

**STUDENT MANUAL 2017 – 2018**

**ALABAMA SCHOOL OF THE ARTS**

Department of Music  
Department of Worship Leadership  
Department of Theater  
Department of Visual Arts  
Roger Breland Center for Performing Arts

The Student Manual is designed to serve as a guide for ASOTA majors and minors. The policies and procedures are tentative and under constant study and revision to provide programs of the highest quality while retaining the flexibility necessary for a wide range of needs.

The Manual is not intended as a contract, and the ASOTA reserve the right to make all decisions in accordance with the ideals, philosophy, and standards of the University of Mobile.

It is the responsibility of each student to become familiar with the Manual and, with the assistance of an advisor, to design a degree program to meet individual needs, interests, and special capabilities. It is also the responsibility of the student to consult the bulletin boards located in the ASOTA and ASOTA Facebook group for information of a more current nature such as notices and announcements.

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# **UNIVERSITY OF MOBILE**

## **INTRODUCTION AND OVERVIEW**

The University of Mobile is a four-year institution of liberal arts and sciences affiliated with the Alabama Baptist State Convention. It is committed to providing fully accredited educational programs of the highest quality to its students. Its primary emphasis is establishing and maintaining a tradition of excellence in undergraduate studies, as well as in professional, graduate, continuing education, and specialized degree-granting programs.

All educational programs of the University are designed for the intellectual, spiritual, cultural, and personal growth of students. As a Christian institution, the University of Mobile explicitly seeks to combine the critical pursuit of knowledge with the cultivation of religious awareness and to unite academic excellence with a dedication to service at local, state, national, and international levels.

## **ACCREDITATION**

The University of Mobile is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools (1866 Southern Lane, Decatur, Georgia 30033-4097, 404-675-4501) to award Associate's, Bachelor's, and Master's degrees. The University of Mobile is also an accredited institutional member of the National Association of Schools of Music [11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248, 703-437-0700]. The Bachelor of Science Degree in Music (for teacher certification; p-12) is approved by the Alabama State Board of Education, and the University holds membership in the American Association of Colleges of Teacher Education.

## **Alabama School of the Arts Policies and Procedures**

### **SCHOLARSHIPS**

The Departments of Music, Theatre and Worship Leadership award numerous scholarships to music majors and minors based on merit, need, performance requirements, and a scheduled audition. Service awards for participation in the University Singers and Symphonic Winds are also available to non-majors and minors. Scholarships are awarded annually based on the audition process and are renewable provided the student maintains the requirements stated in a scholarship contract. All qualified students are encouraged to audition. Schedule an appointment for an audition by calling 251-442-2420 or through [umobile.edu/audition](http://umobile.edu/audition).

### **FACILITIES**

The Departments of Music, Theatre and Worship Leadership are housed in Thomas T. Martin Hall. In addition to practice and rehearsal facilities, Martin Hall features *The Fisher-Brewer* recording studio, MAC lab equipped with updated Finale and Pro Tools, and a music library. Choral and Instrumental Libraries are also located in Martin Hall. Moorer Auditorium provides an ideal setting for recital performances.

### **DRESS CODE**

Students are encouraged to dress respectably when attending academic classes, rehearsals, recitals, performances, and professional events. Pajamas and gym attire are discouraged for academic classes. Required dress code for recitals, performances, professional events, recital hour and seminar are listed under guidelines and etiquette below.

### **APPLIED MUSIC POLICIES AND PROCEDURES**

The policies of the Departments of Music, Theatre and Worship Leadership establish only minimum levels of Applied Music directives. To meet the individual needs, interests, and the special capabilities of each student, instructors may establish individual policies, which exceed these levels.

### **POLICY FOR CHANGING APPLIED MUSIC INSTRUCTOR**

Students wishing to change applied instructor may do so with approval from current instructor, desired instructor and department chair. Application for change may be located in the ASOTA main office. Approval for change of instructor is at the discretion of the department chair.

### **ASSIGNMENT OF APPLIED INSTRUCTORS AND LESSON TIMES**

At the beginning of each semester, a scheduling session will be held to assign applied instructors and to schedule lesson times. Students absent from that session are responsible for contacting their applied instructors before the end of the first full week of classes to arrange lesson times.

### **APPLIED MUSIC CREDIT AND PRACTICE REQUIREMENTS**

MUA (1 credit) = 30 minutes of one-on-one applied instruction and 30 minutes of seminar/recital hour each week, with a minimum of two hours of outside practice per week, as set forth by your private instructor.

No more than two credit hours may be earned in one semester in one applied area. During semesters when recitals are planned, the student will enroll for two hours of credit. Summer Sessions: A student may earn a total of one or two hours of credit in each applied area during the summer. The same amount of instruction and practice time required in a normal semester applies in the summer. Consequently, students will enroll for applied music in Summer I and study through Summer I, II, and/or III to earn one or two credits. **Summer recitals are strongly discouraged due to lack of audience clientele.**

### **NATS (National Association of Teachers of Singing)**

Applied VOICE students are required to participate in the NATS vocal competition [Spring and Fall] at the discretion of the instructor. Failure to participate will result in possible failure. Seniors are not exempt from this requirement, even if the recital has been completed.

### **APPLIED MUSIC ATTENDANCE**

The nature of private and class lessons permits no unexcused absences. Absences granted for emergencies are subject to the policies of each instructor and written verification.

### **NON-MAJOR ENROLLMENT IN PRIVATE INSTRUMENT/VOICE LESSONS**

Non-majors who enroll in private lessons may be unable to take the course due to lack of available instructors or may be placed in a class lesson.

### **JURIES**

Applied examinations will be held by a faculty-jury at the close of each semester for all music majors and minors. Majors and minors will jury in each applied area for which they are enrolled. Failure to appear at a jury because of an unexcused absence will result in a failing grade for the course. Students granted an excused absence from jury will receive a failing grade and a change of grade will be applied upon make-up of jury. Any jury not made-up by the end of the following semester will remain a failing grade.

### **SOPHOMORE BARRIER JURY/MID-LEVEL REVIEW**

Students completing the fourth semester of primary applied instrument are required to present a sophomore barrier jury. For vocalists, five songs in a variety of languages and periods are required (see applied instructor for more specific instruction). Selections from a previous jury may be performed. The purpose of the jury is to determine competency at the upper level (junior/senior). If the sophomore barrier jury is not satisfied, remedial courses will be suggested and a repeat of the jury at the conclusion of the fifth semester will be required.

### **RECITAL HOUR AND SEMINARS**

The recital hour and seminars are important elements of the applied lesson evaluation. The recital hour & seminars are generally held weekly. Music minor students are required to

attend at the discretion of the instructor. All MUSIC MAJORS are required to attend. Guidelines and Etiquette are listed below.

- **RECITAL HOUR**

All music majors enrolled in applied instruction are required to attend RECITAL HOUR as part of their applied music credit and are required to perform in Recital Hour to satisfy their applied music requirements. Recital Hour is held bi-weekly. Music minors may be required to attend and perform in Recital Hour on the advice of their instructor.

- **SEMINARS IN APPLIED AREAS**

All music majors enrolled in applied instruction are required to attend seminars in their primary applied area as part of their applied music credit. Seminars are held bi-weekly. The instructor in each applied area will announce meeting places for seminars. Music minors may be required to attend on the advice of their instructor. See your applied instructor for meeting place.

## **COPYRIGHT LAW**

The University of Mobile adheres to Public Law 94-553 prohibiting unlawful reproduction of copyrighted materials, including printed and recorded music. Music students must purchase their own music as assigned by their instructors rather than use photocopied materials unless written permission is granted from the copyright owner. This also applies to duplication of recorded materials in the holdings of the Music Library. Two articles are available that explain at length the requirements of this law: “The United States Copyright Law: A Guide for Church Musicians,” and “The United States Copyright Law: A Guide for Music Educators.”

## **DEFINITION OF CREDIT HOUR**

One credit hour is equivalent to fifteen hours of faculty instruction and a minimum of thirty hours of student reading and work on other assignments in addition to class time. Online classes involve equivalent amounts of time for instruction and coursework. MUA (1 credit) = 30 minutes of one-on-one applied instruction and 30 minutes of seminar/recital hour time each week, with a minimum of two hours of outside practice per week.

## **ENSEMBLES**

(Primary & Secondary)

All students with a major in music are required to register for at least one primary ensemble each semester in residence. At the University of Mobile, the following groups are defined as primary ensembles: University Singers and UM Symphonic Winds. **Note:** With permission of the Dean of ASOTA, String Orchestra, Piano Ensemble, or Guitar Ensemble may be substituted for instrumental students. In order for students to acquire the experience of large and small ensembles, secondary ensembles are also required per scholarship agreement. In order to alleviate increased cost to the student beyond the block pay of 17 hours, audits for secondary ensembles may be granted with the Dean’s approval.

