

GRADUATE MUSIC STUDIES

I. Introduction and Mission Statement

The David L. Walters Department of Music at Jacksonville State University seeks to provide professional training and promote scholarship among students in the discipline of music. Course offerings lead to the Master of Arts in music with either a music education or general music concentration. Students choose between an instrumental or vocal/choral program of study and will engage in activities that nourish their broad and specific educational needs. With a flexible course schedule that provides evening and summer classes, the JSU Music Department makes a commitment to serve the regional educational community and helps foster and preserve a high level of musical instruction. A fully accredited member of the National Association of Schools of Music, the music department offers graduate instruction by highly qualified faculty members with significant professional experience. Small classes and many opportunities for one-on-one instruction help create a comfortable and stimulating educational environment.

II. Departmental Admission Requirements

Applicants seeking admission to graduate study in the David L. Walters Department of Music must first satisfy all admission requirements of the College of Graduate Studies, which are available online at: <http://www.jsu.edu/depart/graduate>. Individuals must also complete the *Application for Graduate Music Study*, downloadable at www.jsu.edu/music. In addition, applicants for the Master of Arts degree with a major in music and a concentration in music education must possess an undergraduate music education degree and a valid state teacher certification. Applicants who do not currently hold a teaching certificate and who wish to attain teacher licensure may elect to pursue the Alternate Fifth Year Program (see Graduate Bulletin). Applicants for the Master of Arts degree in general music must hold an undergraduate degree in music and present an *Applied Music Hearing* before a faculty committee. Although an on-campus hearing is preferred, an un-edited CD recording will be accepted, if circumstances warrant. The hearing must be performed prior to the completion of six hours of graduate coursework or by the end of the first semester of graduate study. Departmental admission also requires the successful completion of a *Graduate Music Placement Examination* covering topics in music history and music theory. Applicants may be fully admitted, admitted with conditions, admitted on probation or declined admission. Students admitted with conditions or admitted on probation are expected to complete required courses and remove all deficiencies. Admission decisions are made by the Graduate Committee and are based on educational records, GRE or MAT

scores, the student's recent GPA, letters of recommendation, written expression of goals, and the results of Graduate Music Placement Exam.

Once the *Application for Graduate Music Study* is received, the prospective student will receive a letter acknowledging receipt and specifying dates for the *Graduate Music Placement Examination* and *Applied Music Hearing*. Students may take no more than 6 credit hours before taking the *Graduate Music Placement Examination* and being admitted to the program. These requirements must also be met prior to registering for any of the courses in the MU505-508 graduate music history sequence, or the MU520-523 graduate music theory sequence. Students admitted with conditions or on probation will be advised to strengthen their application status through self-study or by auditing undergraduate Music History and/or Music Theory courses.

III. Individualized Course of Study, Research Method Requirement, Thesis Option

Before completion of the first semester in the master's program, all entering students who have been formally admitted to the JSU College of Graduate Studies must schedule an advisement conference with the Music Department Head or Graduate Music Advisor in order to prepare their *Course of Study*. At this conference, the student and/or advisor should have available for reference copies of undergraduate and relevant graduate transcripts, together with transfer credit reports (as appropriate), as well as results of the *Graduate Music Placement Examination*. The resulting individualized *Course of Study* will address deficiencies (if any) and serve the student as a template in progress toward the degree. The graduate *Course of Study* will include 4-7 credit hours (occasionally more) of approved elective courses, addressing the student's special interests or to remedy deficiencies as revealed by the placement examination.

The student must complete *MU511 Research Methods* before completion of nine credit hours and enrollment in Music Literature/History courses.

A thesis option is available to candidates for the Master of Arts in General Music and Master of Arts in Music Education degrees. Students considering this option should read the section "Thesis Options and Procedures" found in the Graduate Bulletin.

IV. Candidacy, Comprehensive Final Examination, and Graduation

Students become degree candidates when they have completed twenty-six credit hours of course work and submit the *Application for Comprehensive Exam/Degree* form, available in the office of the College of Graduate Studies.

This form must be completed by October 1 for fall graduation, February 1 for spring graduation, and June 1 for summer graduation. The graduate student must also submit an *Application for Candidacy*, available at www.jsu.edu/music, to the David L. Walters Department of Music. This application will consist of the individualized *Course of Study* with completed courses indicated, and remaining courses, thesis, recital or other work to be completed, delineated. A graduate faculty committee will be formed at this time, consisting of the major professor, department head, and an additional music professor with whom the student has studied.

