



JACKSON STATE UNIVERSITY -DEPARTMENT OF MUSIC

# STUDENT HANDBOOK

*Department of Music*  
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2019-2020

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

|   |
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| <p><b>Dr. Lisa Beckley-Roberts</b> (2015) Interim Chair of the Department of Music and Coordinator of Musicology, Associate Professor, B.A. Dillard University, M.M. Florida State University, Ph.D. Florida State University. Main Office - Telephone Extension 2142, lisa.m.beckley-roberts@jsums.edu</p> |
| <p><b>Dr. Alfred Duckett</b> (2014) Associate Professor, B.M. University of North Carolina, M.M. John Hopkins University, D.M.A. Catholic School of America. Studio 10 - Telephone Extension 4018, alfred.c.duckett@jsums.edu</p>   |
| <p><b>Dr. Ivan Elezovic</b> (2011) Coordinator of Theory and Composition, Associate Professor, B.M. University of Manitoba, M.M. McGill University, D.M.A. University of Illinois at Urbana-Champaign. Studio 5 - Telephone Extension 0834, ivan.elezovic@jsums.edu</p>                                     |
| <p><b>Dr. Loretta Galbreath</b> (2004) 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 Campus. Studio 4 - Telephone Extension 2887, loretta.j.galbreath@jsums.edu</p>                  |
| <p><b>Dr. Darryl E. Harris Sr.</b> (2018) Director of Orchestral Activities, Instructor, B.M.E. Case Western Reserve University, M.M. Cleveland Institute of Music, D.M.A University of Southern Mississippi. Studio 15 - Telephone Extension 2882, darryl.e.harris@jsums.edu</p>                           |
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| <p><b>Ms. Shawn Leopard</b> (2016) Director of Piano Studies, Instructor, B.A. University of Southern Mississippi, M.A. Indiana University. Studio 6 - Telephone Extension 2589, shawn.l.leopard@jsums.edu</p>  |
| <p><b>Ms. Courtney Lett</b> (2011) Administrative Assistant of the Sonic Boom of the South Marching Band, B.S. Jackson State University. Band Office - Telephone Extension 2026, courtney.l.lett@jsums.edu</p>  |
| <p><b>Dr. Phyllis Lewis-Hale</b> (2003) Director of Opera Workshop and Musical Theater, Assistant Professor, B.M.E., Jackson State University, M.M., Cincinnati Conservatory of Music, D.M.A Cincinnati Conservatory of Music. Studio 2 - Telephone Extension 2984, phyllis.a.lewis_hale@jsums.edu</p>      |
| <p><b>Dr. Roderick Little</b> (2012) Associate Band Director, Instructor of Percussion, B.M.E. Jackson State University, M.M. Jackson State University, PhD Jackson State University,. Studio 9 - Telephone Extension 7063, roderick.d.little@jsums.edu</p>   |
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| <p><b>Dr. Patrick Rettger</b> (2010) Instructor, B.S., Indiana University of Pennsylvania, M.M., Pennsylvania State University, D.M.A. University of Southern Mississippi. Studio 13 - Telephone Extension 1057, patrick.c.rettger@jsums.edu</p>  |
| <p><b>Mr. Jerry Smith</b> (2011) Staff Accompanist, B.A. Jackson State University, MME Jackson State University, Studio 1 - Telephone Extension 2578, jerry.c.smith@jsums.edu</p>   |
| <p><b>Mr. Dowell Taylor</b> (1984) Director of Bands and Director of Music Technology, Assistant Professor, B.M.E., M.M.E., Jackson State University. Studio 21 - Telephone Extension 7057, dowell.t.taylor@jsums.edu</p>   |
| <p><b>Dr. Russell Thomas, Jr.</b> (1984) Director of Jazz Studies, Professor, B.M.E., Jackson State University, M.M.E., Michigan State University, Ph.D. University of Utah. Studio 11 - Telephone Extension 2574, russell.thomas@jsums.edu</p>   |
| <p><b>Dr. David Ware</b> (2000) Graduate Advisor, Visiting Professor of Trumpet, B.M., University of Wyoming, M.M., Eastman School of Music, D.M.A., Florida State University, Studio 18 - Telephone Extension 2886, david.n.ware@jsums.edu</p>   |

