**PROPOSAL FOR NEW DEGREE PROGRAM**

1. **PROPOSED PROGRAM TITLE**

Master of Music in Black Sacred Music

1. **CIP CODE REQUESTED:**

39.0501- Religious/Sacred Music

1. **PROPOSED STARTING DATE:**

Summer 2023

1. **CONTACT PERSON**

Name (Provost/Academic Affairs Officer): Dr. Kathryn Sloan

Title: Interim Vice Provost for Academic Affairs

Name of Institution: University of Arkansas

E-mail Address: ksloan@uark.edu

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Name (Program Contact Person): Dr. Jeffrey Murdock

Title: Associate Professor of Music, Director of Black Music Institute and

Director of Choral Activities

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# 5**. PROGRAM SUMMARY**

Provide a general description of the proposed program. Include overview of any curriculum additions or modifications; program costs; faculty resources, library resources, facilities and equipment; purpose of the program; and any information that will serve as introduction to the program.

The University of Arkansas is a public land-grant institution of teaching and learning, research and discovery, and outreach and engagement. As the state’s flagship university, it is committed to promoting and supporting the creation of timely and innovative academic programs and learning experiences for domestic and international students. Specifically, the University of Arkansas is committed to growing graduate education opportunities for students in the state and beyond. The expansion of graduate education is one of the guiding priorities of the University of Arkansas’ strategic plan, for the university recognizes that graduate education plays a critical role in a research university and is key to the university’s impact on economic development.

It is within this context that the Department of Music proposes a Master of Music (M.M.) degree program in Black Sacred Music. No such degree program exists in the country. Our proposed program is supported by a grant in the amount of $140,163 per year from the Walton Family Charitable Support Foundation. Based on our agreement, the Foundation has committed to continue to support the program through an endowment yielding the same annual funding provided we meet the outlined program goals. Should the Foundation funding cease to exist, we are confident, based on the demand for this type of program, that the college would be able to sustain this program through tuition dollars, as outlined in our fiscal projections below. As such, faculty would be paid according to the number of credit hours they are teaching. This three-year M.M. program will be housed within the Department of Music at the University of Arkansas. While there are several sacred music programs throughout the United States, this program is forward-looking by virtue of its focus specifically on Black Sacred Music.

We have chosen this particular focus for a variety of reasons, including our location, our existing world-class resources in Black Sacred Music, our commitment to diversity, equity, access, and inclusion, and our commitment to leveraging these resources to expand access to the arts, which we see as essential to building better futures in society. We aim to support students in our region, and beyond, who may come to the academy through untraditional paths. We want to honor their unique trajectories and ensure their capacity to thrive by removing two of the most significant barriers that have tended to restrict access to graduate music programs: time and financial cost. Our program, which additionally provides scholarship support to select students offers a pathway toward a wide range of careers in the field of Black Sacred Music. These scholarships would be need-based, as determined by the program chair, the program co-chair and the Department’s scholarship director. With our three-summer model, we have the unique opportunity to attract working professionals in the field for short periods of time during the summers, in that music programs in Black churches are often on hiatus during this time.

We will prepare students for top music positions in Black Sacred Music specifically, and sacred music in general. We also seek to facilitate other trajectories for those students who contribute to the Black Sacred Music research. Our M.M. program will give students the interdisciplinary training and robust work experiences that they will need to thrive in industries that value traditional and non-traditional music literacy, creativity, communication, collaboration, research, technology, worship planning, and other skills. As a faculty, we are committed to thinking about music and creative practice in a global context. As the study and practice of Gospel Music has become more prevalent in Europe, Asia, and South America, we believe that a specialty in Black Sacred Music, specifically Gospel Music, will allow us to create opportunities for academic study in the field and fill a significant deficit in music programs the world over.

This program includes new courses specific to the subject matter along with multiple existing courses. Several courses that currently exist in the Department of Music will be adapted for graduate study, or subject matter inclusion. Faculty for the program include full-time and part-time Department of Music faculty, along with an extraordinary group of special guest instructors. These guests will be appointed as adjunct faculty in the Department of Music, and they include: recording artists, scholars, Grammy-winners, and other international experts in Gospel Music. Additional information on library resources and facilities is explained in the sections below.

**6. NEED FOR THE PROGRAM**

***Submit Workforce Analysis Form or Employer Needs Survey (only when workforce data is deficient for the academic disciple within the proposal)***

***Employer Needs Survey should include the following:***

***Submit numbers that show job availability, corporate demands and Employment/wage projections, not student interest and anticipated enrollment. Focus mostly on state needs and less on regional and national needs, unless applicable to the program.***

The Workforce Analysis Form is included in Appendix D

Due to the highly globalized and transient nature of the music industry and musicians, the information below illustrates local, national, and international markets. We anticipate that the M.M. in Black Sacred Music Program will be a highly competitive and internationally regarded program, unique in its field. We expect graduates of this program to rank in the top 10% of earners in Black Sacred Music fields.

Current and recent job openings for whom this degree would be (would have been) desirable in the hiring process:

* Light of the World Christian Church (Indianapolis, IN) - Minister of Worship Arts –

Salary: $90,000, plus benefits.

* Abyssinian Baptist Church (Harlem, NY) - Minister of Music – Salary: $128,000, plus

benefits.

* University Park Baptist Church (Charlotte, NC) - Minister of Music – Salary: $105,000,

plus benefits.

* Princeton University (Princeton, NJ) - Director of Chapel Music – Salary: $93,000, plus

benefits.

Certainly, recipients of this degree would be eligible for jobs at smaller churches, which would historically pay significantly less. Jobs in the field relevant to this degree can be found at the following sites: [National Baptist Convention, USA, Inc.](https://www.nationalbaptist.com/resources/ministry-opportunities/music-worship-arts-openings); Gospel Music Workshop of America. The global music industry encompasses many sectors including live (~$31B globally in 2022)[[1]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn1) and recorded (~$26B Globally in 2022)[[2]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn2), and music publishing (~$7.4B in 2022)[[3]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn3). In our own backyard, the creative vitality index of Washington County, AR is .89, compared to the national average of 1.0[[4]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn4). This further serves as evidence that the establishment of this degree will bring more national and international attention to the university and the region for music. Choirs in particular are prevalent across the country and around the world. Sound Diplomacy lists 94 choirs in Northwest Arkansas alone[[1]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn1). While we expect to recruit students locally who will remain in the NWA region, this program has national[[2]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn2) and international aims. While many students in the program may seek employment directly in Sacred Music settings as in jobs similar to those listed above, graduates of the M.M. in Black Sacred Music will be well prepared for a vast number of roles within the contemporary music industry, including but not limited to:

Church musicians

Worship directors

Choir directors

Gospel music performers

Gospel songwriters

Gospel recording artists

Producers of Gospel and related musics (Hip-Hop, Soul, R&B etc.)

Teachers of Black Sacred Music (Church, K-12, Higher Education)

Performers, arrangers, and composers of popular and contemporary music (i.e., jazz, pop, hip-hop)

Composers for media (i.e., film, tv, video games, apps)

Graduates from this program are most likely to work in every region where Gospel and contemporary popular music are significant portions of the music industry. This includes the majority of cities in the United States, Europe, Japan, South Korea, and Canada[[1]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn1). Specific global music industry centers include but are not limited to: New York, Los Angeles, Atlanta, Miami, Houston, Nashville, Toronto, London, Seoul, Cape Town, Rome, Berlin, London, Tokyo, and Mumbai[[2]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftn2).

[[1]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref1) In every country where data is available, music related to Gospel such as Hip-Hop, Soul, R&B, and Rock are ranked in the top 10 most consumed genres. Source: <https://www.ifpi.org/wp-content/uploads/2020/07/Music-Listening-2019-1.pdf>

[[2]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref2) See Tschmuck, P. (2017). *The economics of music*. Agenda Publishing; Siwek, S. E., (2018). *The U.S. music industries: jobs & benefits*. <http://www.riaa.com/wp-content/uploads/2018/04/US-Music-Industries-Jobs-Benefits-Siwek-Economists-Inc-April-2018-1-2.pdf>; Passman, D. S. (2004). *All you need to know about the music business*. Free Press.

[[1]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref1) <https://nwacouncil.org/wp-content/uploads/2021/01/NWA-MusicEcosystemStrategyActionPlan.pdf>

[[2]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref2) 53 million people in the United States listen to gospel music 2-3 times per week, according to the Gospel Music Association: <https://gospelmusic.org/industry-overview-2/>

[[1]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref1) A recent report by Price Waterhouse Cooper estimated this industry value. [https://www.digitalmusicnews.com/2018/10/26/latest-live-music-revenue](https://www.digitalmusicnews.com/2018/10/26/latest-live-music-revenue-31-billion-2022/)

[-31-billion-2022/](https://www.digitalmusicnews.com/2018/10/26/latest-live-music-revenue-31-billion-2022/)

[[2]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref2) IFPI: <https://www.ifpi.org/wp-content/uploads/2020/07/Music-Listening-2019-1.pdf>

[[3]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref3) Estimate by Mordor Intelligence: <https://www.mordorintelligence.com/industry-reports/music-publishing-market>

[[4]](https://usc-word-edit.officeapps.live.com/we/wordeditorframe.aspx?ui=en%2DUS&rs=en%2DUS&wopisrc=https%3A%2F%2Fuark-my.sharepoint.com%2Fpersonal%2Fjhertzog_uark_edu%2F_vti_bin%2Fwopi.ashx%2Ffiles%2F9a63ee63e10d452daa59b0c4ae83ad6c&wdenableroaming=1&mscc=1&wdodb=1&hid=10D846A0-80A3-C000-F592-9F87DD8B7FC4&wdorigin=ItemsView&wdhostclicktime=1655094653358&jsapi=1&jsapiver=v1&newsession=1&corrid=182660ee-0f16-404a-9185-66f0bd88ad91&usid=182660ee-0f16-404a-9185-66f0bd88ad91&sftc=1&cac=1&mtf=1&sfp=1&instantedit=1&wopicomplete=1&wdredirectionreason=Unified_SingleFlush&rct=Medium&ctp=LeastProtected#_ftnref4) According to data collected by Arkansas for the Arts: <https://arkansansforthearts.org/arts-tech-bootcamp/>

***Survey data can be obtained by telephone, letters of interest, student inquiry, etc. Focus mostly on state needs for undergraduate programs; for graduate programs, focus on state, regional and national needs.***

An informal interest survey was conducted in June 2022. The survey was completed by attendees at the Hampton University Minister’s Conference and Choristers Guild and additionally distributed via social media. It received 51 responses after six days. This sample represented 20 U.S. states along with Jamacia, Canada, Italy, and the U.K. Respondents were asked to rate their interest in applying for a Master of Music in Black Sacred Music Degree on a scale of 1 (Least Interested) to 5 (Most Interested).

* The mean interest level of all respondents was 3.9.
* 29.4% of respondents held undergraduate degrees in music. 78.4% of all respondents

indicated that music was their full-time profession.

* 73% of respondents holding an undergraduate degree in music rated their interest in applying to the Master of Music in Black Sacred Music Degree at a “4” or “5” out of 5.
* 67% of respondents for whom music was a full-time profession rated their interest in applying to the Master of Music in Black Sacred Music Degree at a “4” or “5” out of 5.
* 86.5% of respondents who rated their interest in applying as “5” indicated “advance professionally” as a primary reason for their interest in the program.

***Provide names and types of organizations/businesses surveyed. (Submit Employer Needs Survey Forms)***

People and organizations surveyed included church music directors, music ministers, choir directors and others who both work and hire in Black Sacred Music fields.

***Letters of support should address the following when relevant: the number of current/anticipated job vacancies, whether the degree is desired or required for advancement, the increase in wages projected based on additional education, etc.***

For letters of support for the program, see Appendix C.

***Indicate if employer tuition assistance is provided or if there are other enrollment incentives.***

Scholarships for select students are supported by the Black Sacred Music Grant.

***Describe what need the proposed program will address and how the institution became aware of this need.***

In modern music programs, there is a growing trend among educators to work toward effectively including all genres of music in the educational setting. The programs where this kind of work is evident are led by music educators who strive to diversify their programs, yet, these teachers continue to somehow fail to provide an “all-inclusive” experience for their students and the communities their programs serve.