All graduate music candidates must complete a final comprehensive examination. This examination will cover all relevant portions of degree course work and will be administered during the final semester of study by the candidate's graduate faculty committee. The examination will be in two parts: written and oral. The four-hour written examination will cover music theory, history and literature, and the area of the candidate's concentration (music education, for example). An analysis of the candidate's answers will structure the second part of the final examination, a one-hour oral examination. The written and oral portions of the examination will not be administered on the same day, and the student is encouraged to confer with the graduate faculty committee between the two portions of the examination. Scheduling of the final examination is the candidate's responsibility. An unsuccessful examination may be retaken only once.

V. Graduate Assistantships and How to Apply

Graduate Assistantships in music are available on a competitive basis to qualified applicants. Terms of the award vary by area and extent of responsibilities but usually include a monthly stipend and graduate tuition remission. Applicants who wish to be considered for a graduate assistantship award are strongly encouraged to arrange an on-campus interview and audition. Since each area within the Department of Music has separate criteria for awarding assistantships, the student should contact the appropriate division head for details. Graduate teaching assistantships are currently awarded in the following areas: Jazz Studies (Dr. Andy Nevala, Director, 256/782-5883); University Bands (Kenneth G. Bodiford, Director, 256/782-5175); and Choral Activities (Dr. Patricia Corbin, Director, 256/782-5544), and other areas, as determined by department head. Applications for assistantship awards are available at the College of Graduate Studies (256/782-5329) and online at: <http://www.jsu.edu/depart/graduate>. Although applications are accepted at any time, it is recommended that they be submitted by February 1 for an award beginning in the Fall semester. Applications for admission to the College of Graduate Studies are also available at the same location and online.

VI. Department of Music Faculty

Reneé Baptiste

Associate Professor of Music

M.M., Eastman School of Music

Ph.D., University of Florida

Jeremy L. Benson

Assistant Professor of Music

M.M., Florida State University

D.M.A., Rutgers University

Myrtice J. Collins

Associate Professor of Music

M.M., Tennessee State University

Ed.D., Tennessee State University

Patricia J. Corbin

Professor of Music

M.A., Montclair State University

D.M., Indiana University

Wendy Faughn

Associate Professor of Music

M.M., University of South Carolina

D.M.A., University of South Carolina

Douglas Lane Gordon

Associate Professor of Music

M.A., Jacksonville State University, Jacksonville, AL

Ph.D., Florida State University

Dani R. Jones

Adjunct

M.C.M., Southern Baptist Theo. Sem.

D.A., University of Mississippi

John Anthony Logsdon

Associate Professor of Music

M.M., University of Georgia

D.M.A., University of Georgia

Thomas W. McCutchen

Professor of Music

M.M., East Carolina University

D.M.A., Univ. of North Texas

W. Legare McIntosh, Jr.,
Head, Department of Music
M.A., Columbia University
M.S., University of Southern California
Ed.D., Columbia University

John C. Merriman
Professor of Music
M.M., University of Wisconsin
D.M.A., University of Iowa

Andrew Nevala
Assistant Professor of Music
M.M., Univ. of Northern Colorado-Greeley
D.M.A., University of Colorado

James E. Roberts
Professor of Music
M.A., University of Iowa
D.M.A., University of Iowa

J. Gail Steward
Professor of Music
M.M., University of Memphis, TN
D.A., Ball State University, Indiana

Nathan Wight
Associate Professor of Music
M.M., Rice University
D.M.A., Arizona State University

James C. Woodward
Assistant Professor of Music
M.M., University of Southern California
D.M.A., Arizona State University

VII. Graduate Music Courses (MU)

404G Music Theory: Composition (3). Art of musical composition through analysis and application of contemporary techniques.

405G Theory and Composition of American Jazz (3). A comprehensive and formalized study of American jazz masterpieces from 1900 to the present.

408G Art Song (3). Prerequisite: Permission of the instructor. Survey course examining major categories of solo vocal literature with detailed study of selected songs.

409G Opera Literature (3). Development of opera as a form with detailed study of selected works.

415G Advanced Brass Methods and Literature (3). Prerequisite: Permission of the instructor. Brass teaching materials for the public school or college teacher; examination of solo literature, methods, etudes, and special studies of each instrument; recordings and corollary readings supplement discussion.