## Purpose

The purpose of the Department of Music Student Handbook is to insure that students enrolled in the music department of Jackson State University 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 program, 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 the highest quality of educational opportunities in music education, performance, and technology by empowering a diverse population of students to develop the skills required to assume leadership roles in music education, music industry, and related areas. The Department of Music offers courses and performance opportunities which broaden music education in the liberal arts and provides artistic enrichment for the University, Community, State and Nation.

To this end, and in alignment with the mission of the University as a whole, the department is committed to challenging students to explore new ideas and reach their highest potential through engaging course work, research, and seminars. Additionally, the Department of Music resolves to:

- Provide competitive, accredited, undergraduate and graduate degree programs and curricula which focus on advancing education, research, performance, and technology.
- Engage students of all majors in opportunities to develop their knowledge, and ability in all aspects of music by participating in concerts, performances, workshops, master classes, and guest artist residencies.
- Inspire students and faculty to participate globally in culturally enriching activities by encouraging involvement in student exchange and study abroad programs, competitions, international music festivals, and conferences.





## About the Department

The Department of Music at Jackson State University has become, over a period of over 130 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), Jimmie James, Jr. (1983-2009), and Alfred Duckett (2014-2015).

The Department of Music is housed in the F.D. Hall Music Center, which was completed in 1976. This two-story structure has a gross area of 58,638 square feet. The building contains studios, an art 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, 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 advised by their applied instructor or director of their area to help guide them throughout their course of study. In most cases, Mr. Lowell Hollinger will be your advisor for at least your first year, however students are advised to consult with their applied instructor and area director. In the case of students with adjunct professors as your applied instructor, you should consult with the Department Chair as well as Mr. Hollinger. 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 from the Department Chair 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, short-sighted 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

**Admission for Performance Major:** Auditions and basic musicianship tests are administered to prospective students prior to acceptance as music majors.

**Recital Hour Performance:** Performance is required each semester except first semester of applied lessons (114) for education majors, twice a semester for performance majors, and once during the four (4) semesters of applied lessons for music technology.

**Jury:** Jury examinations are required for all music majors at the end of each semester of Applied Study, with the exception of semesters where Junior and Senior Recitals are performed.

**Piano Proficiency Examination:** The piano proficiency examination is required and skills within it will be tested by the conclusion of study in Applied Secondary Piano-MUSD 215 for music and music education majors.

**Junior and Senior Recital:** Required of all music and music education majors. Music technology majors are required to hold a Senior Digital Recital. For more information, consult applied professions or music technology faculty (in the case of music technology majors).

**PRAXIS I (CASE) & PRAXIS II and Principles of Learning and Teaching (PLT)-**Required for music education majors. Students are exempt from the CASE if they score a 21 or higher with no subsections scores below 18 on the ACT.

### **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. Music courses must be taken at Jackson State University unless written approval has been obtained from the director of music area and department chair.

## Auditions

Auditions are required for admittance to the department of music. These must be arranged with area coordinators. These auditions may or may not be affiliated with ensemble or scholarship auditions.

1. A student may attempt an audition three times. If a student fails *an audition* three times, he/she will not be allowed to major, in the case of new students. In the case of students seeking to move to the performance major, this will also apply.
2. Students should be prepared to discuss the composers, give translations (in the case of vocalists), and discuss the form and history of each work, from memory, as a part of any audition.