For those music directors who value diversity in the musical repertoire, it is common to hear school music groups performing works by composers such as J.S. Bach, Johannes Brahms, G. F. Handel, Gustav Mahler, Igor Stravinsky, Eric Whitacre, and Moses Hogan, as well as contemporary popular music forms such as Gospel and jazz in the course of any one concert. The National Standards of Music Education and the National Core Arts Standards mandate that music educators teach music relative to history and culture, and that singing and playing instruments—whether alone or with others—encompasses a varied repertoire of music. Many music ensemble directors may believe that programming non-Western European music alone solves their diversity problem however, such repertoire programming without the knowledge of how to properly teach the content is ineffective. Culturally diverse styles of music making, while familiar to those from whose culture the music is derived, are frequently excluded from the K-12 and collegiate music repertory, largely because of perceived issues with performance practice. These issues include perceived vocal health risks (for singers) and departure from what has become acceptable as “proper” tone, for instrumentalists and singers alike. Unfortunately, these perceptions are quite common, and are negatively ascribed to many non-mainstream idioms. Frequently, these non-mainstream genres are revered outside of the classroom, within spaces specific to particular cultures or communities. The emerging study of Black Sacred Music has seen exponential growth as choral organizations shift to be more inclusive. These shifts have created a need for such a program.

One might ask, “Why Arkansas?” Most forms of authentic American music are rooted in Black music of some kind. Black Gospel music – a result of the merging of American Christianity and the music brought to America by Black Africans of the Diaspora – is particularly linked to many of the social and cultural movements in the state of Arkansas. Because of the historical racial tension in the Delta region, Gospel music has served to influence the lives of Black Arkansans for centuries. Historically, however, the performance of most music of African origin has traditionally been deemed ineligible for quality academic study in higher education.

Our program addresses the demand for new voices that diversify Black Sacred Music. It seeks to answer the call to provide increased access to the field for underrepresented scholars and to educate young scholars in Black Sacred Music. Most of the practitioners in this field lack the scholarship and advanced study required for upward mobility. These practitioners are then forced to seek graduate degrees in related fields that don’t fully meet the specific academic needs.

**How did the institution become aware of this need?**

The institution became aware of this need organically, through hiring faculty with Gospel music expertise, and through exposure to those faculty and students with the shared lived experiences of Black Sacred Music study and practice. The University of Arkansas has a historical tradition of offering multiple choirs, both sacred and secular. Students in these groups have long expressed the desire to bring more Black Sacred Music into the curriculum at every level.

It is worth noting, as well, that there is no Black Sacred Music M.M. program in the state of Arkansas or in the United States. We feel it is important to provide an opportunity for the citizens of Arkansas to obtain the M.M. degree in Black Sacred Music, and to make the University of Arkansas the global leader in graduate education in this field. With the newly created Black Music Institute, also supported by the Walton Family Charitable Support Foundation, the University of Arkansas is uniquely positioned to redefine 21st-century graduate education in the study of Black music. The M.M. program will be the first degree supported by the Black Music Institute.

**Indicate which employers contacted the institution about offering the**

**proposed program.**

We have not been contacted by specific employers to

offer this program. However, several potential employers have expressed

support for the creation of an M.M. program in Black Sacred Music in the region.

**Indicate the composition of the program advisory committee, including the number of members, professional background of members, topics to be considered by the members, meeting schedule (annually, bi-annually, quarterly), institutional representative, etc.**

During the first year of planning (2021-2022), the Black Sacred Music program director contracted three consultants to offer advice and feedback regarding the degree program in development. No advisory committee is planned at this time.

**Indicate the projected number of program enrollments for Years 1 - 3.**

We expect at least 25 program enrollments by year 3 of this degree cycle.

**Indicate the projected number of program graduates in 3-5 years.**

This is a three-summer M.M. program, and we expect most students to graduate after three years. We expect to have 4-5 students graduating with an M.M. in Year 3 and 8-10 each summer thereafter.

**7. CURRICULUM**

# **Provide curriculum outline by semester (include course number and title**

# **(For bachelor’s degree program, submit the 8-semester degree plan.)**

Overview

During this three-summer M.M. program, students will take a total of 36 credit hours.

This includes required core courses in Black Sacred Music (18 credit hours):

|  |  |  |
| --- | --- | --- |
| MUSC 5253 | Research Methods in Black Sacred Music | 3 |
| MUHS 5263 | History of Black Sacred Music | 3 |
| MUSC 5773 | Special Topics in Black Sacred Music | 3 |
| MUSC 5212 | Hymnology | 2 |
| MUSC 5222 | Theological Perspectives and The Black Church Experience | 2 |
| MUSC 5232 | Seminar in Worship Arts | 2 |
| MUSC 5102 | Black Gospel Conducting Methods | 2 |
| MUSC 5111 | Black Gospel Conducting Methods Lab | 1 |
|  |  |  |
| **Total Black Sacred Music**  | **18** |

This degree will also include other courses in music that deepen and support the core discipline selected from the courses below. Three (3) hours of Bibliography are required; Students may select the 3 additional hours to fulfill this requirement. Additionally, students must complete a 6-hour capstone requirement.

|  |  |  |
| --- | --- | --- |
| MUHS 5973 | Seminar in Bibliography and Methods of Research | 3 |
| Choose A Total of Three (3) Hours from the Following: |
| MUSC 5273 | Pop Music of the African Diaspora | 3 |
| MUTH 5723 | Advanced Jazz Analysis | 3 |
| MUAC 5482 | Innovators of Jazz Seminar | 2 |
| MUAC 5421 | Advanced Studies in Improvisation | 1 |
| Choose One (1) Capstone Option for a Total of Six (6) Hours: |
| MUSC 600V | Masters Thesis | 6 |
| Or |
| MUSC 605V | Independent Study in Black Sacred Music | 6 |
| Or |
| MUAP 510V | Applied Voice/Instrument | 5 |
| MUAP 5211 | Graduate Recital II | 1 |
|  |  |
| **Total “Other Studies” in Music** | **12** |

For the remaining courses (6 credit hours), students may choose from a variety of electives, as outlined below, as they are offered.

|  |  |
| --- | --- |
| **Electives**  |  |
| MUSC 5983 | The Black Messiah: Music, Religion, and Activism | 3 |
| MUAP 510V | Applied Voice/Instrument | 1-3 |
| MUSC 5011 | Gospel Songwriting and Arranging | 1 |
| MUIN 5102 | Production Internship | 2 |
| MUEN 5271 | Advanced Jazz Combo | 1 |
| MUSC 5242 | Vocal Literature of Black and African Diasporic Composers | 2 |
| MUEN 5421 | Inspirational Chorale | 1 |
| MUTH 5803 | Advanced Jazz Composition and Arranging | 3 |
| MUEN 5251 | Arkansas Soul Band | 1 |
| MUIN 5563 | Artist Development | 3 |
| MUSC 5421 | Gospel Improvisation | 1 |
| **Total Electives** | **6** |

Learning Objectives:

The Master of Music in Black Sacred Music degree identifies the following learning objectives, addressed in the required courses.

Program Learning Objectives

1. Evaluate Black Sacred Music within historical, cultural, and social contexts.
2. Demonstrate leadership and administrative skills in worship planning and musical

direction.

1. Perform genres related to Black Sacred Music at the professional level.
2. Utilize technology for music composition, production, presentation, and live performance

in Sacred Music settings.

1. Apply contemporary analytical and performance techniques to Gospel Styles
2. Design contemporary, creative worship experiences for the Black church context.
3. Develop skills in conducting, rehearsal technique, and transcription specific to the

preparation of Gospel music.

1. Develop preliminary research skills to effectively study and present topics related to

Black Sacred Music.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Required Courses | A | B | C | D | E | F | G | H |
| MUSC 5253(Research Methods in Black Sacred Music) | x |   |   |   |   |   |   | x |
| MUHS 5263(History of Black Sacred Music) | x |   |   |   |   |   |   | x |
| MUSC 5313(Special Topics in Black Sacred Music) | x |   |   |   | x |   |   |   |
| MUSC 5212 (Hymnology) | x |   |   |   |   | x |   |   |
| MUSC 5222 (Theological Perspectives and The Black Church Experience) |   | x |   |   |   | x |   |   |
| MUSC 5232 (Seminar in Worship Arts) |   | x |   | x |   | x |   |   |
| MUSC 5102 (Black Gospel Conducting Methods) |   |   | x |   |   |   | x |   |
| MUSC 5111 (Black Gospel Conducting Methods Lab) |   | x | x |   |   | x | x |   |
| MUHS 5973(Seminar in Bibliography and Methods of Research) |   |   |   |   |   |   |   | x |
| MUSC 5273(Pop Music of the African Diaspora) | x |   |   |   |   |   |   | x |
| MUTH 5723(Advanced Jazz Analysis) |   |   |   |   | x |   |   |   |
| MUAC 5482(Innovators of Jazz Seminar) |   |   |   |   | x |   |   |   |
| MUAC 5421(Advanced Studies in Improvisation) |   |   |   |   | x |   |   |  |

Three Semester (Summer) Plan:

The Master of Music in Black Sacred Music is intended as a summer program. Courses will be offered during each summer and require a minimum of three summers (semesters) for completion. Most courses in the schedule would rotate in three-year cycles (see rotation table below).  In the year of matriculation, the incoming student would begin the degree program at whichever summer semester is being offered that year. Students will typically enroll in 12 hours each summer term.

Three credit hour classes will be 10-week classes, while other courses (one or two hour classes) will be 5-week classes. Some courses will be offered in each summer session while others will rotate between the summers. The University of Arkansas complies with the federal definition of a semester credit hour as indicated on the website of the Provost: <https://provost.uark.edu/policies/120040.php.> Each course in this program meets the standards for the awarding of academic credit on a shorter duration through longer meeting times, intense outside-of-class preparation, and other assignments/work as determined by the instructors and program director. Courses will run based on availability of guest faculty and discretion of the program director. The program director will reserve the right to rotate courses to accommodate faculty, guests, facilities, and students’ needs. Capstone courses such as independent study, recitals, and masters theses will be offered every summer beginning in the third summer of the program.

The typical three-semester plan for a student is indicated below:

**SUMMER A (12 hours)**

MUHS 5973 Seminar in Bibliography and Research Methods

MUSC 5253 Research Methods in Black Sacred Music

MUSC 5212 Hymnology

Choice:

MUSC 5273 Pop Music of the African Diaspora / MUAC 5482 Innovators of Jazz Seminar / MUTH 5723 Advanced Jazz Analysis

Electives: 1 or 2 Credit Hours, or Capstone Option

**SUMMER B (12 hours)**

MUHS 5263 History of Black Sacred Music

MUSC 5222 Theological Perspectives and The Black Church Experience

MUSC 5102 Black Gospel Conducting Methods

Choice: If MUAC 5482 selected, then MUAC 5421 Advanced Studies in Improvisation

Capstone Option: 3 Credit Hours

Electives: 1 or 2 Credit Hours

**SUMMER C (12 hours)**

MUSC 5773 Special Topics in Black Sacred Music

MUSC 5232 Seminar in Worship Arts

MUSC 5111 Black Gospel Conducting Methods Lab

Electives: 3 Credit Hours

Capstone Option: 3 Credit Hours

TOTAL: 36 Credit Hours

Additionally, the supplemental table below indicates the full administrative schedule of which courses will be offered each summer. Teaching loads and instructional staff will be determined at the discretion of the program director.

|  |  |
| --- | --- |
| **Summer A** | MUHS 5973; MUSC 5253; MUAP 510V; MUSC 600V; MUSC 605V; MUSC 5212; MUIN 5011; MUAC 5482; MUEN 5251 |
| **Summer B** | MUHS 5263; MUSC 5983; MUSC 5773; MUTH 5803; MUSC 600V; MUSC 605V; MUHS 5973\*; MUSC 5222; MUAC 5471; MUSC 5102; MUED 5102; MUSC 5242 |
| **Summer C** | MUSC 600V; MUSC 605V; MUHS 5973\*; MUSC 5273; MUIN 5563 MUTH 5723; MUSC 5111; MUSC 5232; MUSC 5242 |

**Core Course Descriptions**

**Identify new courses (in italics) and provide course descriptions**

Several new 5000-level classes will be introduced with the development of the M.M. program. Black Sacred Music M.M. students will have priority for enrollment in all courses, but seminars will be open (by petition) to graduate students outside of Black Sacred Music in the Department of Music and allied disciplines.