**Note:** ALL music majors participate in corporate music events. This opportunity extends participatory and observation experiences with both small and large ensembles. Examples of annual corporate music events are Christmas Spectacular, Mobile Passion Play, Night of Classical Masters, Theatre and Opera Productions, and Spring Spectacular.

### ***HEARING HEALTH***

Hearing health is of vital importance and requires the attention of the students in the University of Mobile Alabama School of the Arts. The frequent, prolonged exposure to the often loud volume of rehearsals, concerts and crowds puts musicians at prime risk for hearing problems, including tinnitus and noise-induced hearing loss.

**Wearing hearing protection is recommended** in any loud, noisy environment, and also when loud music is present, such as in rehearsal settings or live concerts; from marching bands and amplifiers; or at band practice. A good rule of thumb is that if the decibel level is above 85 decibels (dB), wear hearing protection. For example, a single field drum strike in room M228 registers a dB level of 106. Ensembles utilizing audio gear, Symphonic Winds & RamCorps percussion lines frequently exceed 85 dB. Continuous exposure to such sound levels can be dangerous to hearing health. So, **WEAR HEARING PROTECTION!** Note: (numerous, free dB read phone apps are available)

In order to prevent hearing loss due to loud sounds/noises, the Alabama School of the Arts highly recommend the use of ear protection during rehearsals and performances where such dangerous audio volume above 85dB exists. The Departments of Music, Theatre and Worship Leadership will supply (free of charge) earplugs for students. Earplugs are available in M228 and have a noise reduction rating of 31 dB.

For more information, see:

**Hearing Health Magazine** ...A Publication of Hearing Health Foundation  
(Prevention/Research/Cure).

## **ROGER BRELAND CENTER FOR PERFORMING ARTS**

### **OPPORTUNITIES FOR PERFORMANCE**

Students may participate in a variety of staged performances and ensembles each academic year. Staged performances such as the Christmas Spectacular, Saviour, Spring Spectacular, Musical Theatre productions and Opera Workshop presentations provide a unique academic experience, resume building, and may be required according to the major or ensemble participation. Ensembles include Symphonic Winds, University Singers, RamCorps, VOICES of Mobile, SOUNDS of Mobile, Impact, Chorale, Sofree, Opera Workshop, Jazz Band, Piano Ensemble, Guitar Ensemble, String Ensemble, Welsh Revival, CrossWinds, ACT1, and Exit 13. Throughout the year, ensembles perform in various staged performances, schools, civic events, and minister in churches. Annual tours afford student travel throughout the United States and internationally. These performances and tours are scheduled at the discretion of the ensemble director as approved by the Dean.

### **ENSEMBLE PARTICIPATION REQUIREMENTS BY DEPARTMENT**

#### **DEPARTMENT OF MUSIC & THEATRE**

The following guidelines apply to ensemble participation by music majors:

**MUSIC EDUCATION** majors are expected to participate in ensembles in the area in which they plan to student-teach.

1. Vocal/Choral music education students are expected to participate in University Singers (7 sequential semesters) and a secondary (small) choral ensemble (4 semesters/audit approved).
2. Instrumental music education students are expected to participate in Symphonic Winds, String Orchestra, Piano Ensemble, or Guitar Ensemble (7 sequential semesters) and a secondary (small) instrumental ensemble (4 semesters/audit approved).

*Note: Students whose applied area is in strings/piano/guitar are encouraged to participate in The University Singers along with String Orchestra, Guitar Ensemble or Piano Ensemble, thereby giving them experience in both small and large ensembles and broadening their instrumental and vocal experiences for classroom instruction.*

#### **BACHELOR OF ARTS**

1. Vocal/Choral music education students are expected to participate in University Singers (8 sequential semesters) and a secondary (small) choral ensemble (4 semesters/audit approved).
2. Instrumental music education students are expected to participate in Symphonic Winds, String Orchestra, Piano Ensemble, or Guitar Ensemble (8 sequential semesters) and a secondary (small) instrumental ensemble (4 semesters/audit approved).

*Note: students whose applied area is in strings/piano/guitar are encouraged to participate in The University Singers along with String Orchestra, Guitar Ensemble or Piano Ensemble, thereby giving them experience in both small and large ensembles and broadening their instrumental and vocal experiences for*



*classroom instruction.*

### **BACHELOR OF MUSIC (VOCAL PERFORMANCE)**

Vocal Performance majors are expected to take 8 sequential semesters in the University Singers and a secondary vocal/choral ensemble (4 semesters/audit approved).

### **BACHELOR OF MUSIC (PIANO PERFORMANCE)**

Piano Performance majors are expected to take 8 sequential semesters in the University Singers and a secondary vocal/choral ensemble (4 semesters/audit approved).

### **BACHELOR OF MUSIC (MUSICAL THEATRE)**

Musical Theatre majors are expected to take 8 sequential semesters in the University Singers and a secondary vocal/choral ensemble (4 semesters/audit approved).

## **DEPARTMENT OF WORSHIP LEADERSHIP**

The following guidelines apply to ensemble participation by music majors:

### **BACHELOR OF SCIENCE IN WORSHIP LEADERSHIP**

1. Church Ministry Concentration: Church Ministry concentrations are expected to register for 8 sequential semesters of a primary ensemble relating to their applied area and 4 semesters (audit approved) of a secondary ensemble.
2. Worship Technologies Concentration: Technology concentrations are expected to register for 8 sequential semesters of Tech Lab.
3. Music Business Concentration: Music Business concentrations are expected to register for 8 sequential semesters of a primary ensemble relating to their applied area and 4 semesters (audit approved) of a secondary ensemble.

## **PIANO PROFICIENCY REQUIREMENTS**

All music majors are required to register MUA 200 and take the piano proficiency examination by the completion of MU 202. Students not passing the examination will register in class piano or private instruction for one credit hour until the requirement is met. Piano proficiency requirements must be satisfied no later than the semester **before** the senior jury recital/project is presented. The Piano Proficiency Packet can be found on MyUM or from the piano instructors.

To demonstrate piano proficiency the student will:

1. Improvise at sight a harmonization of a melody
2. Play three prepared hymns (representing three different keys and two different time signatures)
3. Sight-read a selection
4. Transpose a selection
5. Play all major and minor scales (two octaves, steady tempo, hands together)

## **RECITAL REQUIREMENTS**

The recital is intended to demonstrate the ability of the student to perform as a soloist at an advanced level in one applied area with technical accuracy and musical expression. In addition, the recital is intended to show the student's ability to interpret representative works of the past and present, and perform them with technical proficiency, which reflects an understanding of their historical and cultural settings.

Students enrolled in the Bachelor of Arts Degree in Music and the Bachelor of Science Degree in Music (for Teacher Certification) will present a senior recital. They may present a junior recital or participate in a class recital on the advice of their instructor. Students enrolled in the Bachelor of Music Degree in Vocal Performance will present a junior and senior recital. The junior recital is normally presented during or after the sixth semester of study (in the last semester of the junior year). It will consist of no less than 30 minutes of music. The senior recital is normally presented during or after the eighth semester of study (in the last semester of the senior year). It will consist of no less than 55 minutes of music for the Bachelor of Arts Degree in Music, Bachelor of Music Degree in Vocal Performance, or the Bachelor of Science Degree in Music (for Teacher Certification). Alternatively, for the Bachelor of Arts Degree in Music and the Bachelor of Science Degree in Music (for Teacher Certification), the student may opt to present two parts of the senior recital consisting of no less than 30 minutes each.

Bachelor of Music Degree in Musical Theatre, the student will present a junior and senior recital. The junior recital is normally presented during or after the sixth semester of study (in the last semester of the junior year). It will consist of no less than 30 minutes of music. The senior recital is normally presented during or after the eighth semester of study (in the last semester of the senior year). It will consist of no less than 55 minutes of music.

Students with a focus in composition are required to present a senior recital of no less than 30 minutes of original music in at least three contrasting styles and forms. The composition recital is intended to demonstrate the ability of the student to compose effectively for vocal and instrumental mediums using a variety of forms such as sonatas, variations, fugues, anthems, and songs. Senior recitals are writing intensive (WI) and must include program notes for each song. Upon approval of their instructor, Worship Leadership majors may have a senior recital as their senior project.