### **AUDITION FOR A CHANGE OF DEGREE PROGRAM**

Any student wishing to change their music degree program may audition for a jury from the area Faculty at the end of any semester during the exam period or juries. Those auditioning for undergraduate Performance must prepare three to four pieces of music. This audition must be done by memory if that is a requirement of that area. Any student desiring to change majors within the music program must do so no later than the end of the third semester. Students who wish to audition to change their major must do so with



the written permission of their applied instructor and before a jury of a minimum of 3 area instructors. The audition is graded and averaged using the jury rubric with a Department of Music Change of Major Form signed by each member of the jury.

## **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 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. Darryl E. Harris, Sr., Director of Orchestral Studies, Studio 15

Dr. Loretta Galbreath, Director of Choral Activities, Studio 4

Mr. Dowell Taylor, Director of Bands, Studio 21

Dr. Russell Thomas, Director of Jazz Studies, Studio 11

Dr. Phyllis Lewis-Hale, Opera Workshop, Studio 2

Dr. Lisa Beckley-Roberts, African Drum and Dance Ensemble, Main Office

Dr. Patrick Rettger, Brass Quintet and Tuba/Euphonium Ensemble, Studio 13

## **Jury Requirements**

All students who are signed up for applied lessons (MUS 114, 124, 115, 125, 214, 224, 215, 225, 314, 324, 315, 325, 414, 424, and 428 applied lessons) must perform a jury. The only exceptions are those individuals that have performed a full or half recital this semester. If you were supposed to perform a recital and did not, you still need to perform a jury. These juries are like final exams for you applied lessons so treat them that way. **Arrive at least 15 minutes prior to your assigned jury time and fill out 3 jury rubric forms. Dress professionally (slacks and a nice shirt are minimum) and come prepared.** In your jury, you will be expected to perform whatever you have been assigned by your applied instructor. **Please bring 3 copies of sheet music for all prepared selections for the jury.** Please obtain jury requirements from your applied instructor.

Juries are announced at least two weeks before the jury and given sometime during the last week of the semester or first half of finals week. It is the responsibility of each student to schedule the jury by whatever means area coordinators have chosen (assignment, sign-up sheet, etc.) and assure that they have all required materials.

For all instruments, the Jury Rubric is:

|  |                          |                   |                     |                   |                         |
|--|--------------------------|-------------------|---------------------|-------------------|-------------------------|
| INSTRUMENTAL JURIES RUBRIC COMMENT SHEET |                          |                   | Student<br>_____    |                   |                         |
|  |                          |                   | Instrument<br>_____ |                   |                         |
| <i>Use all areas that apply:</i>         | Unacceptable<br>0-59 (F) | Poor 60-69<br>(D) | Fair<br>70-79(C)    | Good 80-89<br>(B) | Excellent<br>90-100 (A) |
| <b>Tone</b>                              |                          |                   |                     |                   |                         |
| <b>Intonation</b>                        |                          |                   |                     |                   |                         |
| <b>Techniques</b>                        |                          |                   |                     |                   |                         |
| Rudiments/Scales                         |                          |                   |                     |                   |                         |
| Articulations                            |                          |                   |                     |                   |                         |
| slurs                                    |                          |                   |                     |                   |                         |
| legato                                   |                          |                   |                     |                   |                         |
| Hand/Wrist Technique/<br>Coordination    |                          |                   |                     |                   |                         |
| Bow Technique                            |                          |                   |                     |                   |                         |
| Range                                    |                          |                   |                     |                   |                         |
| high register                            |                          |                   |                     |                   |                         |
| low register                             |                          |                   |                     |                   |                         |
| <b>Musicality</b>                        |                          |                   |                     |                   |                         |
| Phrasing                                 |                          |                   |                     |                   |                         |
| Dynamics                                 |                          |                   |                     |                   |                         |
| Style                                    |                          |                   |                     |                   |                         |
| Tempo                                    |                          |                   |                     |                   |                         |
| <b>Rhythm</b>                            |                          |                   |                     |                   |                         |
| <b>Overall Quality of Performance</b>    |                          |                   |                     |                   |                         |
| Additional/Specific Comments:            |                          |                   |                     |                   |                         |
|  |                          |                   |                     |                   |                         |
| Jury Grade _____                         | Faculty Signature _____  |                   |                     |                   |                         |