*MUSC 5253 Research Methods in Black Sacred Music: Research methods for evaluating primary genres of Black music, from the slave trade to Black music futures. Emphasis is placed on listening to and interpreting the musical, sonic, and silent features of traditions and examining the ways in which they are interrelated and are cultural objects for appropriation. (Jones, A.)*

*MUHS 5263 History of Black Sacred Music: Explores the major forms of “Black sacred music” indigenous to the United States. Students are engaged in multi-layered experiences of history, aesthetics, and ethnography. (Jones, A.)*

*MUSC 5773 Special Topics in Black Sacred Music:* *Subject matter not covered in other courses including specific performance techniques, in-depth research into various elements of theological and worship practice, and instructor-specific expertise. (Various)*

*MUSC 5212 Hymnology: Historical study of the origins and purposes of the hymns of the church, including examination of hymns as literature, theological expression, devotional material, and musical expression. (McNeill)*

*MUSC 5222 Theological Perspectives and The Black Church Experience: Explores the ministry of the Black church. Examines its underlying theological rationale and practical implications for those aspiring to a vocation in the Black church. Emphasizes the perspective of cultural pluralism in the Black experience. (Jones, H.)*

*MUSC 5232 Seminar in Worship Arts: Introductory study of creative worship and technologies used in worship ministry. Lighting design, audio and video production, presentation software, movement, staging, worship leadership, worship planning, and a variety of multi-media possibilities will be explored. (Davis)*

*MUSC 5102 Black Gospel Conducting Methods: Instruction in fundamental conducting gesture indicative of the Black Gospel Music styles. Includes appropriate posture, the use of the gesture to emphasize syllabic stress, expressive and independent use of both hands, beat patterns, cueing, and control of tempo, dynamics and phrase shaping. (Murdock)*

*MUSC 5111 Black Gospel Conducting Methods Lab: Lab instruction in the fundamentals of effective teaching pedagogy with an emphasis in Black Sacred Music. (Murdock)*

*MUAC 5482 Innovators of Jazz Seminar: Explores major 20th century figures in jazz as they relate to Black Music genres and the music of major jazz figures from the perspective of performance, composition, improvisation, and historical/cultural analysis. Significant interaction with major jazz guest artists and pedagogical experiences via interaction with the undergraduate jazz studies program. (Hertzog)*

*MUSC 605V Independent Study in Black Sacred Music: Individually designed and conducted worship planning project under the guidance of a faculty member. (Various)*

*MUSC 5983 The Black Messiah: Music, Religion, and Activism: Considering Black religious traditions and the evolution of African American oral traditions, explores the creative work of African descendants who have sought to address oppression, white supremacy, gender inequity, socio-economic disinheritance, and political subjugation. Juxtaposes religious, performative, symbolic, and ritual perspectives on the study of Black messianic musical performance. (Jones, A.)*

*MUSC 5011 Gospel Songwriting and Arranging:* *Basic songwriting styles and techniques specific to Gospel Music, focusing on melody writing and lyric structure. (Smallwood)*

*MUIN 5102\* Production Internship: Explores the acoustical, musical, visual, technical, and business aspects of live performance. Practical experiences in evaluating and comparing several different live and studio recording techniques. (Murdock)*

*MUTH 5803 Advanced Jazz Composition and Arranging: Advanced composing and arranging for jazz ensembles, to include score/part in music preparation. (Watanabe)*

*MUSC 5421 Gospel Improvisation:* *Explores Gospel/Jazz chord voicings and interpretations of melodies and phrases rooted in any of the Gospel music-influenced styles. (Vester)*

*MUSC 5242 Vocal Literature of Black and African Diasporic Composers: An in-depth survey of vocal music of African American and the African diasporic composers highlighting its history and vocal literature. (Green-Turner)*

*MUSC 5273* *Pop Music of the African Diaspora: Explores various forms of popular musical expression from the African Diaspora as social practice across diverse locations, media, and societies. Examines the participatory, presentational, and political components of music making. (Jones, A.)*

MUAC 5421 Advanced Studies in Improvisation: Extends the techniques built in the improvisation course sequence (MUAC 3401, MUAC 3411, MUAC 4401, MUAC 4411) with specialized topics in a variety of improvisatory traditions. Sections may include "Free Jazz", "Coltrane and Chromaticism" "Atonal Improvisation", "Baroque Improvisation" and "World Music Improvisation". (Hertzog)

*MUTH 5723 Advanced Jazz Analysis:* *Provides experience in analyzing jazz, focusing on conventions of jazz music from the 1930s to 1970s. Explores the ways jazz musicians define and discuss common jazz idiom. (Park)*

*MUSC 600V Masters Thesis: Preparation of a master's thesis as partial fulfillment of the requirement for the master's degree. (Various)*

MUAP 5201 Graduate Recital I: Preparation and performance of a public recital of a minimum of 50 minutes of music. (Various)

MUAP 510V Applied Voice/Instrument. Private study at the graduate level. (Various)

***Identify required general education courses, core courses and major courses.***

n/a

***For each program major/specialty area course, list the faculty member assigned to teach the course.***

For each of the required courses in Black Sacred Music discipline, the faculty are listed below. All faculty for core courses are listed above in course descriptions.

|  |  |  |  |
| --- | --- | --- | --- |
| MUHS | 5263 | History of Black Sacred Music | Jones |
| MUSC | 5212 | Hymnology | McNeill |
| MUSC | 5222 | Christian Liturgy and Worship in the Black Church | Jones, H. |
| MUSC | 5232 | Seminar in Worship Arts | Davis |
| MUSC | 5773 | Special Topics in Black Sacred Music | Various |
| MUSC | 5102 | Gospel Conducting Methods | Murdock |
| MUSC | 5111 | Gospel Music Methods Lab | Murdock |
| MUSC | 5253 | Introduction to Black Sacred Music Research | Jones, A. |

**Identify courses currently offered by distance technology (with an asterisk\*) and endnote at the end of the document.**

The delivery method for this program is on-campus

**Indicate the number of contact hours for internship/clinical courses.**

5-7 hours per week of practicum hours, during the appropriate semester.

**Additional requirements for the degree**

All M.M. candidates in the Department of Music are required to take comprehensive written examinations followed by an oral examination after the completion of coursework. These exams are evaluated by a three-faculty committee chaired by one of the student’s primary instructors. Students electing the recital capstone option do not need to have the same committee evaluate the recital and the comprehensive exam. Once the student passes the written portion of the exam, they proceed to the oral portion. A student must receive a “pass” on both portions of the comprehensive examination in order to successfully graduate. A student who does not satisfactorily pass the comprehensive examination on the first try may be given one (1) opportunity to re-write the exam or portions thereof, at the discretion of the committee. In the time between the first and second attempts, the student may receive direction from the committee, as the committee deems appropriate. Failure to pass the comprehensive examination on the second attempt will result in removal from the program.

* The comprehensive exams are intended to demonstrate synthesis across musical subjects and as such, generally include music history, pedagogy, theory, instrument-specific ideas, musical critique, and research skills. These evaluations are further meant to highlight the growing sense of artistic and scholarly identity expected of professional musicians with formal training. Students must integrate knowledge gained from the program of study, the human experience with music, artistic and cultural traditions, and theoretical and analytical concepts to produce the written work. The oral defense portion is designed to challenge students’ ability to converse and argue intellectual ideas in music across the range of subjects described above. Furthermore, students’ artistic identity is contingent upon the ability to produce and receive criticism – the oral defense provides an important experience for students to demonstrate those skills. As such, this requirement fits into the objectives of the M.M. program as well as larger institutional objectives for graduate education.
* *All M.M. students in Black Sacred Music are required to complete a capstone project in one of the following forms:*
	+ A student may prepare and perform one (1) recital (MUAP 5211) which will be given in the final summer semester of the program. This recital is evaluated by a jury of three faculty chaired by the student’s primary applied instructor. The student receives a grade for this recital and it accounts for one credit hour. A grade of C or better must be ascribed to the recital to constitute a “pass.”  Prior to the recital, a hearing (in the form of a dress rehearsal) may be scheduled at the instructor’s discretion to ensure the candidate’s recital presentation is prepared.  A student who does not pass the hearing may be asked to cancel or postpone the recital at the discretion of the chair of the student’s committee.  The purpose of the recital requirements is the demonstration of technical achievements and an artistic command of key repertoire and genres associated with Black Sacred Music. Through the graduate recital process, students must practice leadership skills, rehearsal techniques, critical evaluation of their own performances, and showcase professional presentation of material for an audience. This serves the objectives of the M.M. in Black Sacred Music, as this program is primarily focused on elevating students to a level of skill consistent with professional practice or further academic study at the doctoral level.
	+ A student may complete a worship planning project (for which the student would register for an independent study, MUSC 605V) designed in conjunction with the student’s major professor. This project should be a 4-year strategic plan for worship in a Black worship space, following the liturgical calendar, complete with repertoire, creative arts, and special worship elements. The project should also reflect at least one (1) major concert presentation in each calendar year (e.g., a Christmas Concert, Juneteenth Concert, Good Friday Cantata, etc.) and have a plan of execution. Students choosing this capstone option must enroll in six (6) hours of MUSC 605V during the entire course of study.
	+ A student may complete a written thesis, with guidance from the student’s major professor. The thesis may be on a topic of the student’s choice and should contribute to the body of research in Black Sacred Music. The thesis will be defended and must meet the standards of publication for the University of Arkansas repository for theses and dissertations. Students choosing this capstone option must enroll in six (6) hours of MUSC 600V during the entire course of study.

**State the program admission requirements.**

Application for admission to the M.M. program in Black Sacred Music,

is a 2-step process. Each applicant must:

1. Apply to the Graduate School at the University of Arkansas (<https://application.uark.edu>): deadline of January 15.
* University of Arkansas requirements are:
	+ - a baccalaureate or post-baccalaureate degree
		- a minimum GPA of 3.0 on a 4.0 scale in the last 60 hours of an accredited degree
		- TOEFL/IELTS/PTE-A scores (for international students), as detailed in the Graduate Catalog: [http://catalog.uark.edu/graduatecatalog/admissions/#englishlanguageproficiencyrequirementstext](https://nam11.safelinks.protection.outlook.com/?url=http%3A%2F%2Fcatalog.uark.edu%2Fgraduatecatalog%2Fadmissions%2F%23englishlanguageproficiencyrequirementstext&data=05%7C01%7Cjeffreym%40uark.edu%7C78e19cec0203441ca00008da50a0dd44%7C79c742c4e61c4fa5be89a3cb566a80d1%7C0%7C0%7C637910949097313582%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=Khr6Cy%2BWfXlXf5hM7m94%2Fmd7mKmyDXZlNRUNNUSjQfk%3D&reserved=0)
		- NOTE: A standardized test is not required for this degree plan.
1. Schedule an interview with the Director of the program to determine the best

 degree plan and cognate area.

**Describe specified learning outcomes and course examination procedures.**

Learning Outcomes:

* Evaluate Black Sacred Music within historical, cultural, and social contexts.
* Demonstrate leadership and administrative skills in worship planning and musical direction.
* Perform genres related to Black Sacred Music at the professional level.
* Utilize technology for music composition, production, presentation, and live performance in Sacred Music settings.
* Apply jazz analytical and performance techniques to Gospel Styles
* Design contemporary creative worship practice
* Develop skills in conducting, rehearsal technique, and transcription specific to the preparation of Gospel music.
* Develop preliminary research skills to effectively study and present topics related to Black Sacred Music.

**Course Examination Procedures:**

Examination procedures in this program include traditional academic exams, written essays, academic research papers, and presentations. Additionally, the applied component of this program includes performance exams, solo and ensemble recitals, conducting exams, observations, composition/arranging projects, technology centered projects, and performance drills.

**Include a copy of the course evaluation to be completed by the student.**

The University of Arkansas, Fayetteville has a standard evaluation across disciplines and courses. Additional questions can be developed and added by faculty members to gain insights on course effectiveness. Course evaluation information and guidelines are on the Office of the Provost website, <http://provost.uark.edu/course-evaluations.php>:

Consistent with Arkansas Higher Education Coordinating Board and Board of Trustees policy requiring student evaluation of teaching, each semester the teacher and course evaluation process at the University of Arkansas begins with email notification from IT Services. Evaluations are managed through the [CoursEval](https://courseval.uark.edu/etw/ets/et.asp?nxappid=WCQ&nxmid=start) online system and are scheduled to be given the last week of classes, with scores and comments returned to faculty members 72 hours after final grades have been turned in.

A course evaluation from the department of music is included in Appendix B.

**Include information received from potential employers about course content.**

Letters of Support are contained in Appendix C. Additionally, see survey results in #6 above.

Course content was decided by the Black Sacred Music directional team, in consultation with music colleagues and practitioners in the field.

**Provide institutional curriculum committee review/approval date for proposed**

**Program.**

 September 14, 2022

**8. FACULTY**

List the names and credentials of all faculty teaching courses for the proposed program. Include college/university awarding degree; degree level; degree field; subject area of courses faculty currently teaching and/or will teach. (For associate degrees and above: A minimum of one full-time faculty member with appropriate academic credentials is required.)

The priorities stated in section 5, above, are reflected in the research of our tenured and tenure-track faculty at the University of Arkansas, and in the work experience of our artists-in-residence. Our visiting professors and artists-in-residence will teach with University of Arkansas faculty in the new M.M. program, in addition to co-organizing scholarly events, and placing and mentoring M.M. students in internships in the Northwest Arkansas region. The University of Arkansas requires all faculty teaching in graduate programs to apply for graduate faculty status: <https://graduate-and-international.uark.edu/_resources/forms/grad-faculty-resources/grad-fac-application-140519b.pdf>

The Black Sacred Music faculty members at the University of Arkansas highly value the expertise that comes with the completion of a PhD dissertation—most of us hold a PhD or DMA degree from a highly regarded institution. But we also recognize that knowledge comes in many forms. We are additionally acutely aware that access to PhD programs has historically been difficult for underrepresented communities, and that, terminal degrees specific to this field of study do not exist. If we are to fulfill our governing mandate to operate an accessible, diverse, and equitable training ground for the music world’s next leaders, we consider it essential to take a broad view of expertise while also meeting standards for accreditation.