## **MID-LEVEL REVIEW & RECITAL POLICIES & PROCEDURES**

### **MID LEVEL REVIEW**

Upon the completion of second year theory or at other appropriate times for transfer students, music majors will be evaluated by a faculty committee consisting of an advisor, theory instructor, and primary applied instructor. This will determine suitability for upper-level music study. As a result of the Mid-Level Review, the faculty will make one of three recommendations (See Appendix IV for Mid-Level Review Form):

1. Proceed to upper-level music study
2. Proceed to upper-level music study with remediation
3. Upper-level music study not recommended

## **RECITAL JURY (Hearing) AND RECITAL**

Students will present a hearing to a faculty jury **three weeks prior to the recital.** Recitals not approved by the jury at this hearing will be rescheduled for a later date. Hearing and Recital dates are scheduled by the student with the approval of the instructor. **Students will not participate in graduation exercises until all requirements, including the presentation of the senior recital, have been satisfied.**

## **RECITAL PROCEDURES**

Students must register and pay for applied instruction within the semester they are preparing for recitals. While it is understood that 8 semesters are required for the degree plan, instruction must occur during preparation for recitals as well.

Students will consult an applied instructor concerning recital procedures involving publicity, programs, recording, facility arrangements, apparel, and reception. Guidelines for recital procedures, a recital checklist, and format for printed programs are found at the end of this manual.

It is the responsibility of the recitalist to have the final program typed under the advisement of the applied instructor, and according to specified guidelines. A copy of the recital program must be emailed to the ASOTA assistant on the day of the hearing and 3 hard copies brought to the hearing. The final program must be submitted to the CPA office for final approval before printing two weeks prior to the recital.

Recitalist should register for MUA 300 Junior Recital and MUA 400 for Senior Recital in the semester they expect to complete it. Fees associated with the recitals will be added to the student's tuition account. (Junior Recital-\$75.00, Senior Recital-\$125.00) A copy of the student's schedule showing the recital is needed to make the date and location reservation.

## **POSTPONEMENT (for recitals)**

In the event of a student-initiated recital postponement, cancellation, or the rescheduling of a recital, a grade of "U" will be given for the semester. A grade change will be issued upon satisfactory completion of the recital.

Note: Students must take applied lessons until the recital is satisfactorily completed.

## **PROGRAMS**

All recital programs must meet NASM standards in structure and content. Correct spelling, content, and program notes are the responsibility of the student. Program material is to be submitted at the recital hearing and/or to the applied instructor for approval at least three weeks in advance of the recital. Final approval is to be submitted to the ASOTA assistant two weeks prior to recital. Students will be provided with 20 copies printed on recital paper. The ASOTA office will print 10 programs for NASM archives.

## **CONCERT MUSIC**

**Music majors** are required to attend a specified number of COLLEGIATE & PROFESSIONAL approved recitals and concerts each semester, as noted on the ASOTA calendar Note: 8 consecutive semesters of Concert Music are **REQUIRED** for Graduation. 7 consecutive semesters are required for Music Education Majors. Transfer Students must see the Dean for their required number of semesters.

Note: Given unusual circumstances students may be permitted to take 2 concert music credits in one semester. This is only permitted with permission of the Dean. No more than 2 concert music credits may be made up in one semester!

### **PROFESSIONAL (Choice of 2)**

Note: must be Classical Music

Symphony

Chamber Music

Opera/Vocal/Choral

Keyboard/Instrumental

### **COLLEGIATE**

\*3 Student Senior Recitals of Music Majors

**ADDITIONAL UNIVERSITY OF MOBILE EVENTS** (Faculty Recital, Junior or Senior Student Recital, Senior Project, Workshop/Master class, Studio Recital, Symphonic Winds, or Opera Scenes)

\*6 events from the list above

### **PERFORMING ARTS SERIES EVENTS**

\*All UM Performing Arts Series events must be attended.

### **TECH SERVICE**

Signing up for a Tech Service team will give credit towards the required number of additional University of Mobile Events (6). The leader of the tech team will specify how many events it will give credit for. Tech service team sign-ups will be offered at the beginning of each semester. (i.e. Signing up for a box office tech team will give credit for 2 events.)

## **WORSHIP EXPERIENCE AND CONCERT ATTENDANCE**

**Worship Leadership majors** are required to attend a specified number of COLLEGIATE & PROFESSIONAL approved recitals and concerts each semester, as noted on the CPA calendar [view in CPA Hallway- Glass Case]. Note: 6 consecutive semesters are REQUIRED for Graduation. Transfer Students must see the Dean for their required number of semesters. **See specific concentration for service hours.**

Note: Given unusual circumstances students may be permitted to register for 2 in one semester. This is only permitted with permission of the Dean

### **CHURCH MINISTRY AND MUSIC BUSINESS CONCENTRATIONS:**

#### **PROFESSIONAL (Choice of 2)**

Note: must be Classical Music

Symphony

Chamber Music

Opera/Vocal/Choral

Keyboard/Instrumental

#### **COLLEGIATE**

2 Senior Projects of Worship Leadership Majors

**ADDITIONAL UNIVERSITY OF MOBILE EVENTS** (Faculty Recital, Junior or Senior Student Recital, Senior Project, Workshop/Masterclass, Studio Recital, Symphonic Winds, or Opera Scenes)

\*4 events from the list above

#### **PERFORMING ARTS SERIES EVENTS**

All UM Performing Arts Series events must be attended.

#### **TECH SERVICE**

Signing up for a Tech Service team will give credit towards the required number of additional University of Mobile Events (4). The leader of the tech team will specify how many events it will give credit for. Tech service team sign-ups will be offered at the beginning of each semester. (i.e. Signing up for a box office tech team will give credit for 2 events.)

## **RECITAL GUIDELINES & ETIQUETTE**

### Recitals/Recital Hour/Seminar/on and off campus events

- Silence all cell phones and other electronic devices.
- Arrive early! Doors close for no admittance after 10 minutes. If late, enter between selections quickly and quietly.
- Find a seat and refrain from standing in the back of auditorium unless there are **NO** seats available.
- Assume appropriate seated posture (no slouching, feet on seats, or draped over the armrest).
- Be supportive with applause for each performer without cheering, whistling, or screaming before, during, or after a performance.
- Applaud for the entire entrance and exit of the performer and only at the end of each section as listed in the program.
- No unnecessary talking, whispering, or gesturing during a performance.
- Be good examples of professional behavior (no napping or doing homework)
- Learn as much as you can from every performance, with attention given to period styles and effective renditions.
- Appropriate attire for **Recitals/Concerts**: Professional/church dress (No hats or caps, shorts, holes in pants, flip flops, girls – appropriate dress length and no exposed mid-riff, etc...)
- Appropriate attire for **Recital Hour/Seminar**: School attire – (No hats or caps worn in auditorium).
  - Students performing in Recital Hour/Seminar are expected to dress in recital/concert attire as listed above.

## PIANO CONCENTRATION

### ENTRANCE AUDITION

Audition consisting of two compositions in contrasting styles is required.

### REQUIREMENTS

Requirements to be met by candidates for the Bachelor of Arts Degree in Music and the Bachelor of Science Degree in Music (for Teacher Certification) include repertoire covering four levels of competency. Minimum levels of competencies are represented by the following compositions:

#### Level I

Bach: (Bach-Carroll Bk. II or *Little Preludes*)

Beethoven: *Sonata Op. 49*

Chopin: Easier Waltzes and Mazurkas

Pinto: *Scenas Infants*

Hymns

Scales: All major scales in different rhythms (M.M. 90)

Arpeggios, blocked chords, and inversions

#### Level II

Bach: Inventions

Haydn: Easier movements from Sonatas

Beethoven: *Sonata Op. 2, No. 1- Allegro*

Chopin: Waltzes, Nocturnes, Preludes

Villa-Lobos: *Le Polichinelle*

Hymns

Scales: All major and harmonic minor scales in different rhythms (M.M. 96)

Arpeggios in different rhythms (M.M. 84)

Czerny: *Velocity Studies*

#### Level III

Bach: Sinfonias

Mozart: Variations

Beethoven: *Sonata Op. 10, No. 1*

Brahms: Intermezzi and Capriccios

Liszt: *Consolations*

Poulenc: *Trois Pieces*

Hymns

Scales: Major and minor scales played in tenths (M.M. 110)

Arpeggios (M.M. 110)

Dohnanyi: *Essential Finger Exercises*

#### Level IV

Bach: Preludes and Fugues, Partitas, Suites

Beethoven: *Sonata Op. 14, No. 1*

Brahms: Rhapsodies, Capriccios

Debussy: Preludes

Hymns

Scales: Major and minor scales played in sixths (M.M. 120)

Arpeggios (M.M. 120)



## VOICE CONCENTRATION

### **ENTRANCE AUDITION**

An audition consisting of two songs in contrasting styles is suggested. One of the selections must be an English song which will demonstrate the natural singing quality and vocal technique of the student. The student may perform art songs comparable to those found in the Italian collections published by Alfred; *Fifty Selected Songs*, Schirmer; and *Art Songs for School and Studio*, Ditson. Songs from Broadway musicals and folk songs such as those by Britten and Quilter are also acceptable. One of the selections may be an appropriate setting of a sacred song, praise song, hymn, or Contemporary Christian piece.