## 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. Each recital is unique and based on the standards of the applied area. With that said, the Junior Recital should be at least 20-25 minutes of contrasting styles of music including at least one multimovement work (for instrumental majors). Students must submit all music to the coordinator of the keyboard area by the deadline set at the beginning of the semester along with the Junior Recital Request form located in the main music office and on the department's website. 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. Recital dates are assigned by the coordinator of the keyboard area after all materials and requests have been submitted. These dates may be altered only with written approval of keyboard coordinator, applied faculty, and student. Dates will be confirmed by JSU email in addition to posting and discussing dates. The date is only reserved in a department performance space by email from the keyboard coordinator and copied to performer and applied faculty. Two (2) hard copies of the recital program (approved by the applied instructor) must be submitted to the main office three (3) business days prior to the recital date. The format of the recital program can be found on [Page 15](#).

## 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. It should be a full recital (40-45 minutes) of contrasting styles of music with at least one multimovement work (for instrumental majors). The jury is made up of a minimum of four (4) faculty members, including your applied instructor, the Department Chair and other faculty in related applied areas. In consultation with your applied instructor, select faculty members of your jury and complete the top portion of the **Senior Hearing Request Form I**. Submit this form to the piano coordinator with all music. Once she has scheduled the hearing and assigned you an accompanist you should have your applied instructor sign it followed by all members of the jury. The form must be submitted to the department chair after all signatures have been obtained and no later than two weeks prior to the hearing.

The faculty jury will determine whether or not you are prepared for your Senior Recital by using the graded Performance Rubric that includes evaluation of your performance and ability to discuss (from memory) compositions, method of preparation, and composer biographical information. Results from your hearing determine if you must postpone your recital to improve the quality of your performance after another hearing, or proceed with the performance of your recital. Recommendations for improving performance of the final senior recital will be made by the faculty jury and shared by the applied instructor after the hearing on the **Senior Recital Hearing Form 2**. The signed Senior Recital Hearing Form 2 must be submitted along with the Senior Recital Program to the department chair at the completion of the 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.

# 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. Students are required to submit the Senior Recital Hearing Request Form to the Coordinator of the Keyboard Area along with all music by the deadline established and announced 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. Students are responsible for ensuring that a quality recording is made of the recital and submitted to the department. Failure to do so would require the student to re-perform and record their recital.

## Senior Digital Recital (Music Technology Students)

### Recital Advertisements

Senior Recitals are major projects for students. As with all performances, proper advertising is a part of the project. As such, all Senior Recitals must be properly advertised. In order to advertise, all posters and other means of advertising must be approved by the department chair and applied instructor prior to posting or sharing digitally. In order to post flyers on other parts of the campus, flyers must be approved by the university communications department. This is done by taking an original copy to their office (Tower 2nd floor) and having that copy stamped before copies are made.

### Printed Programs for Degree Recital

The student is responsible for creating the printed program for both the junior and senior recitals. The program must be approved by the applied instructor and submitted to the main office a minimum of 3 business days prior to the recital. The program should be on 8.5 X 11 (full sheet of paper) paper using Times New Roman or Arial Font with a solid border demarcating normal one-inch margins. You may use white, off-white or light colored paper. Programs should not include pictures or be on paper with patterns. An example of a program can be found below.

|   |                  |
|---|------------------|
| <b>Jackson State University</b>   |                  |
| <b>College of Liberal Arts</b>  |                  |
| <b>Department of Music</b>  |                  |
| Presents  |                  |
| <b>Your Name Here, Instrument</b>   |                  |
| Accompanist's name, Piano   |                  |
| In  |                  |
| Senior Recital  |                  |
| Day, Month Year   |                  |
| Time, PM  |                  |
| F.D. Hall Music Center  |                  |
| Jimmie James Jr. Recital Hall   |                  |
| Program   |                  |
| Name of Piece   | Composer (Dates) |
| Movement  |                  |
| Movement  |                  |
| Movement  |                  |
| Name of Piece   | Composer (Dates) |
| Name of Piece   | Composer (Dates) |
| Movement  |                  |
| Movement  |                  |
| [Student Name] is from the studio of [Applied Instructor's Name]                            |                  |
| This recital is presented in partial fulfillment for the degree Bachelor of Music Education |                  |