University of Arkansas Full-time Faculty, Department of Music

**Dr. Jeffrey Allen Murdock**

* Associate Professor of Music, Program Director
* PhD, University of Memphis, Music Education
* Teaching areas: Music Education, Choral Music, Black Sacred Music

Dr. Jeffrey Allen Murdock is internationally known as a conductor, clinician, and music educator. He currently serves as Coordinator of Choral and Vocal Studies, Associate Professor of Music, and Director of the Black Music Institute at the University of Arkansas. He is a 2016 Connor Endowed Faculty Fellow in the J. William Fulbright College of Arts and Sciences, a 2018 recipient of the Golden Tusk Award, the 2019 Most Outstanding Faculty Member among all university faculty, and the 2021 GRAMMY Music Educator of the Year. Dr. Murdock appears regularly in concert, recital, and stage performances, having previously conducted the Arkansas Philharmonic Orchestra, the Memphis Symphony Orchestra, the (Mississippi) Gulf Coast Symphony and has also performed as a soloist with the Fort Smith Symphony, the Memphis Symphony, the Mississippi Symphony Orchestra, and the Southern Mississippi Opera. Dr. Murdock’s love of scholarship and performance has led him to study and perform around the world. As a music educator, he loves to invest his knowledge and experience in the next generation of young musicians through clinic opportunities with secondary choral programs, conducting honor choruses, and mentoring choral music educators.  Dr. Murdock is highly sought after as a clinician in the field of choral music and education, having conducted All-State and All-Region choirs, or headlined conferences in 26 states and 7 countries. In 2013, he made his Carnegie Hall debut conducting the Millington Chorale in a well-received concert of diverse repertoire. The evening concert featuring the ensemble was praised for its preparation and the ensemble’s maturity of sound. While Dr. Murdock is an accomplished classical musician, he is also a skilled Gospel musician. He has served on the conducting staff of the National Baptist Convention, USA, Inc. and has collaborated with Gospel recording artists, including Donnie McClurkin, Richard Smallwood, Mary Mary, Marvin Winans, Marvin Sapp, Lisa Knowles, Kathy Taylor, and numerous others. Dr. Murdock’s research interests include cultural hegemony in choral music education, social justice in music education, culturally responsive pedagogy in music education, and music in urban schools. He has been invited to present at the National Research Conference for the National Association for Music Education (NAfME) as well as two World Conferences of the International Society for Music Education (ISME) – (Glasgow, U.K., and Helsinki, Finland). Dr. Murdock is also a frequent research presenter at local and regional conferences of the American Choral Directors’ Association (ACDA) where he is president-elect of the Southwestern Division (SWACDA), past president of the Arkansas Chapter, and serves on the national subcommittee for diversity.  Dr. Murdock holds both Bachelor of Music Education and Master of Music in Conducting degrees from the University of Southern Mississippi and the Doctor of Philosophy degree in Music Education from the University of Memphis. In addition to NAfME and ACDA, his professional memberships include the ASCAP and the National Collegiate Choral Organization (NCCO). He is also a member of Phi Mu Alpha Sinfonia Fraternity of America, and Kappa Alpha Psi Fraternity, Incorporated.

**Dr. Jacob (Jake) Hertzog**

* Assistant Professor of Music
* PhD, University of Arkansas, Higher Education
* Teaching areas: Jazz Program Coordinator, Improvisation, Music Industry, Applied

Guitar

Dr. Jake Hertzog is a critically acclaimed guitarist, composer and educator whose career to-date has spanned ten albums as bandleader across jazz, rock and classical new music styles. He has toured throughout the U.S., Europe, Latin America, the Middle East and India and performed and recorded with a diverse cadre of artists including Randy Brecker, Ivan Neville, Mike Clarke, Blondie Chaplin, Anton Fig, Corey Glover, Barry Altschul, Dave Leibman, Ingrid Jensen and many others. Hertzog's many projects have included the Jake Hertzog Trio with Harvie S and Victor Jones — a jazz/rock group that has released five albums to wide acclaim and radio success and headlined venues such as The Blue Note in New York and Salo Jazz Festival in Finland. Hertzog's rock group "The Young Presidents" has been featured on Vh1 and MTV as well as radio stations around the world. He also produced a documentary film about the making of their album "Coalition," in collaboration with Grammy-winning producer Rob Fraboni (Rolling Stones, The Band). Most recently, Hertzog released “Stringscapes: A Portrait of the World in Nylon and Steel” (2018) on Fretmonkey Records. This 12 movement through-composed work for two guitars co-features classical guitarist Yishai Fisher and is a unique blend of classical and jazz. His classical work also includes a solo guitar album, "Well Lit Shadow" (2016), a classical suite for solo electric guitar celebrating themes and images in particle physics. For three years, Hertzog was musical director and lead guitarist for Nickelodeon's The Naked Brothers Band stars, Nat and Alex Wolff. They headlined two major national tours and performed on national television shows including Good Morning America, The View, Nickelodeon's Kids Choice Awards and The Today Show. As an educator, Hertzog has been an artist-in-residence and guest clinician in colleges and conservatories in the U.S., Europe, Latin America and India. He created the instructional series "Hey Jazz Guy" for Guitar Player magazine and contributed over 30 articles to the publication. He joined the faculty at the University of Arkansas, Fayetteville in 2016 and in 2019 became the Jazz Area Coordinator. Hertzog is a grand prize winner of the Montreux Jazz Guitar Competition, holds a performance degree from Berklee College of Music and a master's degree from The Manhattan School of Music in New York. In additional to his musical work, Hertzog also holds a Ph.D. in higher education. His research focuses on how higher music education is adapting to the digital music industry. Other research includes data use in the music industry, music ecosystems, and entrepreneurial pedagogy.

**Dr. Alan Gosman**

* Associate Professor of Music
* PhD, Harvard University, Music Theory
* Teaching areas: Music Theory, Piano

Alan Gosman is an associate professor of music theory.  He has published on Beethoven’s sketchbooks and compositional process, musical form, canons, and links between performance and analysis.  Prior to joining the faculty at the University of Arkansas, he was an associate professor at the University of Michigan, where he was the Director of Graduate Studies in Music Theory. Before that, he taught at Michigan State University and Harvard University. Alan Gosman’s work on Beethoven includes his book, *Beethoven's "Eroica" Sketchbook: A Critical Edition,*coauthored with Lewis Lockwood.  He has chapters about Beethoven’s compositional process published in the books *Keys to the Drama: Nine Perspectives on Sonata Forms*, and *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater*. He is involved with preparations for several 2020 events to celebrate the 250th anniversary of Beethoven’s birth, including the [Beethoven Perspectives 2020 Conference](https://www.beethoven.de/en/termine/view/5163317375008768/Beethoven-Perspektiven) in February at the Beethoven-Haus Bonn, and a multimedia video project to be premiered in September with Robert Levin, the WDR Symphony Orchestra conducted by Cristian Macelaru, and the artist Alexej Tchernyi. Alan Gosman is a contributor to the *Norton Guide to Teaching Music Theory in a chapter on musical form*. His articles have appeared in *Music Theory Spectrum*, *Journal of Music Theory*, *Theory and Practice*, *Gamut*, and *Journal of Musicological Research*.  Most recently, he has presented at the Society of Music Theory and American Musicological Society National Conference in San Antonio, the New Beethoven Research Conference in Vancouver, British Columbia, “Beethoven’s Creative Vision: Journeys and Worlds” in Jerusalem, “Utopian Visions and Visionary Art” in Vienna, and the Boston University Center for Beethoven Research Symposium on Beethoven’s String Quartet in Bb Major, Op. 130.  He has also presented a talk at the Jagiellonian University in Krakow, Poland that was arranged by the U.S. State Department through the U.S. Consulate Office and given a lecture at Harvard University's "Performing Beethoven" symposium. Alan Gosman was the Program Committee Chair for the Society for Music Theory’s 2017 national conference. He was associate chair for the UA Music Department from 2016–2019, during which time he created the [Music75](https://fulbright.uark.edu/departments/music/about-the-department/music-75.php) program and co-founded [Live at the Five & Dime](https://fulbright.uark.edu/departments/music/events-and-calendars/Live_at_the_Five_and_Dime/index.php), a free weekly concert series from April to October.  He is a pianist and was also an orchestra conductor while in graduate school. Gosman holds degrees from Harvard University, the University of Michigan, and Wesleyan University.  He joined the Department of Music at the University of Arkansas in the Fall of 2014.

**Dr. Lenora Green-Turner**

* Teaching Assistant Professor of Music
* DMA, University of Michigan
* Teaching areas: Voice, Music of the African Diaspora, Opera

Lenora Green-Turner joins the department's faculty as teaching assistant professor of music. An American Soprano, Green-Turner, a native of Macon, Georgia has been hailed by *Opera News* as an impressive vocalist and the *New York Times* as a most expressive singer. She has sung such roles as Mimi (La Boheme); Mary (Highway 1, U. S. A.); Countess Susanna (Il Segreto di Susanna); First Lady (The Magic Flute), Donna Anna (Don Giovanni), title role Suor Angelica, Berta (Il Barbiere di Siviglia), High Priestess (Aida), Antonia (Les Contes d'Hoffmann). Green-Turner also holds many awards, namely the Jane Willson Emerging Artist award, Leo Rogers Scholarship/Sarasota Opera Guild; MONC Encouragement Award, regional NATS, William Knight Competition, MTNA Young Artist Program, Former Artist-In-Residence for Stax Music Academy, LeMoyne-Owen College, and Opera Memphis (2013-2017). Green-Turner earned her D.M.A. and M.M. from University of Michigan and her Performance Diploma from Indiana University. Green-Turner is a member of Exigence under the baton of Eugene Rogers partnering with Sphinx Organization, a non-profit building diversity in classical music. She is also the founder and CEO of Green Room Studios LLC; a private vocal studio that helps singers find their authentic creativity.

**Dr. Micaela Baranello**

* Assistant Professor of Music
* PhD, Princeton University, Musicology
* Teaching areas: Musicology, Opera studies

Dr. Micaela Baranello joined the Department of Music in 2017. Her research concerns opera and operetta from the nineteenth century to the present day, particularly issues of canonization, gender, and nationality. Her book, *The Operetta Empire*, was published in 2021 by the University of California Press. A study of how operetta represented questions of nation, class, and gender in early twentieth-century Vienna, it has been featured in the *New York Review of Books*, BR-Klassik radio, *German History*, and *The Rest is Noise*. Her next book project will concern contemporary opera staging practice and reception. Her publications also include articles in the *Journal of the American Musicological Society, Cambridge Opera Journal*, *Opera Quarterly*, and *Nineteenth-Century Music Review*as well as the collected volumes*Puccini and His World, The Cambridge Companion to Operetta,* and others. As a music critic, her work has been published in *The New York Times, Financial Times,*and *VAN.*She has presented her research at various conferences as well as giving pre-performance talks at the Bard Music Festival, UC Santa Barbara, and the University of Arkansas. She is reviews editor of *Opera Quarterly*and president of Opera Fayetteville, Northwest Arkansas's only professional opera company. She received a PhD in musicology from Princeton University, where she was supported by a Fulbright study grant in Austria and the Mellon/ACLS Dissertation Completion Fellowship. She also holds a BA in music from Swarthmore College and was previously McPherson/Eveilard Postdoctoral Fellow at Smith College in Northampton, MA.

**Dr. Joon Park**

* Assistant Professor
* PhD, University of Oregon
* Teaching areas: Advanced Jazz Analysis, Jazz and Music Theory

Joon Park (B.M./M.M., Eastman School of Music 2009; PhD, University of Oregon 2015) is a music theorist with a broad range of research interests, including the history of music theory, jazz analysis, the Second Viennese School, and East Asian music. He has published journal articles on various topics, most recently on the historical context and compositional strategies for Arnold Schoenberg's two war compositions Ode to Napoleon Buonaparte (1942) and A Survivor from Warsaw (1947) published in Music Theory Online.

Park joined the Department of Music in 2016. He has been teaching various courses, including Form and 20th Century Techniques, Analytical Techniques, Pedagogy of Music Theory, Analysis of 20th Century Music, and Jazz Analysis. He also conducted independent studies on various topics.