### **REQUIREMENTS**

Requirements to be met by the candidate for the Bachelor of Music Degree, the Bachelor of Arts Degree in Music and the Bachelor of Science Degree in Music (for Teacher Certification) include repertoire covering four levels of competency. Minimum levels of competencies are represented by the following compositions.

#### Level I

Fundamentals of vocal technique, including studies of breathing, posture, resonance, diction, and song interpretation. Repertoire may be chosen among the following songs or from those of comparable difficulty:

Caccini: *Amarilli, mia bella*

Schumann: *Die Lotusblume*

Scarlatti: *O cessate di piagarmi*

Vaughan Williams: *Silent Noon*

Purcell: *I Attempt from Love's Sickness to Fly*

#### Level II

Continued studies in technique and development or musical style and interpretation. Repertoire may be selected from the following songs or from those of comparable difficulty:

Legrenzi: *Che fiero costume*

Schumann: *Schneeglockchen*

Purcell: *The Knotting Song*

Faure: *Après Un Reve*

Mozart: *“Deh vieni, non tardar”* (from *Le Nozze di Figaro*)

#### Level III

Continued study of technique and development of musical style and interpretation. Emphasis on stability in upper and lower registers and consistency between registers, study of more demanding repertoire. A junior recital is required for the Bachelor of Science Degree in Music Education and will include art songs, German lieder, arias from opera and / or oratorio and Musical Theatre.

Schumann: *Du Ring*

Schubert: *Gretchen am Spinnrade*

Handel: *“If God Be from Us, Who Can Be Against Us?”* (from *Messiah*)

Griffes: *By a Lonely Forest Pathway*

Hahn: *L'heure exquise*

#### Level IV

Continued development of technique, interpretation, and performance through the use of advanced levels of literature. The senior recital is required for both the Bachelor of Arts Degree in Music and for the Bachelor of Science Degree in Music Education. It will include arias from an oratorio and / or opera, songs from the Italian, German, and French literature, contemporary art songs in English, and / or Broadway musicals.

Purcell: *Lord, What is Man?*

Bach: “*He counteth all your sorrows*” (from *St. Matthew Passion*)

Childs: *Seven Psalms*

Puccini: “*O mio babbino caro*” (from *Gianni Schicchi*)

Rorem: *Song to a Fair Young Lady Going Out of Town in the Spring*

Mozart: “*O zittre nicht*” (from *Die Zauberflöte*)

### **COMPOSITION FOCUS**

Requirements to be met by the candidate for the Bachelor of Arts Degree in Music or the Bachelor of Science Degree in Music (for Teacher Certification) with a focus in composition are:

1. The completion of two years of music theory
2. The completion of the piano proficiency requirement
3. Evidence of creative potential by the submission of original compositions to the composition faculty

Upon completion of the above prerequisites, the student will complete Form and Analysis I and II (MU 301 & 302), a minimum of eight hours in composition applied lessons, and Orchestration (MU 326). Note: MU 302 is not required of Music Education majors.

Students with a focus in composition are required to present a senior recital of no less than 30 minutes of original music in at least three contrasting styles and forms. The composition recital is intended to demonstrate the ability of the student to compose effectively for vocal and instrumental mediums using a variety of forms such as sonatas, variations, fugues, anthems, and songs.

## **BRASS CONCENTRATION**

### **ENTRANCE AUDITION**

An audition consisting of two selections in contrasting style is required.

### **REQUIREMENTS**

Requirements to be met by the candidate for the Bachelor of Arts Degree in Music and the Bachelor of Science Degree in Music (for Teacher Certification) with a concentration in a Brass instrument include repertoire covering four levels of competency. Minimum levels of competencies are represented by the following compositions.

#### **FRENCH HORN**

<u>Level I</u>	Jones: <i>First solos for the Horn Player</i>
	Corelli: <i>Sonata in F</i>
	Saint-Saens: <i>Romance</i>
	Orchestral excerpts
	Methods: <i>Kopprasch – Book I, 60 selected studies</i> <i>Maxime- Alphonse Book I</i>
<u>Level II</u>	Chabrier: <i>Larghetto</i>
	Mozart: <i>Concert Rondo in Eb</i>
	Beethoven: <i>Sonata, Opus 17</i>
	Orchestral excerpts
	Methods: <i>Maxime- Alphonse Books II and III</i> <i>Kopprasch – Book I, continuation</i>
<u>Level III</u>	Mozart: <i>Concerto No. 1 in D, No 2. in Eb</i>
	Voxman: <i>Concerto and Contest Collection</i>
	Strauss: <i>Sonata No.1</i>
	<i>Busser: Cantecour</i>
	Orchestral excerpts
	Methods: <i>Kopprasch – Book II, 60 selected studies</i> <i>Maxime- Alphonse Book IV</i>
<u>Level IV</u>	Strauss: <i>Concerto No. 2</i>
	Haydn: <i>Concerto No 1</i>
	Hindemith: <i>Concerto</i>
	Stevens: <i>Sonata</i>
	Orchestral excerpts
	Methods: <i>Same as Level III (continuing)</i> <i>Maxime- Alphonse Book V</i>

## TRUMPET

- Level I      Bakaleinikov:      *Serenade*  
Fitzgerald:      *English Suite*  
Balay:      *Petite Piece Concertante*
- Methods:      *Arban Complete Method of Trumpet*  
                  *Hering – 32 Etudes*  
                  *Clarke – Technical Studies*
- Level II      Hovhaness:      *Prayer of St. Gregory*  
Fitzgerald:      *Introduction and Fantasy*  
Voxman, ed:      *Concert and Contest Collection*
- Methods:      Same as Level I  
                  *Schlossberg – Daily Drills and Technical Studies*
- Level III      Corelli/Fitzgerald: *Sonata VIII*  
Hartley:      *Sonatina for Trumpet*  
Haydn:      *Concerto in Eb*
- Methods:      *Schlossberg – Daily Drills and Technical Studies*  
                  *Brandt – Orchestral Etudes and Last Studies*
- Level IV      Hummel:      *Concerto*  
Arban:      *12 Celebrated Fantasies*  
Hindemith:      *Sonate*
- Methods:      Same as Level III

## TROMBONE/BARITONE/EUPHONIUM

- Level I      Strauss:      *Allerseelen*  
Bakaleinkoff:      *Meditation*  
Perry, ed:      *Classical Album*
- Methods:      *Arban Complete Method- Randal and Mantia*  
                  *Tyrrell – 40 Progressive Studies*  
                  *Blume – 36 Progressive Studies, Vol. I and II*  
                  *Fink – From Treble to Bass Clef (Bar)*

Level II Voxman, ed: *Concert and Contest Collection*  
Barat: *Andante and Allegro*  
Galliard: *6 Sonatas*

Methods: *Kopprasch – 60 Selected Studies*  
*Blume – 36 Studies Vol. I and II*  
*Remington – Warm-up Studies, Warm-up Exercises*  
*Kopprasch – Selected Studies for Bass Trombone (Trb)*

Level III Jacob: *Concerto*  
David: *Concerto*  
Telemann: *Sonata in F minor*  
Pryor: *Bluebells of Scotland*

Methods: Same as Level II (Cont.)  
*Bordogni – Melodious Etudes*  
*Blazevich – Clef Studies (Trb)*  
*Ostrander – Bass Trombone Books (Trb)*

Level IV Guilmant: *Morceau Symphonique*  
Hindemith: *Sonate*  
Martin: *Ballade*

Methods: Same as Level III (Cont)

## **TUBA**

Level I Bach: *Air and Bouree*  
Bell: *Gavotte*  
Fletcher: *Tuba Solos*

Methods: *Arban-Bell Method*  
*Bell – Foundation to Tuba Playing*

Level II Voxman, ed: *Concert and Contest Collection*  
Jacob: *Tuba Suite*  
Fletcher: *Tuba Solos*

Methods: *Tyrell – Advanced Studies*  
*Endersen – Supplementary Studies*  
*Concone – Legato Etudes*

Level III Barat: *Introduction and Dance*

Vaughan-Williams: *Six Studies in English Folksong*

Hartley: *Sonatina*

Methods: *Blazhevich – 70 Studies*

*Kopprasch – 60 Studies*

*Kuehn – 60 Musical Studies, 2 Vols.*

Level IV

Vaughan-Williams: *Concerto*

Hindemith: *Sonate*

Jacob: *Bagatelles*

Methods: Same as Level III (Cont.)