419G Advanced Woodwind Methods and Literature (3). Prerequisite: Permission of the instructor. Woodwind teaching materials for the public school or college teacher; examination of solo literature, methods, etudes, and special studies of each instrument; recordings and corollary readings supplement discussion.

442G Measurement and Evaluation in Music (3). Evaluation of current achievement and aptitude measurements in music; problems in measurement of musical performance; preparation of examination material and computation of basic statistical formulae.

471G Elementary Music Materials and Methods (3). Methods, materials, and problems of teaching general music, grades P-6.

480G Graduate Ensemble (1). Appropriate conducted or coached ensembles as approved by the department head and the graduate advisor.

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482G Secondary Instrumental Music Materials and Methods (3). Professional preparation of teachers of instrumental music, grades 7-12, with emphasis on appropriate theory, literature, teaching methods, and organizational skills needed to teach in an effective public school instrumental music program.

483G Secondary Vocal Music Materials and Methods (3). Professional preparation of teachers of vocal music, grades 7-12, with emphasis on theory, literature, teaching methods, and organizational skills needed to teach in an effective public school choral program.

505 Music Literature: Medieval-Renaissance (3). Development of sacred and secular music throughout the Medieval and Renaissance periods, including *[but not limited to]* Gregorian chant, motets, madrigals, and instrumental forms; specific examples taken from representative composers.

506 Music Literature: Baroque Era (3). Development of instrumental and vocal music from 1600 to 1750; emphasis on musical examples from important composers of the period, including early opera, oratorio,

keyboard forms, chorale-based compositions, orchestral music, and concertos.

- 507 **Music Literature: Classic-Romantic (3).** History and literature of music beginning with early Classicism and leading to post-Romanticism; vocal and instrumental styles using examples from significant composers; keyboard forms, chamber music, symphony, opera, art song, and other media of performance.
- 508 **Music Literature: Contemporary Era (3).** Development of instrumental and vocal music since 1900; emphasis on musical examples from various schools of composition, including Impressionism, Primitivism, Neoclassicism, Expressionism, Serialism, Indeterminacy, and Minimalism.
- 509 **Seminar in Choral Music (3).** Acoustical problems and basic techniques relating to the choral medium; problems of ensemble, balance, precision, and interpretation; materials and musical literature for large and chamber choral ensembles.
- 510 **Seminar in Music Education (3).** Philosophies and objectives of music *[education]* in schools; scope and sequence of music curricula on elementary and secondary levels.
- 511 **Research Methods in Music and Music Education (3).** Application of methods of research to problems in music and music education; preparation of bibliographies and written exposition of research projects in area of student's major interest.
- 512 **Seminar in Instrumental Music (3).** Acoustical properties and basic techniques of instruments; problems of ensemble and balance, intonation, precision, and interpretation; materials and musical literature and *[for]* orchestras, bands, and small ensembles.
- 519 **Advanced Conducting (3).** Prerequisite: MU 210 or equivalent. Intensive study in repertoire of various performing media; includes parallel or supplementary reading and a paper dealing with some aspect of conducting.
- 520 **Music Theory: Style Analysis (3).** Study intended to develop perception through analytical and historical examination of selected musical examples, Bach and Handel through Beethoven and Schubert.
- 521 **Music Theory: Style Analysis (3).** Continuation of 520; Debussy and Ravel to present.

- 522 **Music Theory: Sixteenth Century Counterpoint (3).** Species counterpoint up to time of Monteverdi.
- 523 **Music Theory: Eighteenth-Century Counterpoint (3).** Late Baroque styles in canon, fugue, invention, and passacaglia; extensive writing and special projects.
- 534 **Individual Applied Music (2).** Primary applied area of student; instrumental or vocal material planned by instructor and student.
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- 587 **Internship in Music P-12 (4).** Prerequisite: Admission to Alternative Fifth-Year Teacher Certification Program. Scheduled at end of program; offered Fall and Spring; Supervised classroom observation and student teaching in vocal and/or instrumental music in grades P-12; full-time assignment for a minimum of 15 weeks which includes at least 450 clock hours in a public school.
- 599 **Thesis (3) (3).** (Grade of Pass or Fail only) Prerequisite: Approval of Application for Thesis Option. See “Thesis Option and Procedures” on p. 49 of the Graduate Bulletin.