**Dr. Susumu Watanabe**

* Teaching Assistant Professor
* PhD, University of Nebraska-Lincoln
* Teaching areas: Jazz Improvisation,

Susumu Watanabe was born in Nagoya, Aichi, Japan. He holds a Bachelor of Music in Jazz Composition from Berklee College of Music, a Master of Fine Arts in Composition from City University of New York and a Doctor of Musical Arts in Jazz Composition from University of Nebraska-Lincoln. He has been serving as a music director for many ensembles, including Fenway Brass Art Orchestra, UMASS Jazz Lab Ensemble, UMASS Jazz Ensemble I/Studio Orchestra, Bay Colony Brass and UNL Big Band, and Tokyo Brass Art Orchestra. He appeared as a guest conductor for the U.S. Army Field Band Jazz Ambassadors and Vermont Jazz Center Big Band. His works for jazz orchestra are performed in the U.S., Taiwan and Japan. Recently Watanabe's wind ensemble composition *With All Sails Set* won the first prize and was chosen to be a contest piece for the Japan National Symphonic Jazz and Pops Contest for Wind Ensemble 2019. It was premiered by the Japan Ground Self Defense Force Eastern Army Band under the direction of Lt. Cmdr. Yoshiyuki Kato. His works are not only for jazz ensemble, but also for various chamber ensembles, wind ensemble and symphonic orchestra. He previously taught at University of Massachusetts-Amherst, University of Nebraska-Lincoln and Concordia University, Nebraska.

Visiting/Adjunct Professors and Artists-In-Residence

**Dr. Richard Smallwood**

* GRAMMY Award Winning Gospel Artist with 40 years of experience in the field.
* M.M., Howard University, Piano Performance
* Teaching areas: Songwriting, Composition, Piano Improvisation

World-class composer, pianist and arranger, Richard Smallwood has clearly and solidly changed the face of gospel music. He can impeccably blend classical movements with traditional gospel, and arrive at a mix that is invariably Smallwood's alone. A diverse and innovative artist, Richard Smallwood has achieved many honors; Dove Awards and a Grammy also attest to his talents. Richard graduated cum laude from renowned Howard University with degrees in both vocal performance and piano. His gifts were stirred up early in life. At age five, he was playing piano by ear, at seven, began formal training, and at eleven, formed his first gospel group. Richard Smallwood is attributed with many gospel 'firsts'. He was a member of the first gospel group on Howard's campus, The Celestials. They were also the first gospel group to appear at Switzerland's Montreux Jazz Festival. In addition, Richard was one of the founding members of Howard's first gospel choir, and The Richard Smallwood Singers were the first black gospel group to go to the Soviet Union. Richard Smallwood has been honored by the Smithsonian Institution as a "gospel innovator and songwriter," and his hometown, Washington, D.C. heralded two separate occasions as "Richard Smallwood Day," also, distinguishing him with the Mayoral Art Award for "precision and excellence in artistic discipline." Smallwood's gift has made room for him to minister to presidents and dignitaries at all of D.C.'s halls of fame, including the Smithsonian, the Kennedy Center and the White House. Touching all areas of the arts, Richard and his singers toured with a theatrical musical, "Sing Mahalia Sing" starring Jennifer Holiday, which segued into a guest appearance on television's "Ryan's Hope" for ABC. Richard began his recording career in the late seventies with an album simply titled, The Richard Smallwood Singers. The debut project spent 87 weeks on Billboard's Gospel chart. The next project, Psalms received a Grammy nomination. Two years later, another nomination for Textures, the album that contained the classic, "The Center Of My Joy" penned by Richard Smallwood along with Bill and Gloria Gaither. The group continued to amass successive Grammy nominations with the following projects, Vision, Testimony and Live at Howard University. Richard continued to climb to the pinnacle of success, receiving a Grammy Award and Dove Award for his production of the Quincy Jones' gospel project, Handel's Soulful Messiah. Richard's music has never been confined to any one artistic genre. His song, "I Love The Lord" crossed onto the big screen when Whitney Houston sang it in the film, The Preacher's Wife. The same song was also used in the tune,"Dear God" by R&B artists, BoyzIIMen on their CD titled, Evolution. Richard, with his group Vision, have recorded three projects for Verity records, "Adoration", "Rejoice" and the newest entitled "Healing...Live in Detroit". Bound to be another hit in the gospel music arena. The song "Healing" is a stirring ballad that ministers to people encouraging the discouraged, God heals not only the body but also the soul of man. "Faith" is a joyous hip-hop song, the Bible says we are not given a spirt of fear but of peace, love and a sound mind. We can move mountains with faith just the size of a mustard seed. "Holy Thou Art God" is a modern day anth. "It's a song of pure praise" says Richard. Even with all of the secular accolades, Smallwood has never turned from the church. Bill Gaither says of Richard "I love Richard Smallwood because he is church, his songs speak to the heart of people ". Like "Center Of My Joy", Richard's songs "Total Praise", "We've Come to Praise Him" and "I Love the Lord" have become standards in churches throughout the world.

**Dr. Alisha Lola Jones**

* Professor, University of Cambridge, Ethnomusicology
* PhD, University of Chicago, Ethnomusicology
* Dr. Alisha Lola Jones is music faculty at the University of Cambridge.

She completed her Ph.D. at the University of Chicago. Her dissertation research focuses on black men's performance of gender and sexuality in gospel music. She is a graduate of Yale Divinity School (M.Div), Yale Institute of Sacred Music and Oberlin Conservatory (B.M.). Dr. Jones' research interests include Musical Masculinities, Music and Theology, Business and the Music Industry, Music and Mysticism, Western Art Music, International Vocal Pedagogies, and African-American Musics. Dr. Jones is a member of the Society for Ethnomusicology (SEM), American Academy of Religion (AAR), American Men's Studies Association (AMSA), The Recording Academy, and the Society for the Study of Black Religion (SSBR).

**Dr. Tony McNeill**

* Visiting Assistant Professor, Texas Southern University
* Doctor of Worship Studies, Robert Webber Institute for Worship Studies
* Teaching areas: American art, Native American art

Dr. Tony McNeill is a sought-after workshop clinician, lecturer, consultant, mentor, and guest choral conductor throughout the country. He currently serves as Interim Choral Director at Texas Southern University (TSU). Prior to coming to TSU in 2017, Dr. McNeill served almost five years as the Director of Worship and the Arts at Atlanta's Historic Ebenezer Baptist Church, “America's Freedom Church." In addition to his work at TSU, Dr. McNeill is a member of the staff of Johnson C. Smith Theological Seminary (JCSTS), based in Atlanta, where he serves as Program Director for the JCSTS Certificate in Worship Leadership. Dr. McNeill also renders his gifts as a Visiting Artist at the Park Avenue Christian Church of New York City. He has presented at the Hampton Ministers Conference (Choir Directors' and Organists' Guild), Duke Divinity School, the American Baptist College (Nashville, TN), Shaw University, and served as Artist-in-Residence for the past five (5) years at Princeton Theological Seminary (Princeton, NJ) for The Black Theology and Leadership Institute. From 2010 through 2012, Dr. McNeill served as a Visiting Lecturer in Choral Music at his alma mater, Appalachian State University in Boone. Dr. McNeill is a former member and assistant director for Donald Lawrence and The Tri-City Singers. He has prepared choirs for: Richard Smallwood, CeCe Winans, Maurette Brown Clark, The Charlotte Symphony Orchestra, Daryl Coley, and Donald Lawrence. In 2013, Dr. McNeill conducted his arrangement of the National Anthem for the 75th NCAA Basketball Tournament in Atlanta, GA featuring Avery\*Sunshine. He has extensive experience and passion for music ministry organization and administration, worship education, worship leader/clergy professional development, and mentoring. His current research interests include: the convergence of song and sacrament, leadership and performance practices of congregational song in black churches, and exploring connections between worship, ethics, and justice. Dr. McNeill earned his Bachelor of Music Education degree from Appalachian State University, with an emphasis in piano and choral music, a Master’s degree in choral conducting from Florida State University (Tallahassee, FL), and a Doctorate of Worship Studies from the Robert Webber Institute for Worship Studies (Jacksonville, FL). Dr. McNeill is the first African American to serve on the Deans Advisory Board for the Hayes School of Music at Appalachian State University. He is a proud member of Phi Mu Alpha Sinfonia Fraternity (music fraternity) and Phi Beta Sigma Fraternity. Born and raised in Erwin, NC, he is the youngest of five children born to the late Charles Winston McNeill, Sr. and Bessie Campbell McNeill. The opportunity humbles Dr. McNeill to serve the students and the community of Texas Southern University

**Dr. Leo Davis**

* Minister of Worship Arts, Mississippi Boulevard Christian Church (Memphis, TN)
* DMA, University of Memphis, Sacred Music and Organ Performance
* Teaching areas: Worship Planning and Administration, Organ Performance

Leo Davis Jr. currently serves as the Minister of Worship for the Mississippi Boulevard Christian Church (Disciples of Christ) in Memphis, TN. the largest congregation within the Christian Church (Disciples of Christ) in the United States. He employs a wide variety of musical genres such as traditional and contemporary gospel, African-American spirituals, anthems, and classical worship selections. Versatility in music has enabled him to successfully connect with multiple generations, cultures and ethnicities through worship music that inspires people to serve the Lord, fulfill His purpose for them, and love one another. His educational background includes a Doctor of Musical Arts (Church Music and Conducting) from the University of Massachusetts, and Bachelors of Music (Organ) from Roosevelt University (College of Music). He has served as guest concert organist and orchestral and choral conductor for churches, leading symphony orchestras, and universities around the country. Among his many honors and achievements, he has served as the Resident Artist in Sacred and Classical Music with the Carr Center of Detroit, MI, and chorus master for the “Too Hot To Handle” performance at the Orpheum Theater of Memphis. Through his No Gimmicks worship consulting services, he has supported pastors, trained music ministry teams, and has lectured and conducted workshops. Most recently, he authored and published No Gimmicks- Relevancy, Commitment and Excellence in Worship Ministry. He has also written music and worship resources for a number of recent publications including GIA Publications and The African American Lectionary.

**Dr. Roderick Vester**

* Assistant Professor and Director of Contemporary Music, Shenandoah Conservatory
* PhD., University of Mississippi, Music Education
* Co-teaching areas: Improvisation, arranging, music education,

Rod is a pianist, conductor, music educator, researcher, entrepreneur, and passionate leader who, for the past 15 years, has helped working professionals, musicians, and students reach their full potential. As a passionate leader and problem solver, Rod helps musicians develop an entrepreneur mindset by equipping them with skills and strategies to become successful beyond their instrument. One of Rod’s greatest passions is to use music to enrich the lives of others and this has happened in a number of settings including college/university, church, music industry, and arts administration. When Rod discovered the piano at the age of five, his fascination for the instrument, and later the organ created a lifelong passion for music theory and music education. Rod has served as an accompanist for a plethora of national recording artists and continues to work in the music industry as a composer, arranger, and producer. Rod’s music has been published in the Total Praise Hymnal, by GIA Publications, and Lifeway. Rod has spearheaded vision and execution of various business operations, developed and directed organizational strategies, business plans, policies, strategic marketing plans, sales objectives, established and improved strategic alliances globally, developed and introduced new products, curricula, and has scaled, to great size, church music departments including launching dynamic concert series. Rod currently serves as Director of Contemporary Music and Assistant Professor of Music at Shenandoah Conservatory. Rod holds a bachelor’s degree in Psychology, a master’s degree in Counseling, a master’s degree in Musicology, and a Ph.D. in Music Education