## **WOODWIND CONCENTRATION**

### **FLUTE**

<u>Level I</u>	Mozart:	<i>Sonatina No. 1</i>
	Marcello-Slater:	<i>Sonata XII</i>
<u>Level II</u>	Bach:	<i>Bouree</i>
	Telemann:	<i>Suite in A Minor</i>
<u>Level III</u>	Telemann:	<i>Sonata in F Major</i>
	Quantz:	<i>Concerto in G Major</i>
<u>Level IV</u>	Handel:	<i>Sonata IV</i>
	Mozart:	<i>Concerto in G Major</i>
	Chaminade:	<i>Concertino</i>

### **OBOE**

<u>Level I</u>	Schumann:	<i>Three Romances</i>
	Handel:	<i>Concerto in G Minor</i>
<u>Level II</u>	Marcello:	<i>Concerto in C Minor</i>
	Telemann:	<i>Sonata in A Minor</i>
<u>Level III</u>	Haydn:	<i>Concerto for Oboe</i>
	Hindemith:	<i>Sonata for Oboe</i>
<u>Level IV</u>	Mozart:	<i>Concerto in C Major</i>
	Jacob:	<i>Sonata</i>
	Handel:	<i>Sonata No. 1, 2, or 3</i>

### **ALTO SAXOPHONE**

<u>Level I</u>	Frank:	<i>Legend for Saxophone</i>
	Handel-Buchtel:	<i>Cantilena</i>
<u>Level II</u>	Sibelius- Grooms:	<i>Swan of Tuonela</i>
	Ravel-Bettoney:	<i>Pavane</i>
<u>Level III</u>	Ostransky:	<i>Suite for Alto Saxophone</i>
	Jacob:	<i>Sonata for Alto Saxophone</i>
	Hartley:	<i>Petite Suite</i>
<u>Level IV</u>	Hartley:	<i>Concerto for Saxophone and Band</i>

Debussy: *Rapsodie*  
Handel: *Quatrieme Sonate*

## **TENOR SAXOPHONE**

Level I Rasher: *Little Dance*  
Purcell: *Dance Suite*

Level II Schubert: *Moments Musicales, Op. 94, No. 3*  
Back-Rascher: *Gavotte and Bouree*

Level III Handel-Voxmann: *Concerto in G Minor*

Level IV Andrieu: *Concertino*  
Barat: *Berceuse*

## **CLARINET**

Level I Schumann: *Three Romances*  
Wagner: *Adagio*

Level II Weber: *Variations, Op. 33*  
Debussy: *Petite Piece*

Level III Stamitz: *Concerto for Clarinet*  
Weber: *Concertino*

Level IV Weber: *Concerto Nos. 1 & 2*  
Mozart: *Concerto for Clarinet*



## PERCUSSION CONCENTRATION

### Entry Level:

- Incoming students prepare standard works in TWO of the four main areas of percussion: Keyboard Percussion, Snare Drum, Timpani, and Drum Set.
- Keyboard Percussion: A basic playing and/or understanding of major and minor keys with arpeggios; a reading command of intermediate level literature such as that found in *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg, *Marimba: Technique Through Music* by Mark Ford, *Fundamental Solos for Mallets* by Mitchell Peters, or equivalent.  
A basic understanding of two-mallet and four-mallet technique; Stevens, Burton, or traditional four-mallet technique.
  - Representative Repertoire Examples:  
*Anthology of Lute and Guitar Music for Marimba* by Rebecca Kite  
*Yellow After the Rain* by Mitchell Peters  
*Sea Refractions* by Mitchell Peters  
*Rain Dance* by Alice Gomez  
*Restless for Marimba* by Rich O'Meara  
*Cricket Sang and Set the Sun* by Blake Tyson
- Snare Drum: A strong rudimental background as demonstrated by the performance of solos by Pratt, Wilcox, or any drum corps/marching band percussion solos, or original material; and/or a concert snare drum performance from *Portraits in Rhythm* by Cirone, *Twelve Studies for Snare Drum* by Jacques Delecluse, *Intermediate Snare Drum Studies* by Mitchell Peters, *Modern School for Snare Drum* by Morris Goldenberg.
- Timpani: A basic understanding of the mechanics and the pitch characteristics of timpani; a performing command of the two to four drum exercises/etudes from the *Modern Method for Timpani* by Saul Goodman, *Fundamental Method for Timpani* by Mitchell Peters, *Etuden for Timpani Vol 1* by Richard Hochrainer, *Pedal to the Kettle* by Kirk J. Gay, or equivalent.
- Drum Set: A command of jazz, rock, and other musical styles of drum set performance displayed through playing time and improvising fills and solos in each style; and/or *Groove Essentials Vol.1* by Tommy Igoe, *A Fresh Approach to the Drum Set* by Mark Wessels. General knowledge of music fundamentals is required; a basic understanding of chart reading for drum set is encouraged, and a strong understanding of the Snare Drum area is desirable.

### Level I:

- Over the course of the year, students are required to prepare a minimum of 2 two-mallet or four-mallet Keyboard Percussion solos from memory, 2-4 Snare Drum Etudes, 1-3 Timpani exercises or etudes, and 2-4 Drum Set grooves/charts. Demonstrate a

competency level of 20 of the 40 PAS rudiments on snare drum from memory.  
Accurately and efficiently perform all major and minor scales with arpeggios two-octaves.

- Freshman Jury Requirements: Each semester students are required to prepare solos in two of the four percussion areas.
- Representative Repertoire Examples:

Keyboard Percussion:

Kite: *Anthology of Lute and Guitar Music for Marimba*

Peters: *Yellow After the Rain* or *Sea Refractions*

Gomez: *Rain Dance*

O'Meara: *Restless for Marimba*

Tyson: *Cricket Sang and Set the Sun*

Snare Drum: Etudes from the following...

Cirone: *Portraits in Rhythm*

Peters: *Intermediate Studies for Snare Drum*

Pratt: *14 Modern Contest Solos*

Timpani: Exercises or Etudes from the following...

Goodman: *Modern Method for Timpani*

Gay: *Pedal to the Kettle*

Hochrainer: *Etuden for Timpani Vol. 1*

Drum Set: Demonstration of coordination and “keeping time” in basic jazz, rock, latin styles through solos or charts played along with recordings.

Igoe: *Groove Essentials Vol. 1*

Wessels: *A Fresh Approach to Drum Set*

Soph: *Essential Techniques for Drum Set*

Level II:

- Over the course of the year, students are required to prepare a minimum of 2 Keyboard Percussion two-mallet or four-mallet solos from memory, 3-6 Snare Drum Etudes, 3-6 Timpani exercises or etudes, and 2-4 Drum Set grooves/charts. Demonstrate a competency level of the remaining 20 of the 40 PAS rudiments on snare drum from memory. Accurately and efficiently perform all major and minor scales with arpeggios three-octaves.
- Sophomore Jury Requirements: Each semester of sophomore applied percussion, students are required to prepare solos in three of the four percussion areas.
- Representative Repertoire Examples:

Keyboard Percussion:

Stout: *Two Mexican Dances*

Peters: *Yellow After the Rain* or *Sea Refractions*

Gomez: *Rain Dance*

O'Meara: *Restless for Marimba*

Tyson: *Cricket Sang and Set the Sun*

Smadbeck: *Rhythm Song, Virginia Tate, Etude No. 1 for Marimba*

Snare Drum/Multi-Percussion: Etudes from the following...

Cirone: *Portraits in Rhythm*

Peters: *Intermediate Studies for Snare Drum*

Pratt: *14 Modern Contest Solos*

Kraft: *French Suite or Morris Dance*

Dietz: *Reflex - 15 Studies for the Intermediate Multi-percussionist*

Timpani: Exercises or Etudes from the following...

Goodman: *Modern Method for Timpani*

Gay: *Pedal to the Kettle*

Hochrainer: *Etuden for Timpani Vol. 1 and Vol. 2*

Drum Set: Demonstration of coordination and “keeping time” in basic jazz, rock, latin styles through solos or charts played along with recordings.