## 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 on p. 14 under **Junior and Senior Recitals**. As soon as the student has chosen a piece for the weekly student recital hour they should complete a recital hour request form with the help of their applied instructor. Once the applied instructor has approved it and signed it, the form should be submitted to the Coordinator of Keyboard Studies who will assign an accompanist and/or submit it to the coordinator of recital hour. Upon successful completion of performance on recital hour, the chair of the department will sign the form and place it in the permanent file of the student. 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 coordinator of Keyboard studies no later than two weeks before the planned Wednesday Recital performance. If the music is unaccompanied, the form can be submitted directly to the recital hour coordinator (Dr. Rettger).

**Junior Recital:** Dates for the Junior Recital performances are scheduled at the beginning of each semester. Students and applied instructors should submit the Junior Recital Request form and all scores to the Coordinator of Keyboard Studies by the deadline determined at the beginning of each semester. Please follow the process as outlined on p. 14 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** along with all music must be submitted to the Coordinator of Keyboard studies by the deadline determined at the beginning of each semester.

## 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:*

- Be punctual (if you are late, don't enter in the middle of the piece, but wait until the applause). and take a seat near the back rather than walking to the front and crossing over other attendees.
- 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. Consider your own feelings when it comes your time to perform.
- Encourage others to behave – be departmental role models.
- Actively 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 AND LOOK DOWN. 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.

## NAfME

All students majoring in Music Education are **required** to become members of the National Association for Music Education (NAfME). The faculty representative for NAfME is the Coordinator of Music Education or his/her designee. 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.nafme.org](http://www.nafme.org) for more information on joining and required dues.

## Music Technology Lab

The Music Technology Lab is available for use during the posted hours only when not in use for music technology classes. 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 and inquiries about the use of the space outside of those hours may be obtained from the main office.

## 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 referred to as *Music Online*. This classical music contains 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 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.**

## Music Student Leadership Organization

The mission of the Music Student Leadership Organization is to provide a student forum for input in the Department of Music, and to insure a high relevance to student interests. The executive board (president, vice president, treasurer, secretary, and other elected leaders) is committed to ensuring student voices are heard on policy and procedural decisions made in the department of music as well as working to support the mission of the music unit. Students are encouraged to be independent thinkers who are willing to voice their opinions and concerns, take initiative and get things done.

The President and Vice President are nominated and elected each year by their peers. The rest of the executive board is selected by the President and Vice President in consultation with the department faculty. In addition to meeting with the department chair a minimum

of three times each academic year, the organization holds student body meetings and organizes service as well as recreational activities for music students. The faculty advisor of this organization is Mr. Lowell Hollinger.

## **Student Lounge**

The student lounge is your space for relaxation and refuge. Snack machines, a microwave, and a coffee machine can be found in this room. All food and drinks 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.

## **Recital Hour**

All music majors are required to enroll and successfully pass 8 semesters of MUS 200 Recital Hour. Class meetings are on Wednesday from 12:00-12:50. The course is web-assisted with important announcements posted regularly on CANVAS and in the recital hour "Group Me." Business casual attire is encouraged as this gathering is open to the university and the larger community.

To pass the MUS 200, the student can have no more than 3 absences. Attendance is taken electronically. The door opens 10 minutes before class begins (11:50 AM) and attendance will stop being taken 10 minutes after class has begun (12:10 PM). If the student is performing they must still sign in.

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.