**Dr. Herbert Jones**

* Associate Curator, CBMAA
* DMA, University of Mississippi, Choral Conducting

Dr. Herbert V.R.P. Jones, Founder/Director, is one of the nation's foremost figures in choral conducting and pedagogy and an expert in the intersection between theology and musical expression. A Southern transplant to Pennsylvania, Dr. Jones has cultivated a broad-based, multifaceted career as a choral conductor, educator, operatic and oratorio bass, liturgical dancer, orator and pastor, teaching and performing across the United States and Europe. Dr. Jones holds numerous degrees, including a B.S. in Music, a M.S. in Counseling Psychology, a M.Mus., Choral Conducting/Music Education a Master of Divinity (M.Div.), Sacred Music, Dance & Drama a D.M.A., Music, Choral Conducting, Performance Pedagogy & Choral Music Education, and a Ph.D. in Ethnomusicology. Dr. Jones has taught in the Public Schools of Mississippi (grades 6-12), the Private High School sector (The Piney Woods School, Mississippi, The Neighborhood Academy-Pittsburgh) and colleges and universities in North Dakota, Arkansas, Pennsylvania, and Mississippi, respectively. Dr. Jones is an active member of the American Choral Directors Association, the Music Educators National Conference, Alpha Phi Alpha Fraternity, Phi Mu Alpha Sinfonia, Tau Beta Sigma, and the National Guild of Sacred Dancers. He has published articles in the Mississippi ACDA/Mississippi Music Teachers Journal, the Academic Division of GMWA, the Milestone Christian Bookstore Newsletter, and Black Research Journal to name a few. Dr. Jones is listed in: Who's Who Among American Teachers (dual listing); “Who’s Who Global”(2014); “Distinguished Church Musicians In America, Outstanding Personalities of the America, Marquise International Who's Who, Residential Scholars, Choral Scholar, (University of Mississippi); “Outstanding African-American Choral Directors in America”; “50 Men of Excellence” (2011, selected by the New Pittsburgh Courier), one of 5 men selected as “Men of Distinction” (2013) recognized by the Rachel Randall Education Ministry of the Pentecostal Temple Church of God In Christ, Pittsburgh, PA., and several others. Dr. Jones is considered a leading authority on the music of Moses George Hogan. His Doctoral Dissertation, *“THE AFRICAN-AMERICAN SPIRITUAL AND GOSPEL SONG: THE MUSICAL CONTRIBUTIONS OF MOSES GEORGE HOGAN, COMPOSER AND ARRANGER”*, is the only definitive work on the life, music, compositional style of the composer. Dr. Jones has performed in Operas, Musicals, Theater, and on the Dance stages of America and abroad. In the dance world, he has studied and performed Classical Ballet, modern dance, and Liturgical (Sacred Dance) and Mime. He is a former student of the “Graham Technique” (dance technique of the Late Martha Graham), and while in high school, a member of the “Alvin Ailey Dance Theater of Harlem” Apprenticeship Program. He has choreographed for Ballet Companies and Dance Programs across the United States; the most recent being The North Dakota Ballet Company. Dr. Jones choreographed a Tribute to Alvin Ailey via the signature dance work, ‘Revelation.” He is the Founder of the PWS Dance Alloy of The Piney Woods School, Mississippi. An Ordained Minister of Music, Dr. Jones is Executive Assistant to the Academic Dean, Academic Division, of the Gospel Music Workshop of America, Inc. (GMWA), and sits on the Boards of the Afro-American Music Institute (AAMI) (Pittsburgh, PA), Professionals for Christ, Inc. (Birmingham, AL), a member of the Board of Directors of the Pentecostal Temple Development Corporation, (Pittsburgh, PA), RAISE Academy (Columbus, OH), and is a retired Music Department faculty member of Community College of Allegheny County Department of Music, Allegheny Campus. Dr. Jones currently serves as Minister of Music, Bethany Baptist Church, Adjunct Faculty, Center For Urban Biblical Ministry (CUBM - Geneva College, and is the Founder/Director of The Heritage Gospel Chorale of Pittsburgh. He continues to maintain an active schedule conducting seminars and workshops, guest conducting, and adjudicating choral festivals and competitions.

**Donald Lawrence**

* Multi-GRAMMY Recording Artist
* Bachelor of Fine Arts, Cincinnati Conservatory of Music
* Teaching areas: Gospel Music Practicum, Songwriting, Arranging, Musicology

Donald Lawrence (born May 4, 1961, Gastonia, North Carolina) is an American [gospel music](https://en.wikipedia.org/wiki/Black_Gospel_music) songwriter, record producer and artist. He is best known for his [Grammy Award](https://en.wikipedia.org/wiki/Grammy_Awards)-nominated songs "The Blessing of Abraham" and "Encourage Yourself". He studied at [Cincinnati Conservatory](https://en.wikipedia.org/wiki/Cincinnati_Conservatory_of_Music), where he earned a Bachelor of Fine Arts Degree in music. He has received multiple [Grammy](https://en.wikipedia.org/wiki/Grammy_Awards) and [Stellar Award](https://en.wikipedia.org/wiki/Stellar_Awards) honors and served as vocal coach to the R&B group [En Vogue](https://en.wikipedia.org/wiki/En_Vogue), was the musical director for [Stephanie Mills](https://en.wikipedia.org/wiki/Stephanie_Mills), songwriter for [The Clark Sisters](https://en.wikipedia.org/wiki/The_Clark_Sisters), and collaborator with a host of artists including [Peabo Bryson](https://en.wikipedia.org/wiki/Peabo_Bryson), [Kirk Franklin](https://en.wikipedia.org/wiki/Kirk_Franklin), [Karen Clark Sheard](https://en.wikipedia.org/wiki/Karen_Clark_Sheard), [Donnie McClurkin](https://en.wikipedia.org/wiki/Donnie_McClurkin), and [Mary J. Blige](https://en.wikipedia.org/wiki/Mary_J._Blige). Lawrence took on The Tri-City Singers after a friend vacated his position as musical director.[[1]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-lawrence2000-1) (The three cities that The Tri-City Singers come from are [Spartanburg, SC](https://en.wikipedia.org/wiki/Spartanburg), [Gastonia, NC](https://en.wikipedia.org/wiki/Gastonia%2C_North_Carolina), and [Charlotte, NC](https://en.wikipedia.org/wiki/Charlotte%2C_North_Carolina).[[2]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-2)) The group debuted in 1993 with *A Songwriter's Point Of View* on a then-brand-new independent record label called [GospoCentric Records](https://en.wikipedia.org/wiki/GospoCentric_Records). The set debuted at No. 2 on the Billboard Top Gospel Charts.[[3]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-tricharts-3) The group's follow-up release *Bible Stories* would top those same charts when it arrived in 1995.[[4]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-donaldalbums-4) It was the first to be billed as Donald Lawrence & The Tri-City Singers and featured black church-ubiquitous hits such as "A Message For The Saints", "I Am God" and "Stranger". The album was released on Lawrence's newly minted label Crystal Rose Records which was distributed through [Sparrow Records](https://en.wikipedia.org/wiki/Sparrow_Records). In 1997, Donald Lawrence produced the live portion of [Karen Clark Sheard](https://en.wikipedia.org/wiki/Karen_Clark_Sheard)'s Grammy-nominated *Finally Karen* debut. Lawrence & Tri-City also released the seasonal *Hello Christmas* the same year. Later, Lawrence signed a contract with the Island Records imprint [Island Inspirational](https://en.wikipedia.org/wiki/Island_Records). Though a live recording did take place for release,[[1]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-lawrence2000-1) the album never materialized. In 2000, Donald Lawrence & The Tri-City Singers signed to EMI Gospel. To promote the new album, a maxi CD of the lead single "Testify" to the mainstream. [House](https://en.wikipedia.org/wiki/House_music) [remixes](https://en.wikipedia.org/wiki/Remix) by [Junior Vasquez](https://en.wikipedia.org/wiki/Junior_Vasquez) sent the song to No. 33 on Billboard's Mainstream Dance Charts.[[5]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-donaldcharts-5) When *tri-city4.com* was finally released in late summer 2000, the set peaked at #2 on Billboard's Top Gospel Charts and #13 on Billboard's Heatseekers Charts.[[3]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-tricharts-3) The album also got a profile boost from the all-star standout "God's Favor", featuring vocal turns from Karen Clark Sheard, [Kim Burrell](https://en.wikipedia.org/wiki/Kim_Burrell), and [Kelly Price](https://en.wikipedia.org/wiki/Kelly_Price). Lawrence waited almost two years before delivering the follow-up *Go Get Your Life Back* in early 2002. "[The Best Is Yet to Come](https://en.wikipedia.org/wiki/The_Best_Is_Yet_to_Come_%28Donald_Lawrence_song%29)", a song sonically much in the vein of the previous smash "Testify," was chosen as the album's lead single. This release featured guest appearances from [Ann Nesby](https://en.wikipedia.org/wiki/Ann_Nesby) (formerly of [Sounds of Blackness](https://en.wikipedia.org/wiki/Sounds_of_Blackness)) and gospel pioneer [Bishop Walter Hawkins](https://en.wikipedia.org/wiki/Bishop_Walter_Hawkins). The momentum continued with the 2003 release of *Restoring The Years*, a greatest hits album featuring two new songs. The next album would mark a fresh start for Donald Lawrence. *I Speak Life* was his first solo album, the debut for his newly inked recording contract with Verity Records, and also the first release under his new sublabel Quiet Water Entertainment. Though the album was without The Tri-City Singers, guest appearances were plenteous. [Donnie McClurkin](https://en.wikipedia.org/wiki/Donnie_McClurkin), [Hezekiah Walker](https://en.wikipedia.org/wiki/Hezekiah_Walker), [Faith Evans](https://en.wikipedia.org/wiki/Faith_Evans), [Richard Smallwood](https://en.wikipedia.org/wiki/Richard_Smallwood), and [Carl Thomas](https://en.wikipedia.org/wiki/Carl_Thomas_%28singer%29) all contributed to the album. Even jazz notables [Ramsey Lewis](https://en.wikipedia.org/wiki/Ramsey_Lewis) and [Lalah Hathaway](https://en.wikipedia.org/wiki/Lalah_Hathaway) were on hand for a remake of the *Bible Stories* classic "Don't Forget To Remember". The effort earned Lawrence a total of 7 [Stellar Award](https://en.wikipedia.org/wiki/Stellar_Award) nominations, and 6 wins. In March 2006, The Tri-City Singers announced that they would retire, but not before one last live recording.[[7]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-7) *Finale: Act One* and *Finale: Act Two* were released simultaneously on April 4, 2006. Each release was a CD/DVD set that chronicled the audio and video of one half of the concert, with packages that locked into one another respectively. A special edition of *Finale* was later released with both CDs and DVDs. The blowout concert included guest appearances from [Bishop Walter Hawkins](https://en.wikipedia.org/wiki/Walter_Hawkins), [Karen Clark Sheard](https://en.wikipedia.org/wiki/Karen_Clark_Sheard), [Vanessa Bell Armstrong](https://en.wikipedia.org/wiki/Vanessa_Bell_Armstrong), [Daryl Coley](https://en.wikipedia.org/wiki/Daryl_Coley), [LaShun Pace](https://en.wikipedia.org/wiki/LaShun_Pace), [Darwin Hobbs](https://en.wikipedia.org/wiki/Darwin_Hobbs), and many other gospel luminaries. The album's lead single "The Blessing Of Abraham" was nominated for a [Grammy Award](https://en.wikipedia.org/wiki/Grammy_Award) for Best Gospel Performance in December 2006.[[8]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-8) His sophomore solo album, *The Law of Confession Part I* was released in February 2009. Soon after, Donald said in an interview that *The Law of Confession, Part II* would be released soon, but that he was focusing on other projects.[[9]](https://en.wikipedia.org/wiki/Donald_Lawrence#cite_note-9) Donald Lawrence was featured on the title track "Released" by Bill Winston presents Living Word". He was also the host of Verizon's "How Sweet The Sound Choir Competition.”

**Indicate lead faculty member or program coordinator for the proposed program:**

Dr. Jeffrey Murdock, Associate Professor of Music, Director of the Black Music Institute and Director of Choral Activities at the University of Arkansas.

**Total number of faculty required for program implementation, including the number of existing faculty and number of new faculty. For new faculty, provide the expected credentials/experience and expected hire date.**

All CVs for faculty members in this program are included in the supplemental materials.

The program can be implemented with 7 current full-time faculty members, all of whom serve their contracts within the Department of Music. Of these faculty, 6 have PhDs and are thus able to teach courses independently in the graduate program. The remaining staff may co-teach courses with University of Arkansas faculty.

We have been approved to hire multiple additional faculty members in the Black Sacred Music program, as needed, over the next several years. Of these, 7 should be onboarded by the time of the proposed M.M. program launch date of Summer 2023, to teach on a rotating schedule as courses are offered in this summers-only model.

Hiring Plan:

The Black Sacred Music directional team at the University of Arkansas have developed a hiring plan to add multiple new visiting and adjunct faculty members/artists-in-residence beginning in 2023 for the cohorts matriculating in summers of 2024, 2025, 2026. We have sought scholars with a PhD degree in Black Sacred Music or allied field, or significant commensurate experience who will play a central and critical role in developing the Black Sacred Music M.M. program. These scholars will also help us to fulfill our diversity, equity, and inclusion efforts. We have prioritized scholars of 1) Black Sacred Music; and 2) Music of the African Diaspora. Additional hires for this M.M. summer program will be made as dictated by programmatic and financial needs.

**For proposed graduate programs: Provide the curriculum vita for faculty teaching in the program, and the expected credentials for new faculty and expected hire date. Also, provide the projected startup costs for faculty research laboratories, and the projected number of and costs for graduate teaching and research assistants.**

See Appendix A for curriculum vitae.

New faculty in the program will be adjunct faculty teaching only in the summer sessions, therefore, no new startup funds are required.

**9.** **DESCRIPTION OF RESOURCES**

Current library resources in the field.

The libraries at the University of Arkansas contain or have access to extensive resources for Black Sacred Music. The following section is divided primarily by kinds of materials.