Igoe: *Groove Essentials Vol. 1*

Wessels: *A Fresh Approach to Drum Set*

Soph: *Essential Techniques for Drum Set*

### Level III:

- Over the course of the year, students are required to prepare a minimum of 3 Keyboard Percussion two-mallet and four-mallet solos from memory, 2-6 Snare Drum Etudes, 1 Multi-Percussion Solo, 4-8 Timpani exercises or etudes, and 2-4 Drum Set grooves/charts.
- During the junior year, students can expect to have standard orchestral repertoire/excerpts and concertos introduced into their repertoire.
- Junior Jury Requirements: Each semester of junior applied percussion, students are required to prepare solos in three of the four percussion areas.
- Representative Repertoire Examples:

#### Keyboard Percussion:

Stout: *Two Mexican Dances*

Sammut: *Hombre d’Aout, Libertango, Caméléon*

Abe: *Frogs, Michi for Marimba*

Muramatsu: *Land*

Rosauero: *Concerto for Marimba*

Maslanka: *My Lady White*

Snare Drum/Multi-Percussion: Etudes from the following...

Delecluse: *Twelve Studies for Snare Drum*

Peters: *Advanced Studies for Snare Drum*

Pratt: *14 Modern Contest Solos*

Lang: *Anvil Chorus*

Dietz: *Reflex - 15 Studies for the Intermediate Multi-percussionist*

Timpani: Exercises or Etudes from the following...

Goodman: *Modern Method for Timpani*

Gay: *Pedal to the Kettle*

Hochrainer: *Etuden for Timpani Vol. 1 and Vol. 2*

Carter: *Eight Pieces for Four Timpani*

Drum Set: Extensive stylistic and historical listening with intention of furthering individual style. Increased playing experience in big-band and combo jazz ensembles. Deeper study of advanced grooves and charts.

Igoe: *Groove Essentials Vol. 2*

Wessels: *A Fresh Approach to Drum Set*

Soph: *Essential Techniques for Drum Set*

Thigpen: *The Sound of Brushes*

Weckl: *Ultimate Play Along for Drums*

#### Level IV:

- Over the course of the year, students are required to prepare a minimum of 4 Keyboard Percussion four-mallet solos from memory, 2-6 Snare Drum Etudes, 2 Multi-Percussion Solos, 4-8 Timpani exercises or etudes, and 2-4 Drum Set grooves/charts.
- During the senior year, standard orchestral repertoire/excerpts and concertos introduced into their repertoire.
- Students enrolled in the Bachelor of Arts Degree in Music and the Bachelor of Science Degree in Music (for Teacher Certification) will present a senior recital. The Senior recital consists of 55 minutes' worth of music covering repertoire from the standard percussion repertoire.

- Representative Repertoire Examples:

#### Keyboard Percussion:

Thomas: *Merlin*

Sammut: *Four Rotations*

Abe: *Frogs, Michi for Marimba*

Muramatsu: *Land*

Rosauro: *Concerto for Marimba*

Sejourne: *Concerto for Marimba, Concerto for Vibraphone*

Burritt: *Caritas*

Miki: *Marimba Spiritual*

Friedman: *Mirror from Another*

#### Snare Drum/Multi-Percussion: Etudes or Solos from the following...

Delecluse: *Twelve Studies for Snare Drum*

Smith: *Noble Snare*

Zivkovic: *Pezzo da Concerto No. 1*

Masson: *Prim, Kim*

Xenakis: *Rebonds*

Kopetzki: *Canned Heat*

Hollinden: *Cold Pressed*

Lang: *Anvil Chorus*

#### Timpani: Etudes or Solos from the following...

Goodman: *Modern Method for Timpani*

Carter: *Eight Pieces for Four Timpani*

Beck: *Sonata for Timpani*

Firth: *Solo Impressions*

Rosauro: *Concerto for Timpani*

Drum Set: Advanced development of individual style with on-the-job playing experience in big-band or combo jazz ensembles. Further study of drum set performance concepts, advanced grooves and charts.

Igoe: *Groove Essentials Vol. 2*

Wessels: *A Fresh Approach to Drum Set*

Houllif: *Contemporary Drum Set Solos*

Thompson: *Jazz Solos for Drum Set Vol. 1*

Malabe/Weiner: *Afro-Cuban Rhythms for Drum Set*

Weckl: *Contemporary Drummer + One*

## **GUITAR OR ELECTRIC BASS GUITAR CONCENTRATIONS**

Students with a concentration in Guitar or Electric Bass Guitar will consult an applied instructor regarding minimum levels of competency.

## **STRING CONCENTRATION**

Students with a concentration in Violin, Viola, Cello or Bass will consult an applied instructor regarding minimum levels of competency.

## **DEGREE PROGRAM DESCRIPTIONS**

### **BACHELOR OF ARTS IN MUSIC**

See catalog.umobile.edu for program description and degree check-sheet.

### **BACHELOR OF MUSIC IN VOCAL PERFORMANCE**

See catalog.umobile.edu for program description and degree check-sheet.

### **BACHELOR OF MUSIC IN MUSICAL THEATRE**

See catalog.umobile.edu for program description and degree check-sheet.

### **BACHELOR OF SCIENCE IN MUSIC (for Teacher Certification; p-12)**

See catalog.umobile.edu for program description and degree check-sheet.

## **SCHOOL OF EDUCATION**

The School of Education at the University of Mobile has been preparing teachers since 1965. The teacher education student may major in early childhood education, elementary education, or prepare for certification in: English Language Arts, Spanish, mathematics, music, biology, chemistry, history, social science, and physical education.

Teacher Education is a major emphasis at the University of Mobile. All colleges/schools are directly and indirectly engaged in the preparation of teachers. The Teacher Education Council, which is composed of representatives from all the colleges/schools, the administration, the public schools, and the State Department of Education, serves as an advisory body. It screens all applicants for admission into the teacher education program, reviews all student teaching applications, and approves all teacher education programs.

The Bachelor of Science Degree in Music (for Teacher Certification) allows the student to specialize in vocal/choral or instrumental music. The degree provides for an emphasis in numerous applied areas including voice, piano, organ, guitar, woodwinds, brass, percussion, strings, and composition. The program is approved by the Alabama State Department of Education, and leads to N-12 Class B Certification in music.

### **BACHELOR OF SCIENCE IN WORSHIP LEADERSHIP**

#### **Church Ministry, Music Business and Worship Technologies Concentration**

See catalog.umobile.edu for program description and degree check-sheet.

**SEE APPENDIX VIII AND IX FOR INFORMATION REGARDING REQUIREMENTS AND GUIDELINES OF THE SENIOR PROJECT AND INTERNSHIP.**

**APPENDIX I**

**VOICE JURY / RECITAL HEARING EVALUATION**

**JURY FORM – APPLIED VOCAL STUDY**

Name \_\_\_\_\_ ID Number \_\_\_\_\_

Advisor's Name \_\_\_\_\_ Course Number: MUA \_\_\_\_\_

# of Semesters \_\_\_\_\_ Degree Program \_\_\_\_\_

Current Semester: Fall/Spring 20\_\_\_\_ Teacher's Name \_\_\_\_\_

	Semester Repertoire:	Title	Composer	Memory
1.	_____	_____	_____	_____
2.	_____	_____	_____	_____
3.	_____	_____	_____	_____
4.	_____	_____	_____	_____
5.	_____	_____	_____	_____
6.	_____	_____	_____	_____
7.	_____	_____	_____	_____
8.	_____	_____	_____	_____
9.	_____	_____	_____	_____
10.	_____	_____	_____	_____

**Range: 5= Outstanding; 4= Excellent; 3= Good; 2= Adequate; 1= Poor; 0= Unsatisfactory**

**Grading Scale: 5-4= A; 4-3= B; 3-2= C; 2-1= D; 1-0= F**

Repertoire Selection #	Intonation	Timbre	Breath Management	Diction	Musical Accuracy	Interpretation & Musicality	Presence & Appearance	INITIAL AVERAGE

Final Average = \_\_\_\_\_

**Juror's Signature** \_\_\_\_\_

**Juror's Grade** \_\_\_\_\_

*See Reverse Side for More Comments*

**Composite Jury Score** \_\_\_\_\_

**Composite Jury Grade** \_\_\_\_\_

**APPENDIX II**  
**KEYBOARD JURY/RECITAL HEARING EVALUATION**

**JURY FORM—Applied Keyboard Study**

Instructor \_\_\_\_\_

Student Name/ID No. \_\_\_\_\_ Classification \_\_\_\_\_

Course Number MUA\_\_ Semesters of Study \_\_\_\_\_ Current Semester \_\_\_\_\_

Absences (Excused) \_\_\_\_\_ (Unexcused) \_\_\_\_\_ (Tarde) \_\_\_\_\_

Proficiency Elements Passed: (Please Circle)

