of Jazz Studies

Part I. Saxophone, Trumpet, Guitar and String Bass

1. Major Scales and Arpeggios-range of the instrument
2. Minor Scales and Arpeggios-range of the instrument
3. Basic jazz modes: Dorian and Mixolydian on Bb, F and C (concert pitch)
4. Chromatic Scale - two octaves

Part I. Drums

1. Drum Rudiments

(This section requires that you use Play-a-Long Compact Discs (CD) as your rhythm section accompaniment.)

Part II. Saxophone, Trumpet and Trombone

1. Jamey Aebersold Play-A-Longs Book/CD: Volume 6 - "Charlie Parker - All Bird."

A. Perform track 1: "Now Is The Time" (blues): Play the melody in (two choruses); Improvise on changes (two choruses); Play the melody out (two choruses). Total choruses - six.

2. Jamey Aebersold Play-A-Longs Book/CD: Volume 12 - "Duke Ellington."

A. Perform track 12: "In A Sentimental Mood" (ballad): Play the melody in (one chorus); Improvise on changes (A & B sections); Play the melody out (last A section). Total choruses - two.

Part II. Piano, Guitar and Bass

1. Jamey Aebersold Play-A-Longs Book/CD: Volume 6 - "Charlie Parker - All Bird."

A. Perform track 1: "Now Is The Time" (blues): Play the melody in (two choruses); Improvise on changes (two choruses); Demonstrate comping - piano & guitar / walk - bass (one chorus); Play the melody out (one chorus). Total choruses - six.

2. Jamey Aebersold Play-A-Longs Book/CD: Volume 12 - "Duke Ellington."

A. Perform track 12: "In A Sentimental Mood" (ballad): Play the melody in (one chorus); Improvise on changes (A and B sections); Demonstrate comping - piano & guitar / walking bass line - bass (last A section); Total choruses - two.

Part II. Drums

1. Jamey Aebersold Play-A-Longs Book/CD: Volume 6 - "Charlie Parker - All Bird."

A. Perform track 1: "Now Is The Time" (blues): Play time with CD (one chorus); Solo in time with CD (one chorus); Play time without CD (one choruses).

2. Big Band Play-A-Long CD and Drum Set Audition Chart (Check with Dr. Thomas)

A. Perform track 1: “I Love You” (swing/straight ahead) **8 click count off:** Perform the jazz swing chart with the CD. Perform in the jazz swing style with all rhythm kicks as indicated on the chart and with your musical creativity.

B. Demonstrate time in: Latin - (8 measures) [M.M. 120]

C. Demonstrate time in: a ballad, play with sticks (8 measures) [M.M. 60]

III. Sight Reading

Bachelor of Music in Jazz Studies (Vocal)

see Dr. Russell Thomas, Jr., Director of Jazz Studies

1. Major Scales and Arpeggios
2. Minor Scales and Arpeggios
3. Basic jazz modes: Dorian and Mixolydian on Bb, F and C
4. Chromatic Scale
5. Sing one memorized jazz blues song from the standard jazz repertoire.
6. Improvise (scat singing) on a basic twelve-bar Blues progression
7. Sing one memorized medium swing or up-tempo song from the standard jazz repertoire.
8. Sing one memorized jazz ballad from the standard jazz repertoire.
9. Prepare one selection in the style of the great vocal jazz masters, eg., Billie Holiday, Sarah Vaughn, Ella Fitzgerald, Carmen McRae, Nat “King” Cole, Billy Eckstine, Jon Hendricks, or Joe Williams.
10. Sight reading in several styles from jazz choir literature - to be provided by auditioning faculty

(You may bring an accompanist or pre-recorded accompaniments to your audition.)

**Curriculum Outlines for each degree plan may be found in the
Department of Music Office**

RECITAL HOUR

SYLLABUS

MUS 200- Recital Hour

Fall & Spring

Dr. Darcie Bishop, Interim Chair, darcie.bishop@jsums.edu

F.D. Hall Music Building, Recital Hall

Wednesday from 12:00-12:50

Course Description: Attendance at scheduled musical events throughout the semester.

Course Objectives: The purpose of this course is to provide music students a weekly forum to hear music performed by peers and guest artists, to discuss music/music education and career issues, to become informed of activities taking place in the department, and to broaden their awareness of professional performance practice.

Course Requirements: All students enrolled in MUS 200 must attend all scheduled recital hours; **one** unexcused absence is allowed per semester. Requests for excused absences (serious circumstances only) should be made to the Department Chair. In order to be excused, the student must attend an extra concert and write a ½ page concert review. *Both the program and review need to be submitted to the chair for credit.*

Grading: Attendance cards will be available at the beginning of each Recital Hour. Students should get their card before entering the Recital Hall. As soon as the doors close to the Recital Hall when the recital begins, your attendance card will no longer be available. ***Do not lose your attendance card*** because it must be handed back to a faculty member (or designee) at the conclusion of the recital. All required meetings must be completed in order to obtain a grade of “P”. Music majors must have a *minimum* of 8 semesters of Recital Hour with a grade of “P” in order to graduate. Students enrolled in Applied Music **must** be registered for MUS 200 Recital Hour. Music Education majors are exempt from Recital Hour during the semester in which they student teach.

Student Learning Outcomes: Students will develop an acquaintance with repertoires beyond their area(s) of specialization, through exposure to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions, and other performances.