*Online Catalog Listings (General)*

*Books and Journals*

*Newspapers*

*Films*

*Sound Recordings*

*Databases*

*Special Collections*

Most of the items listed below are from online sources, but the library also holds important physical resources, including unique items for our Special Collections Department, and the list below includes both physical and online resources.

**Online Catalog Listings (General)**

A search of our online library catalog reveals the range of materials the library has related to Black sacred music. These do not include most of the materials accessible through online databases. The following numbers show what the library has under the subject headings “Spirituals (Sons)” and “Gospel Music.”

Subject Heading: Spirituals (Songs) – 196

86 audios

66 scores

27 texts

14 e-books

2 manuscripts

1 videos

Subject Heading: Gospel Music – 282

129 audios

61 texts

59 scores

24 e-books

3 videos

1 theses/dissertations

1 collections

Some of the items represented in the above lists are not connected to Black sacred music, but many are.

**Books and Journals**

The list below presents a sampling of the 100+ books, scores, and journals the library has related to Black sacred music, with a focus on the Libraries’ reference works:

*An Index to African-American Spirituals for the Solo Voice*

Abromeit, Kathleen A., 1962-

Westport, Conn. : Greenwood Press, 1999.

*Choral Arrangements of the African-American Spirituals : Historical Overview and Annotated Listings*

Trice, Patricia Johnson, 1939-

Westport, Conn. : Greenwood Press, 1998.

[*Afro-American Religious Music : a Bibliography and a Catalogue of Gospel Music*](https://library.uark.edu/search~S4?/Xgospel+music&SORT=D/Xgospel+music&SORT=D&SUBKEY=gospel+music/1%2C495%2C495%2CB/frameset&FF=Xgospel+music&SORT=D&25%2C25%2C)Jackson, Irene V.

Westport, Conn. : Greenwood Press, 1979.

*Encyclopedia of American gospel music*

New York : Routledge, 2005.

*Blues & gospel records, 1890-1943*

Dixon, Robert M. W., 1939-

Oxford [England] : Clarendon Press ; New York : Oxford University Press, 1997.

*Virginia's Blues, Country & Gospel Records, 1902-1943 : an Annotated Discography*

Lornell, Kip, author.

Lexington, Kentucky : The University Press of Kentucky, 1989.

We subscribe to the following journal:

*Black Sacred Music : a Journal of Theomusicology.*

Durham, NC : Duke University Press.

**Newspapers**

Newspaper databases offer access to early newspaper articles will often contain information related to Black sacred music concerts, events, biographies, commentaries and analysis, history, etc.

Chicago Defender 1910-1975 (ProQuest Historical Newspapers). Includes the full image of articles published in the Chicago Defender from 1910 to 1975. The Chicago Defender was the most influential African-American newspaper of the 20th century.

African American Newspapers (Accessible Archives). Includes the full text of titles such as Freedom's Journal, Frederick Douglass' Paper, and the *Freedman's Record*.

African American Newspapers: Series 1, 1827-1998. Provides access to more than 270 African American newspapers published in the 19th and 20th centuries. Includes Arkansas-related articles from the *Arkansas Freeman* (1869), the *Arkansas Mansion* (1883-1884), the *Arkansas State Press* (1941- 1959), and *Homeland* (Forrest City, 1991-1999).

African American Newspapers: Series 2, 1835-1956. Offers full text newspapers from locations such as Helena, AR, Wichita, KS, Springfield, MO, Nashville and Seattle.

New York Times, 1851-2017 (ProQuest Historical Newspapers). Provides the full archive of the New York Times, from the first date of issue. The detailed indexes, which cover 1851-1993, allow one to search by named person, company name, place, or type of article (editorial, obituary, review, etc.)

Nexis Uni. Most newspapers are 1990s-; legal materials extend back to the 19th century. Offers news, legal, and business information from both English language and international sources, including newsletters, magazines, trade journals, wire services, broadcast transcripts as well as directories, and much more.

**Films**

The Libraries has a vast collection of films available through its streaming services. Two streaming services I will highlight here that have strong holdings related to Black sacred music are AVON and HistoryMakers.

A search of AVON films using various subject heading reveals the following numbers of films:

* "Spirituals" subdivided by “Music & Performing Arts” - 233
* “Black Sacred Music” – 4
* “Fisk Jubilee Sings” - 17
* “Gospel Music” – 73
* “Gospel Singing” – 12

Two examples from AVON include:

*Thank God: An Afro-American Docu-Opera*. Directed by [Tony Brown](https://video.alexanderstreet.com/channel/tony-brown), Produced by [Sheryl J. Cannady](https://video.alexanderstreet.com/search?ff%5b%5d=personFilter:sheryl-j-cannady&sort=title_asc), [James Cannady](https://video.alexanderstreet.com/search?ff%5b%5d=personFilter:james-cannady&sort=title_asc) (New York, NY: [Tony Brown Productions](https://video.alexanderstreet.com/search?ff%5b%5d=organizationFilter:tony-brown-productions&sort=title_asc), 1986

*Songs Of The Spirit: Part II*. Produced by [Tony Brown Productions](https://video.alexanderstreet.com/search?ff%5b%5d=organizationFilter:tony-brown-productions&sort=title_asc), In [Tony Brown's Journal](https://video.alexanderstreet.com/channel/tony-brown-s-journal) (New York, NY: [Tony Brown Productions](https://video.alexanderstreet.com/search?ff%5b%5d=organizationFilter:tony-brown-productions&sort=title_asc), 1999.

A search in HistoryMakers (films of oral history interviews) using various subject headings reveals the following numbers of films:

* “Gospel Music” = 382
* “Gospel singer” = 115
* “Spirituals” = 1,581
* “Black sacred music” = 2

Two examples from HistoryMakers include:

Willie Kitchens describes transitioning from gospel music to secular music, pt. 1 (The HistoryMakers A2005.171), interviewed by Larry Crowe, July 27, 2005, The HistoryMakers Digital Archive. Session 1, tape 2, story 10, Willie Kitchens describes transitioning from gospel music to secular music, pt. 1

Bobby Jones Talks about the Percption of Gospel Music (The HistoryMakers A2014.109), interviewed by Larry Crowe, April 24, 2014, The HistoryMakers Digital Archive. Session 1, tape 5, story 2, Bobby Jones talks about the perception of gospel music.

Other streaming services at the Libraries include smaller numbers of films related to Black sacred music.

**Sound Recordings**

The Libraries’ holdings include many important physical sound recordings, typically with extensive line notes, related to Black sacred music that are not always available online. A sampling includes:

*Fire in My Bones : Raw + Rare + Otherworldy African-American Gospel, 1944-2007*.

New York, N.Y. : Tompkins Square, 2009.

*Demons and Angels : Rev. Gary Davis : The Ultimate Collection*

[New York, N.Y.] : Shanachie, [2001], 2000.

*Georgia Sea Island Songs.*

New York : New World Records, ?1977.

Of special notes, the Libraries’ has recordings of 56 concert recordings of the late University of Arkansas professor Eddie Jones’ Inspirational Singers, which featured Black sacred music.

The vast majority of the Libraries’ recordings related to Black sacred music are available online. Our primary source for all online American traditional music recordings is titled “Music Online: Listening” from Alexander Street. Of special note, it includes all of the holdings from Smithsonian Global Sound, which includes 98 albums of primarily Black gospel music including the following Smithsonian albums:

*African American Congregational Singing Nineteenth-Century Roots.*

Washington, DC : Smithsonian/Folkways, 1994.

*African American Gospel the Pioneering Composers.*

Washington, DC : Smithsonian/Folkways, 1994.

*African American Community Gospel*

Washington, DC : Smithsonian/Folkways, 1994.

*African American Spirituals the Concert Tradition*

Washington, D.C. : Smithsonian Folkways, 1994.

*We'll Understand It Better By and By : Pioneering African American Gospel Composers.* Washington : Smithsonian Institution Press, 1992.

*Been in the Storm So Long: A Collection of Spirituals, Folk Tales, and Children’s Games from Johns Island, SC.* Washington, D.C. : Smithsonian Folkways, 1990.

A search in the “American Music” collection of Smithsonian Global Sound reveals the following subcategories and numbers:

* Blues (3291)
* African American (1416)
* Jazz (452)
* Gospel (409)
* Rhythm & Blues (292)
* Sacred (155)
* Hip-Hop/Rap (11)

**Databases**

A researcher of Black sacred music would be wise to search several major research databases that cover all subjects. These typically offer access to full-text articles, and include:

* Academic Search Complete covers mostly 1990s- with some content back to the 19th century.
* ProQuest Central offers scholarly journal and magazine articles, bringing together 30 of ProQuest's most highly used databases.
* JSTOR covers 1800s-, and is a collection of core journals in the humanities, social sciences, sciences, and mathematics digitized in most cases back to the first date of issue.

The Libraries’ two major music-specific research databases that offer either full-text or citation access to articles are:

* RILM: Abstracts of Music Literature covers 1835-, and indexes and abstracts articles, books, conference proceedings, and much more.
* Music Periodicals Database covers primarily 1990- with selective coverage back to 1874-.

Two databases that offer more targeted access to materials related to Black sacred music are:

* Grove Music Online is a comprehensive scholarly reference source drawn from The New Grove Dictionary of Music and Musicians, 2nd edition (2001), The New Grove Dictionary of Opera (1992), The Grove Dictionary of American Music, 2nd edition (8 vols., 2013), and The Grove Dictionary of Musical Instruments, 2nd edition (5 vols., 2014).
* Oxford African American Studies Center covers 3000 B.C.E. -. It provides signed articles drawn from key Oxford reference sources, including African American National Biography, Africana, an encyclopedia of the African and African American experience in five volumes, The Encyclopedia of African American History, 1619-1895, the Encyclopedia of African American History, 1896 to the Present, and Black Women in America.

Many other databases, in addition to the ones mentioned earlier related to streaming media and newspapers, will offer access to some additional information related to Black sacred music.

**Special Collections**

The Libraries’ has a Special Collections Department that included often-unique materials related to Black sacred music. These include, in part, the follow:

* Ozark Folksong Collection (digital collection); Over 700 performers. Subheadings include “African American Musicians” (4 recordings) and “Spirituals (Songs)” (3 recordings)
* Florence Price (digital collection). Price was the first African American woman to achieve national recognition for her accomplishments as a symphonic composer. She wrote several compositions based on spirituals. The content includes correspondence, photographs, concert programs, and biographical documents.

Non-digital special collections related to Black sacred music include, in part:

* Celebrated American Negro Spirituals. Florence Price. Florence Beatrice Smith Price Papers.
* Second Addendum; Ellabelle Davis Sings Negro Spirituals (Record). Florence Price. Florence Beatrice Smith Price Papers Second Addendum.
* Two Traditional Negro Spirituals: "I am Bound for the Kingdom" and " I'm Workin' on my Building," transcribed and arranged by Florence Price,, n.d. Florence Beatrice Smith Price Papers.
* Ellabelle Davis Sings Negro Spirituals (Record).
* "Negro Spirituals" record, undated; audio-visual materials collected by Gordon Morgan.
* Sketch Scores, Spirituals, undated; items collection by John Stubblefield.
* Scores, "The Books of American Negro Spirituals", 1969; items collection by John Stubblefield.
* Discussion of old spirituals; Artist: Mrs. Charlotte Stephens, 05/17/51. Under the direction of Mary Celectia Parler.
* Three Rhythmic Spirituals, arrangement, 1961; music from William Grant Still.
* Twelve Negro Spirituals, arrangement, 1937; music from William Grant Still.
* Like a Motherless Child"; Florence Price’s score.
* Two Traditional Negro Spirituals: "I am Bound for the Kingdom" and " I'm Workin' on my Building," transcribed and arranged by Florence Price,, n.d.
* Arrangements-Arrangements of popular songs and spirituals, manuscript list of songs and William Grant Still and Verna Arvey Papers.
* Eddie W. Jones Papers. Correspondence, performance programs, and research along with materials related to choirs directed by Jones.
* Gibson, Bobby. "Contemporary Gospel Music in St. Paul A.M.E. Church Jonesboro, Arkansas With a Short History of Black Gospel", undated.
* William Grant Still and Verna Arvey Papers Collection.
* Twelve Negro Spirituals, n.d. William Grant Still and Verna Arvey Papers.
* Two Traditional Negro Spirituals. Florence Price. Florence Beatrice Smith Price Papers.
* Addendum / Musical Scores. Arrangements-Arrangements of popular songs and spirituals, manuscript list of songs and fragments, n.d. William Grant Still and Verna Arvey Papers.