**All; Harmonization; Transposition; Hymns; Scales; Sight-Reading**

**I. \*Scales:**  One Octave  Two Octaves  Hands Separate  Hands Together

**Satisfactory (S)**  
**Unsatisfactory (U)**

<b>*Scale</b> ➔				
<i>Notes</i>				
<i>Fingering</i>				
<i>Tempo</i>				
<i>Cadence</i> <i>Chords</i>				

**List Scales:**  
 Major \_\_\_\_\_  
 \_\_\_\_\_  
 Minor \_\_\_\_\_  
 \_\_\_\_\_

**\*Juror: Please note Major scale in upper case, minor scale in lower case.**

**GRADING SCALE: 4-Excellent/A; 3-Good/B; 2-Adequate/C; 1-Poor/D; 0-  
 Unsatisfactory/F**

**II. Hymns: TITLE (ARRANGER)**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

<b>Selection</b>	<i>Tone/ Voicing</i>	<i>Notes</i>	<i>Rhythm</i>	<i>Technique/ Articulation</i>	<i>Dynamic Exp./ Interpretation</i>	<b>Initial Grade</b>
<b>1</b>						
<b>2</b>						
<b>3</b>						

Continued on Reverse Side of Form ➔



**III. Semester Repertoire: TITLE**

**COMPOSER**

**MEMORIZED**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

<b>Selection #</b>	<i>Tone/ Voicing</i>	<i>Notes</i>	<i>Rhythm</i>	<i>Memory</i>	<i>Technique/ Articulation</i>	<i>Dynamic Exp./ Interpretation</i>	<b>Initial Grade</b>

<b>Scales</b>	<b>Hymns</b>	<b>Semester Repertoire</b>	<b>JUROR GRADE</b>

**Grading Scale: 4-Excellent/A; 3-Good/B; 2-Adequate/C; 1-Poor/D; 0-Unsatisfactory/F**

Juror's Signature \_\_\_\_\_

Composite Jury Grade \_\_\_\_\_

**Comments:**

**APPENDIX III  
APPLIED MUSIC EXAMINATION**

**JURY FORM—Applied Instrument Study** Instructor \_\_\_\_\_  
 Student Name/ID No. \_\_\_\_\_ Classification \_\_\_\_\_  
 Course Number MUA\_\_ Semesters of Study \_\_\_\_\_ Current Semester \_\_\_\_\_  
 Absences (Excused) \_\_\_\_\_ (Unexcused) \_\_\_\_\_ (Tarde) \_\_\_\_\_

**I. \*Scales:**                       **One Octave;**                       **Two Octaves;**

**Satisfactory (S)**  
**Unsatisfactory (U)**

<b>*Scale</b> ➔				
<i>Notes</i>				
<i>Fingering</i>				
<i>Tempo</i>				
<i>Cadence</i> <i>Chords</i>				

**List Scales:**

Major \_\_\_\_\_

Minor \_\_\_\_\_

**\*Juror: Please note Major scale in upper case, minor scale in lower case.**

**III. Semester Repertoire: TITLE                      COMPOSER**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

<b>Selection #</b>	<i>Tone Quality</i>	<i>Notes</i>	<i>Rhythm</i>	<i>Intonation</i>	<i>Technique/ Articulation</i>	<i>Dynamic Exp./ Interpretation</i>	<b>Initial Grade</b>
		<b>Scales</b>	<b>Semester Repertoire</b>	<b>JUROR GRADE</b>			

**Grading Scale: 4-Excellent/A; 3-Good/B; 2-Adequate/C; 1-Poor/D; 0-Unsatisfactory/F**

Juror's Signature \_\_\_\_\_ Composite Jury Grade \_\_\_\_\_

**Comments**

**APPENDIX IV (a)**  
**MID-LEVEL REVIEW**

NAME \_\_\_\_\_ CLASSIFICATION \_\_\_\_\_  
DATE \_\_\_\_\_ DEGREE \_\_\_\_\_ INSTRUCTOR \_\_\_\_\_  
MAJOR \_\_\_\_\_ MINOR \_\_\_\_\_  
PRIMARY APPLIED \_\_\_\_\_ SECONDARY APPLIED \_\_\_\_\_  
SCHOLARSHIP \_\_\_\_\_

The student has demonstrated  
Knowledge of and the ability to utilize:

1. The language and grammar of Music, including, but not limited to notational systems and Vocabulary.
2. The common elements of music (rhythm, melody, harmony, timbre, texture, tempo, dynamics, and form) and their interaction in theory, form and analysis, composition, arranging, and performance.

The student has shown adequate progress in:

1. Theory
2. Ear training/ Sight-singing
3. Piano Proficiency
4. Primary Applied
5. Secondary Applied
6. Ensemble
7. Other

UPPER-LEVEL MUSIC STUDY RECOMMENDED:

REMEDICATION RECOMMENDED:

**ADVISOR** \_\_\_\_\_

**APPENDIX IV (b)**  
**MID-LEVEL REVIEW**

STUDENT \_\_\_\_\_ DATE \_\_\_\_\_ ID \_\_\_\_\_  
DEGREE \_\_\_\_\_

CLASSIFICATION \_\_\_\_\_ MAJOR \_\_\_\_\_  
PRIMARY \_\_\_\_\_ SECONDARY \_\_\_\_\_

The student has demonstrated knowledge of and the ability to utilize:	<b>YES</b>	<b>NO</b>	<b>COMMENTS</b>
1. The language and grammar of music, including, but not limited to: notational systems, vocabulary, and computer software.			
2. The common elements of music: (rhythm, melody, harmony, timbre, texture, tempo, dynamics and form) and their interaction in theory, form and analysis, composition, arranging, and performance.			

The student has shown adequate progress in:	YES	NO	COMMENTS
1. Theory			
2. Ear Training/Sight-Singing			
3. Piano Proficiency			(See Attached)
4. Primary			
5. Secondary			
6. Ensemble			
7. Other			

**UPPER LEVEL MUSIC STUDY RECOMMENDED:**           **YES**               **NO**

**RECOMMENDATIONS (IF ABOVE INDICATION IS NO):** \_\_\_\_\_

The Sophomore Theory instructor will meet with the principal applied music teacher and the advisor privately to discuss the students' progress. The evaluation between theory and applied lessons are averaged out to a superior, excellent, or satisfactory rating for continuing on into upper level classes.

FACULTY SIGNATURE \_\_\_\_\_

ADVISOR \_\_\_\_\_

**APPENDIX V**  
**PIANO PROFICIENCY EXAMINATION**

Name \_\_\_\_\_  
Date \_\_\_\_\_

Classification \_\_\_\_\_  
Advisor \_\_\_\_\_

***I. Scales (All Major and Minor, Two octaves, hands together, steady tempo with cadence chords)***

**MAJOR SCALES** PASS \_\_\_\_\_ FAIL \_\_\_\_\_  
**HARMONIC MINOR SCALES** PASS \_\_\_\_\_ FAIL \_\_\_\_\_

***II. Transposition (as far as m3 above or as far as m3 below written key)***

**TRANSPOSITION** PASS \_\_\_\_\_ FAIL \_\_\_\_\_

**Selection #** \_\_\_\_\_ **Selection #** \_\_\_\_\_ **Selection #** \_\_\_\_\_

***III. Harmonization Improvisation (application of cadence chords)***

**HARMONIZATION IMPROVISATION** PASS \_\_\_\_\_ FAIL \_\_\_\_\_

**Selection #** \_\_\_\_\_ **Selection #** \_\_\_\_\_ **Selection #** \_\_\_\_\_

***IV. Prepared Hymns (Accurately and at steady tempo—all three hymns required)***

**MY COUNTRY 'TIS OF THEE (F)** PASS \_\_\_\_\_ FAIL \_\_\_\_\_  
**AMAZING GRACE (G)** PASS \_\_\_\_\_ FAIL \_\_\_\_\_  
**MINE EYES HAVE SEEN THE GLORY (Bb)** PASS \_\_\_\_\_ FAIL \_\_\_\_\_

***V. Sight-Reading (Selection or selections determined by Faculty members.)***

**SIGHT-READING** PASS \_\_\_\_\_ FAIL \_\_\_\_\_

**Selection #** \_\_\_\_\_ **Selection #** \_\_\_\_\_ **Selection #** \_\_\_\_\_

\*\*\*\*\*

**REMEDATION AREAS:**

\_\_\_\_\_ MAJOR SCALES \_\_\_\_\_ TRANSPOSITION  
\_\_\_\_\_ HARMONIC MINOR SCALES \_\_\_\_\_ HYMNS  
\_\_\_\_\_ HARMONIZATION IMPROVISATION \_\_\_\_\_ SIGHT-READING

**FACULTY SIGNATURES:** \_\_\_\_\_  
\_\_\_\_\_

**APPENDIX VI**  
**ALABAMA SCHOOL OF THE ARTS**  
**RECITAL PROCEDURES**

While the private instructor offers assistance with recital arrangements when possible, the student is responsible for the following: Student is registered for applied lesson (MUA \_\_\_) during the semester in which they recital.