## **Incomplete Grades**

The university student handbook states that all incomplete grades must be resolved by the sixth week of classes the following semester. Faculty do not assign an incomplete grade as an alternative to an earned grade. They are only assigned in the event that a student has completed a minimum of 75% of the course work and is unable to complete the final 25% or less due to an emergency. By the sixth week of classes in the next academic semester, all requirements must be fulfilled or a grade of F will be assigned.

## **Student Lockers**

To obtain a locker, students should complete the contract agreement from the administrative assistant in the front office. Students are expected to use the lockers for musical instruments and supplies only. It is a violation to store illegal substances, weapons, ignitable substances, or any other hazardous materials in the lockers. These violations are punishable by a \$100.00 fee charged to your student account and/or expulsion from the university. If your lock is lost, damaged, or needs replacement, you will be assessed a fee of \$75.00.

## 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 2.75
3. Participate in the Professional Test Preparation Clinic Workshops, and use the Learning Plus software to prepare for the PRAXIS CASE 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 CASE CASE 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](http://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:*

**Core Academic Skills for Educators (CASE):** 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](http://www.ets.org).

## **Audition Requirements-Specific Programs**

### **Bachelor of Music Education**

#### **Piano Emphasis (Ms. S Leopard)**

(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.

#### **Vocal Emphasis (Dr. L. Galbreath)**

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

#### **Instrumental Emphasis (Mr. D. Taylor)**

(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

#### **Jazz Emphasis (Dr. R. Thomas)**



## Part I

### **Saxophone, Trumpet, Trombone, 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

### **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.

### **Piano 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.

### **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 Emphasis (Ms. S. Leopard)**

#### **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.

### **Vocal Emphasis (Dr. L. Galbreath)**

#### **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

### **Clarinet Emphasis (Mr. L.Hollinger)**

#### **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 B Concerto for Clarinet
  - Carl M.v. Weber - Concertino
  - Gerald Finzi B Five Bagatelles

### **Saxophone Emphasis (Dr. R. Thomas)**

#### **Audition Requirements**

Prospective students will be evaluated on their skills of tone production, intonation, musicality, lyrical phrasing, rhythmic accuracy, technical proficiency, sight reading, and overall musical experience. The student will be asked to perform:

1. All major scales - range of instrument
2. All minor scales - range of instrument
3. All major and minor arpeggios

All scales and arpeggios (major, natural minor and melodic minor) must be performed within the range of low Bb to high F# (f#3). All scales and arpeggios must be played for two octaves with the exception of scales beginning with G, G#, or A. These scales can be played just one octave. Additionally, if the particular model of saxophone being played does not have a high F# key, the scale beginning with F# can be played one octave. The scales must be played slurred. All scales must be played mm=104(sixteenths). Arpeggios must be played at a minimum of mm=104(eighth notes). Tempo and technique must be consistent in each scale.

4. Chromatic scale - full range of instrument
5. Two or more contrasting movements from solo repertoire, sonata or concerto, demonstrating lyrical phrasing and technical proficiency.  
(e.g., Sonatas by Albright, Creston, Heiden, Denisov, Vivaldi, Handel, Eccles/Rascher, Jacobi, Wilder; Concertos by Glazunov, Dahl, Husa, Ibert)
6. Two contrasting etudes demonstrating lyrical phrasing and technical proficiency.

- (e.g., Etudes by Ferling, Klose, Mule, or Voxman)
7. Sight reading.

### **Horn Emphasis (Mr. K. Johnson)**

#### **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

### **Trumpet Emphasis (Dr. D. Ware)**

#### **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

### **Trombone Emphasis (Dr. P. Rettger)**

#### **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

### **String Emphasis (Dr. D. Harris)**

#### **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.

### **Percussion Emphasis (Mr. R. Little)**

#### **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*, Doboie

*Future Sounds*, Garibaldi

*Studio and Big Band Drumming*, Houghton

Playing in various Styles (Jazz, Funk, Latin Bossa Nova, etc.)