**Facilities**

This program will utilize the current facilities of the Department of Music. These include:

**The George and Boyce Billingsley Music Building**.

The music building was completed in 1977 and renamed in the Fall of 2000 to honor the donors of our largest gift. It contains the music office (which houses two secretaries and the chair and associate chair), 26 faculty studios/offices, 9 spaces assigned to graduate students and 28 practice rooms (4 designated for piano majors), there are three large classrooms, two small classrooms, a class-piano room, a choral rehearsal room, a computer lab, a music education materials room, choral and opera theater libraries, two storage rooms, two rooms with practice organs which double as accompanying rooms and chamber music rehearsal facilities, a practice room with recording equipment, a faculty lounge which is often used for official meetings. This building contains the main practice rooms.

**Stella Boyle Smith Concert Hall.**

The Stella Boyle Smith Concert Hall is a 220-seat concert hall with recently added new PA and digital recording equipment. It can accommodate solo and chamber groups as well as small to medium size electric ensembles. This facility is currently undergoing renovation to improve the backstage area, acoustic characteristics, and recording capabilities. The renovation is due for completion in Spring 2024.

**Jim and Joyce Faulkner Performing Arts Center**

Completed in September 2015, this world-class performing arts center provides a seating capacity for up to 587 patrons. The Faulkner Performing Arts Center is the main performance venue for the university’s musical organizations and hosts guest musical activities for the university and Northwest Arkansas community. The Faulkner Center provides an educational, community-centered approach to the performing arts.  The mission in part is to provide a professional environment for U of A students to receive hands-on experience in administration, production and marketing in the performing arts field. Within the framework of the mission, the FPAC will promote collaboration, artistic excellence, and creativity in a free exchange of ideas in a community of learners. The M.M. in Black Sacred Music program will provide for any additional staff required for individual performances.

**University of Arkansas Black Box Theater**

The UA Black Box Theater is a 181 seat theater that can adopt a variety of configurations. Its strategic location in downtown Fayetteville provides an ideal space for off-campus performances, as well as an opportunity to collaborate with the Department of Theater on sound, lighting, costumes, and other performance elements.

**The Lewis E Epley Jr. Band Hall**

The Lewis E. Epley, Jr., Band Hall contains a large room (4400 sq. ft.) and a smaller rehearsal hall (1500 sq. ft.)  as well as the offices of the Director of Bands, Associate Director of Bands, and the percussion studio.  All university bands, symphonies, large ensembles, as well as the North Arkansas Symphony use this space for rehearsals and informal concerts.

**Graduate Student Study Space**

All graduate students will be provided with individual study spaces, as well as access to printers, scanners, and photocopiers. This includes the main library, Mullins Library: <https://libraries.uark.edu/rooms/>

**Equipment**

Black Sacred Music faculty will share with the Department of Music essential resources for research and class preparation, including printers, scanners, and photocopiers. They will be provided all of the necessary office furniture and equipment that facilitates research, course preparation, meeting with students, and administrative duties.

**Space Rental**

The program will additionally utilize a budget of $30,000 for the rental of performance facilities in Northwest Arkansas for concerts, workshops, and guest artist performances. The department of music does not currently own a recording studio therefore, some program funds will be allocated to cover the costs of recording and production. The music department operates a student-run record label (separately funded) that can handle music distribution and promotion as required.

**10. NEW PROGRAM COSTS – Expenditures for the first 3 years**

**a) New administrative costs (number and position titles of new administrators)**

Administration of the M.M. in Black Sacred Music will be supported through the Black Music Institute’s director salaries (~$32,000/year), provided by the Black Music Institute Grant.

One mid-level administrative staff person in the Department of Music will support the M.M. in Black Sacred Music, and this person’s salary will be supplemented by the BMI and administrative support funding (~$5,000/year).

**b) Number of new faculty (full-time and part-time) and costs**

Faculty resources:

Current faculty, University of Arkansas Black Sacred Music Program: 2 Associate Professors, 3 Assistant Professors, 2 Teaching Assistant Professors, and 1 Instructor.

**c) New library resources and costs**

See above #9

**d) New/renovated facilities and costs**

See above #9

**e) New instructional equipment and costs**

See above #9

**Distance delivery costs (if applicable*)***

n/a

**Other new costs (graduate assistants, secretarial support, supplies, faculty development, faculty/students research, program accreditation, etc.)**

none

Black Music Institute Grant:

An $848,380 grant from the Walton Family Charitable Support Foundation will establish and fund the Black Music Institute and this program for the first three years. The table below represents current and projected program needs and costs covered by the grant. Specific details and budgetary line items may change with program director discretion, the addition of new faculty, and the development of program partnerships.

|  |  |  |  |
| --- | --- | --- | --- |
| **Resource Requirements** | *1st Year* | *2nd Year* | *3rd Year* |
| *Staffing* |   |   |   |
|  Administrative / Professional | $5000 | $5000 | $5000 |
|  Full-Time Faculty | $23,030 | $65,987 | $71,722 |
|  Director Salaries  | $18,034 | $39,906 | $37,948 |
|  Part-Time Faculty | $45,000 | $45,000 | $45,000 |
| Scholarships | $10,000 | $10,000 | $10,000 |
| Equipment / Instructional Materials / Supplies | $3,200 | $3,200 | $3,200 |
| Library | $0 | $0 | $0 |
| Travel | $10,000 | $10,000 | $10,000 |
| Closing Concert | $35,000 | $35,000  | $35,000  |
| **TOTAL** | $149,264 | $214,093 | $217,870 |
| **Planned Funding Sources** | *1st Year* | *2nd Year* | *3rd Year* |
| New Tuition and Fees | $26,150 | $98,449 | $188,808 |
| New State General Revenue | $0 | $0 | $0 |
| Redistribution of State General Revenue | $0 | $0 | $0 |
| Walton Family Foundation Gift | $136,234 | $158,106 | $156,149  |
| Other Funding Sources | $0 | $0 | $0 |
| **TOTAL** | $152,383 | $246,555 | $334,957 |

**h) If no new costs required for program implementation, provide explanation.**

No new costs are required due to the support provided by The Walton Family Charitable Support Foundation grant.

**11. SOURCE OF PROGRAM FUNDING – Income for the first 3 years of**

**program operation**

**If there will be a reallocation of funds, indicate from which department, program, etc.**

No new funds are required from the Department of Music or the Fulbright College of Arts and Sciences to fund this program.

**Provide the projected annual student enrollment, the amount of student tuition per credit hour, and the total cost of the program that includes tuition and fees.**

Tuition and Estimated Cost of Attendance:

Tuition is set at $437.54 per credit hour for Arkansas residents, and $1,190.02 per credit hour for non-residents. College of Arts and Sciences students are charged fees of $14.46 per credit hour in addition to other fees. See <https://catalog.uark.edu/graduatecatalog/feeandgeneralinformation/> for tuition and fees. Tuition for students with graduate assistantships is at the in-state rate.

The table below shows the estimated cost of attendance for each student enrolled in the 3-year M.M. in Black Sacred Music.

Estimated Cost of Attendance for the M.M. in Black Sacred Music

Estimated Cost of Program Attendance for an In-State Student (Tuition and Fees):

36 credit hours:

Tuition: $15,751.44

Fees: $520.56

Total cost (before housing, books, transportation): $16,272

Estimated Cost of Program Attendance for an Out-of-State Student (Tuition and Fees):

36 credit hours:

Tuition: $42,840.72

Fees: $520.56

Total cost (before housing, books, transportation): $43,361.28

**Indicate the projected annual state general revenues for the proposed program (Provide the amount of state general revenue per student).**

***Estimated Tuition and Fees Projection 2023-2026:***

***(less scholarships awarded)***

***[calculated for 80% in-state students & 20% out-of-state students]***

|  |  |  |
| --- | --- | --- |
| Year 1 | Year 2 | Year 3 |
| 2023-2024 | 2024-2025 | 2025-2026 |
| $5,424 per in-state student (4 students)$14,453 per out-of-state student(1 student) | $5,424 per in-state student (12 students)$14,453 per out-of-state student(3 students) | $5,424 per in-state student(18 students)$14,453 per out-of-state student(7 students) |
| * $10,000 in Scholarships Awarded
 | * Admit 10 students into program
* $10,000 in Scholarships Awarded
 | * Admit 10 students into program
* Graduate 5 students following completion of third summer
* $10,000 in Scholarships Awarded
 |
| Total: $26,150 | Total: $98,449 | Total: $188,808 |

For each additional in-state student each semester, revenue would increase by $5,424. For each additional out-of-state student each semester, revenue would increase by $14,453.76.

**Other (grants—list grant source & amount of grant), employers, special tuition rates, mandatory technology fees, program specific fees, etc.).**

The initial grant will fund the program for the first three years, after which time tuition revenue will be sufficient to operate the M.M. Degree in Black Sacred Music in its form as a summer program. However, the grant is intended as trial funding in order to launch the program and companion Black Music Institute. Extensive data collection and assessments during these first three years will be used to develop an appropriate endowment from the same foundation to fund the program in perpetuity.

**12.** **ORGANIZATIONAL CHART REFLECTING NEW PROGRAM**

Proposed program will be housed in (department/college)

University of Arkansas, Fayetteville

Fulbright College of Arts and Sciences

Department of Music

Master of Music in Black Sacred Music

**13. SPECIALIZED REQUIREMENTS**

**If specialized accreditation is required for program, list the name of accrediting agency.**

National Association of Schools of Music (NASM)

**Indicate the licensure/certification requirements for student entry into the field.**

n/a

**Provide documentation of Agency/Board review/approvals (education, nursing—initial approval required, health-professions, counseling, etc.)**

n/a

**14.** **BOARD OF TRUSTEES APPROVAL**

Provide the date that the Board approved (or will consider) the proposed program.

November 16, 2022

**Provide a copy of the Board meeting agenda that lists the proposed program, and written documentation of program/unit approval by the Board of Trustees prior to the Coordinating Board meeting that the proposal will be considered.**

**15.** **SIMILAR PROGRAMS**

**List institutions offering program:**

**Proposed undergraduate program – list institutions in Arkansas**

**Proposed master’s program – list institutions in Arkansas and regio**n

There are no other M.M. programs in Black Sacred Music in the state of Arkansas, or anywhere in the country.

The historical lack of representation of Black Sacred Music in the academy and the demonstrated need for professional training at the graduate level in this field make this proposal especially unique. Across both the music industry and higher education, societal movements for greater equity and representation have over the past several years have been profound. These efforts have resulted in divisional changes in major record labels, reorientation of the National Academy of Recording Arts and Sciences (Grammy Awards) toward diversity, equity, and inclusion, and greater collaborations between major music industry and technology firms and higher education. Diversity, Equity, and Inclusion movements within higher education that have historically resulted in new curricula and academic disciplines (among other major changes) are currently impacting the music disciplines leading to the development of new programs in the majority of post-secondary music programs. Creating an M.M. in Black Sacred Music not only fulfills multiple aspects of the mission of the University of Arkansas, but additionally provides a truly unique program that will raise the profile of the institution while making a meaningful impact on Black Sacred Music and higher music education more broadly.

Proposed doctoral program – list institutions in Arkansas, region, and nation. State why proposed program needed if offered at other institutions in Arkansas or region.

n/a

List institution(s) offering a similar program that the institution used as a model to develop the proposed program.

n/a

Provide a copy of the e-mail notification to other institutions in the state notifying them of the proposed program. Please inform institutions not to send the response to “Reply All”. If you receive an objection/concern(s) from an institution, reply to the institution and copy ADHE on the email. That institution should respond and copy ADHE. If the objection/concern(s) cannot be resolved, ADHE may intervene.

n/a

**Note: A written institutional objection/concern(s) to the proposed program/unit may delay Arkansas Higher Education Coordinating Board (AHECB) consideration of the proposal until the next quarterly AHECB meeting.**

**16. DESEGREGATION**

State the total number of students, number of black students, and number of other minority students enrolled in related degree programs, if applicable.

n/a

**17.** **INSTITUTIONAL AGREEMENTS/MEMORANDUM OF UNDERSTANDING (MOU)**

**If the courses or academic support services will be provided by other institutions or organizations, include a copy of the signed MOU that outlines the responsibilities of each party and the effective dates of the agreement.**

All courses are offered by the University of Arkansas.

**18. ACADEMIC PROGRAM REVIEW**

**Provide scheduled program review date (within 10 years of program implementation date).**

The Department of Music is accredited by the National Association of Schools of Music (NASM). The next visit is scheduled for February 2023.

**19. PROVIDE ADDITIONAL INFORMATION IF REQUESTED BY ADHESTAFF**

n/a

**20. INSTRUCTION BY DISTANCE TECHNOLOGY**

**If the proposed program will be offered by distance technology, provide the following information: Summarize institutional policies on the establishment, organization, funding and management of distance courses/degrees.**

**Describe the internal organizational structure that coordinates (development, technical support, oversight) distances courses/degrees. Summarize the policies and procedures to keep the technology infrastructure current. Summarize the procedures that assure the security of personal information. Provide a list of services that will be outsourced to other organizations (course materials, course management and delivery, technical services, online payment, student privacy, etc.).**

n/a