**1. Facility Arrangements**

Notify the calendar/facilities coordinator to schedule Moorer Auditorium (and the Jackson Room and lobby if a reception is to be held) as soon as the jury and recital dates are set. The calendar/ facilities coordinator must also be notified to remove the dates in the event of a postponed or cancelled jury and recital.

**2. Maintenance**

Upon completion of a successful jury and at least three weeks before the recital, submit a Work Request Form to the Maintenance Department to request:

- A. cleaning of Moorer Auditorium (including the stage, backstage areas, and the dressing room);
- B. check stage and audience lighting;
- C. temperature control;
- D. tables for reception, etc.

**3. Piano Tuning**

Notify ASOTA Assistant at least two weeks before the recital if piano tuning is necessary.

**4. Program**

A copy of the recital program must be emailed to the ASOTA Assistant on the day of the hearing and 3 hard copies brought to the hearing. The final program must be submitted to the ASOTA office two weeks prior to the recital. The program format will follow the guidelines found in the appendix at the end of this document.

NOTE: All recital program materials must be submitted to the private instructor for proofreading before printing. Please refrain from placing personal notes in professional programs.

**5. Publicity**

Upon completion of a successful jury and no later than three weeks before the recital, provide a poster announcing the event or you may submit the following to the Office of Public Relations (fee would be your responsibility).

- A. Biographical Information
  - i. Name, type of recital, classification
  - ii. Hometown and state
  - iii. Degree sought

- B. Program information (composers and works)
- C. Accompanists and other performers assisting
- D. From the studio of...
- E. Reception, public invited, etc.

**6. Recording**

Upon completion of a successful jury and no later than three weeks before the recital, contact The ASOTA assistant for information regarding the sound technician to record the recital. The recording is included in the Music Library holdings. The student may request a duplicate CD for personal use and must provide a high-quality CD-R.

**7. Apparel**

Suits and dresses are suggested for junior recitals while formal attire is appropriate for the senior recital.

**8. Personnel**

It is the responsibility of the student to secure ushers, page turner, sound technician, lighting personnel, reception servers, etc., and acknowledge their assistance in the printed program.

**9. Reception**

Receptions normally held following the senior recital are optional. Students are responsible for set up and clean up.



## **RECITAL CHECKLIST**

1. \_\_\_\_\_ Maintenance Request Form (if needed)
2. \_\_\_\_\_ Piano tuning (if needed contact Music Chair)
3. \_\_\_\_\_ Facility Reservation for Jury
4. \_\_\_\_\_ Facility Reservation for Recital – Schedule Moorer Auditorium,  
Jackson Room and Foyer for reception with calendar / facilities  
coordinator.
5. \_\_\_\_\_ Program – Emailed to ASOTA assistant and 3 hard copies  
brought to Jury [three weeks prior to recital]
6. \_\_\_\_\_ Final approved program must be submitted to the CPA office two  
weeks prior to the recital.
7. \_\_\_\_\_ Publicity/ Posters – Approved by Campus Affairs Office to be  
placed outside of the Martin Building.
8. \_\_\_\_\_ Recording – a Sound technician will be assigned and provide CD.
9. \_\_\_\_\_ Apparel
10. \_\_\_\_\_ Personnel – enlist Ushers, receptionists, etc.
12. \_\_\_\_\_ Reception - Tables, punch bowl, etc.

**APPENDIX VII**  
**RECITAL PROGRAM FORMAT**

**VOCAL**

I

Sento Nel Core  
(Translation of text with indented margins) Alessandro Scarlatti  
(1660-1725)

Domine Deus  
From GLORIA  
(Translation) Antonio Vivaldi  
(1678-1741)

**PIANO**

II

Sonata No. 26, Op. 81  
Adagio  
Allegro Ludwig Van Beethoven  
(1770-1827)

Ballad in G minor, Op. 23 Frederic Chopin  
(1810-1849)

**INSTRUMENTAL**

III

Sonatina for Trumpet  
Allegro  
Adagio  
Presto Walter Hartley  
(1927- )

Toot Suite  
II Rag-Polka Claude Boling  
(1930- )

**Back-page Acknowledgements**

Instrumentalists  
Ushers  
Accompanist's Assistant  
Sound Technician  
Reception Hostesses (If any)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Science Degree in Music (for Teacher Certification: P-12), Bachelor of Music Degree in Vocal Performance and Bachelor of Arts Degree in Music (Designate degree) (Student's Name) is from the studio of (Instructor's Name).

Reception invitation (if applicable)

Please refrain from placing personal notes in professional programs. These can be placed in entrance foyer or reception area.

**APPENDIX VIII**  
**GUIDELINES FOR SENIOR PROJECT**  
**Guidelines for Senior Projects (WL 441)**

Each student must submit the **Senior Project Approval Form** to the Worship Leadership Office and be granted approval by the department head before midterms the semester prior to project completion. Students must be registered for WL 441 during the semester of project completion.

Once the project has been approved, students are required to meet with their assigned project supervisor a *minimum of three times* before the **Senior Project Preview**. These meetings will be used to discuss ideas, progress and timeline of the project. Students must be creative and professional in their approach to, and presentation of, their project.

Worship Leadership Senior Projects should reflect the degree concentration of each student. The purpose is to help prepare students in their chosen career path.

It is the responsibility of the student to meet with their project supervisor. Below is the recommended schedule:

1. Completed **Senior Project Approval Form**: submitted by midterms of the semester prior to project completion
2. Confirmed date of Senior Project on CPA calendar: date must be selected before finals of semester prior to project completion
3. Development of project idea and plans: students must schedule a *minimum of three meetings* with project supervisor
4. Promotional Materials & Event Program: finalized and submitted at **Senior Project Review**
5. **Senior Project Preview**: must be scheduled no less than three weeks before project completion date and must include a minimum of 15 minutes of project content presented to WL Faculty Representatives
6. **Senior Project Completion**: event date or project due date
7. **Senior Project Reflection Paper**: should be no less than four pages and include a self-assessment describing how well and why the students met or failed to meet his or her goals of the project.
8. **Senior Project Review**: scheduled no more than two weeks after project completion. The Reflection paper must be submitted with an audio and visual recording of the project. Final grading of the project will be completed at this time.

Any additional details can be received by contacting the Worship Leadership office.

## **APPENDIX IX**

### **GUIDELINES FOR SENIOR INTERNSHIPS**

**WL 442. INTERNSHIP.** A formal intern educational project in which the qualifying student gains practical experience in a music business or church media position as an intern for a selected period of time. Student may utilize this course to explore particular areas of interest in the music and media industry. *Credit, one hour.*

Students are eligible to participate in WL 442 after completing their sophomore year (60hrs). Fulfillment of this requirement is a process. The Worship Leadership office aids the student in fulfillment at every step, but it is the sole responsibility of the individual student to ultimately fulfill the requirement.

#### **Objectives of the Senior Internship Include:**

- Initial information for each specific student will first be discussed in the **Sophomore Strat.** This meeting will include discussion and clarification of the desired direction of the student's internship and UMobile expectations.
- Students registering for WL 442 must inform the WL office the semester before enrolling. This will allow both the student and WL office prep time to confirm any necessary details for each individual's internship.
- **Students should be interning in a church or approved organization.** Internships can be shaped according to the concentration of the student; however, any Internship taking place outside of a church should be reviewed for approval by the head of the Worship Leadership Dept.
- **Internships must be completed in an 8 to 12-week summer session or 2 semesters of service at the same church equaling a minimum of 320 hours of service to the church.** Summer internships should consist of 40-hour weeks while the two-semester internships can typically consist of 12-15 hours weekly over the span of both semesters.
- **Compensation is at the discretion of the church of service.** Typically, paid summer internships range from \$150 - \$250 per week.
- Housing can be provided when needed.
- Communication between the internship supervisor, interning student and UMobile internship staff should be kept open at all times. This will include, but is not limited to; pre-internship meetings, paperwork turned in at **Mid-Internship Review** and **Post-Internship Reflection Meeting** for final debriefing and follow-up.

Any additional details can be received by contacting the Worship Leadership office.