### **Technology Emphasis (Mr. D. Taylor)**

#### **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 external hard drives, data drives (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 Instrumental Jazz Studies - (Dr. R. Thomas)**

#### **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

##### **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.

##### **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.

##### **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 Vocal Jazz Studies - (Dr. R. Thomas)**

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.)

## Department of Music Recital Hour Syllabus

**Course Number and Title:** MUS 200 Recital Hour

**Semester and Year:** Fall and Spring

**Instructor:** Dr. L. Beckley-Roberts

**Office Location:** Department of Music Main Office

**Office Hours:** Wednesdays 1-1:30

**Email:** Lisa.m.beckley-roberts@jsums.edu

**Telephone Number:** 601-979-2141

**Required Text:** None

**Required Readings/Resources:** None

**Other Requirements:** Business Casual Attire

**Course Description:** A fall and spring course that is mandatory for 8 semesters for all music majors, recital hour is a performance observation and participatory course which exposes students to opportunities to mature as active listeners, respectful music consumers, and performing artists.

**Prerequisites:** None

**Course Objectives:**

Upon completion of eight semesters of the course students will be able to:

1. Demonstrate appropriate concert attendance rapport.
2. Exercise disciplined and mature critical listening.
3. Discuss elements of studied repertoire such as composer, historical context, and characters.

**Course Content and Assignment Schedule:**

Performance on recital hour may be arranged by completing a recital hour form with applied instructor, submitting it to the keyboard area coordinator (Ms. Leopard), and receiving performance date from the scheduling coordinator (Dr. Rettger). Forms may be retrieved from the main office in the Department of music. It is the student's responsibility to plan and attend rehearsals with the assigned accompanist.

Recital Hour will begin promptly every Wednesday (with the exception of school holidays or official closures) at 12 noon, however, doors will open 15 minutes prior and students may check in at that time. Attendance will no longer be taken after 12:15. Once a student has scanned into recital hour they should not leave the recital hall for any reason other than performing, until the end of class.

**Instructional Strategies:** Participatory learning.

**Student Activities:** Regular and prompt attendance. Performances based upon applied level and major.

**Method of Student Evaluation:** Regular and prompt attendance as well as acceptable concert attire and behavior.

**Grading Scale:** MUS 200 is a pass/fail course with grades of S given for Satisfactory performance and U for Unsatisfactory performance.

**Method of Course Evaluation:** SIRS

**Special Needs Learners:**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of the Americans with Disabilities Act (ADA) Coordinator and Compliance Office, P.O. Box 17999, Jackson, MS 39217, (601) 979-3704 as early as possible in the term.

**Diversity Statement:**

Jackson State University is committed to creating a community that affirms and welcomes people from diverse backgrounds and experiences and supports the realization of their human potential. We recognized that there are differences among groups of people and individuals based on ethnicity, race, socio-economic status, gender, exceptionalities, language, religion, sexual orientation, and geographical areas. All persons are encouraged to respect the individual differences of others.

**Class Attendance Policy:**

Attendance will be taken by scanning your student ID before entering the Recital Hall. As soon as the doors close to the Recital Hall (when the recital begins) attendance will no longer be taken. All required meetings must be completed in order to obtain a grade of "S". Music majors must have a *minimum* of 8 semesters of Recital Hour with a grade of "S" in order to graduate. Music Education majors are exempt from Recital Hour during the semester in which they student teach.

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. The only additional instances when students are excused are at times when they are representing the university with school ensembles or classes and written excuses have been given a written excuse signed by the ensemble director, the department chair, and vice president for student affairs.

**Academic Honesty Statement:**

Academic honesty and integrity in this course requires that at no time will students attempt to represent someone else's work, or attendance as their own. Furthermore, any instance of a student making an attempt to swipe into recital hour for another student or swipe into recital hour and leave the recital hall will be grounds for failure of the course for the semester.





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Revised Summer 2018  
Dr. Patrick Rettger  
Mr. Kevan Johnson