

# Program Change Request

## New Program Proposal

Date Submitted: 06/28/22 11:27 am

Viewing: **BLSMMM : Black Sacred Music, Master of Music**

Last edit: 07/29/22 10:46 am

Changes proposed by: jeffreym

### In Workflow

1. ARSC Dean Initial
2. GRAD Dean Initial
3. Provost Initial
4. Director of Curriculum Review and Program Assessment
5. Registrar Initial
6. Institutional Research
7. MUSC Chair
8. ARSC Curriculum Committee
9. ARSC Dean
10. Dean of University Libraries
11. Global Campus
12. Provost Review
13. Graduate Council
14. Faculty Senate
15. Provost Final
16. Provost's Office-- Documentation sent to System Office
17. Higher Learning Commission
18. Board of Trustees
19. ADHE Initial
20. ADHE Final
21. Provost's Office-- Notification of Approval
22. Registrar Final
23. Catalog Editor Final

Submitter: 901-486-5501	User ID: jeffreym	Phone:
Program Status	Active	
Academic Level	Graduate	
Type of proposal	Major/Field of Study	
Select a reason for this new program	Adding New Degree--(LOI 1, Proposal-1)	
Are you adding a concentration?	No	
Are you adding or modifying a track?	No	
Are you adding or modifying a focused study?	No	
Effective Catalog Year	Summer 2023	
College/School Code	Fulbright College of Arts and Sciences (ARSC)	
Department Code	Department of Music (MUSC)	
Program Code	BLSMMM	
Degree	Master of Music	
CIP Code		

### Approval Path

1. 06/17/22 2:31 pm  
Jeannie Hulen  
(jhulen): Approved  
for ARSC Dean  
Initial
2. 06/20/22 9:23 am  
Jim Gigantino  
(jgiganti): Rollback  
to Initiator
3. 06/20/22 12:27 pm  
Jeannie Hulen  
(jhulen): Approved  
for ARSC Dean  
Initial
4. 06/20/22 1:16 pm  
Jim Gigantino  
(jgiganti): Rollback  
to Initiator
5. 06/20/22 1:31 pm  
Jeannie Hulen  
(jhulen): Approved  
for ARSC Dean  
Initial
6. 06/20/22 1:35 pm  
Jim Gigantino  
(jgiganti): Approved  
for GRAD Dean  
Initial
7. 06/22/22 5:53 pm  
Kathryn Sloan  
(ksloan): Rollback to  
Initiator
8. 06/28/22 11:43 am  
Jeannie Hulen  
(jhulen): Approved  
for ARSC Dean  
Initial
9. 06/28/22 11:45 am  
Jim Gigantino  
(jgiganti): Approved  
for GRAD Dean  
Initial

10. 06/29/22 1:55 pm  
Kathryn Sloan  
(ksloan): Approved  
for Provost Initial
11. 06/30/22 9:55 am  
Alice Griffin  
(agriffin): Approved  
for Director of  
Curriculum Review  
and Program  
Assessment
12. 06/30/22 10:26 am  
Gina Daugherty  
(gdaughter):  
Approved for  
Registrar Initial
13. 06/30/22 11:22 am  
Doug Miles  
(dmiles): Approved  
for Institutional  
Research
14. 06/30/22 1:20 pm  
Rhonda Mains  
(rmains): Approved  
for MUSC Chair
15. 07/29/22 10:46 am  
Ryan Cochran  
(rcc003): Approved  
for ARSC Curriculum  
Committee
16. 07/29/22 11:03 am  
Jeannie Hulen  
(jhulen): Approved  
for ARSC Dean
17. 08/02/22 3:15 pm  
Jason Battles  
(jasonjb): Approved  
for Dean of  
University Libraries
18. 08/02/22 3:17 pm  
Suzanne Kenner

(skenner): Approved for Global Campus  
 19. 08/02/22 3:26 pm  
 Kathryn Sloan  
 (ksloan): Approved for Provost Review  
 20. 08/18/22 3:41 pm  
 Jim Gigantino  
 (jgiganti): Approved for Graduate Council

39.0501 - Religious/Sacred Music.

Program Title

Black Sacred Music, Master of Music

Program Delivery

Method

On Campus

Is this program interdisciplinary?

No

Does this proposal impact any courses from another College/School?

No

What are the total hours needed to complete the program? 36

## Program Requirements and Description

### Requirements

The Master of Music in Black Sacred Music is a three-year, summers-only program housed within the Department of Music. The program offers a unique opportunity for advanced study in Black Sacred Music and its derivatives. As American music largely finds its roots in Black Music, it is paramount that the preservation, proliferation, production and research of this music is included in the study of music in higher education. This particular focus was chosen for a variety of reasons, including the dearth of programs of this kind in the United States, the quickly growing interest in music of the African Diaspora, and the commitment to expand access to music study to include students with non-traditional music backgrounds. The curriculum is designed to equip students with the essential tools needed for professional careers which involve the presentation, teaching, and research of Black Sacred Music. Program

participants will receive interdisciplinary training and significant internship opportunities consistent with the work experiences associated with Black Sacred Music spaces and related industries. The program prepares students for top careers in Black Sacred Music, and for music study at the doctoral level.

Application for admission to the M.M. program in Black Sacred Music, is a 2-step process. Each applicant must: 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>

2. The prospective student must schedule an interview with the Program Director to determine the best degree plan and cognate area.

## I. Black Sacred Music

18

MUSC 5253 RESEARCH METHODS IN BLACK SACRED MUSIC

Course MUSC  
5253 RESEARCH  
METHODS IN  
BLACK SACRED  
MUSIC Not  
Found

MUHS 5263 HISTORY OF BLACK SACRED MUSIC

Course MUHS  
5263 HISTORY OF  
BLACK SACRED  
MUSIC Not  
Found

MUSC 5773 SPECIAL TOPICS IN BLACK SACRED MUSIC

Course MUSC  
5773 SPECIAL  
TOPICS IN BLACK  
SACRED MUSIC  
Not Found

MUSC 5212 HYMNOLOGY

Course MUSC  
5212  
HYMNOLOGY  
Not Found

MUSC 5222 THEOLOGICAL PERSPECTIVES AND THE BLACK CHURCH EXPERIENCE

Course MUSC  
5222  
THEOLOGICAL  
PERSPECTIVES  
AND THE BLACK

CHURCH  
EXPERIENCE Not  
Found

MUSC 5232 SEMINAR IN WORSHIP ARTS

Course MUSC  
5232 SEMINAR  
IN WORSHIP  
ARTS Not Found

MUSC 5102 BLACK GOSPEL CONDUCTING METHODS

Course MUSC  
5102 BLACK  
GOSPEL  
CONDUCTING  
METHODS Not  
Found

MUSC 5111 BLACK GOSPEL CONDUCTING METHODS LAB

Course MUSC  
5111 BLACK  
GOSPEL  
CONDUCTING  
METHODS LAB  
Not Found

## II. Supportive Studies in Music

12

MUHS 5973

Seminar in  
Bibliography and  
Methods of  
Research <sup>1</sup>

Choose A Total of Three (3) Hours from the Following

MUSC 5273 POP MUSIC OF THE AFRICAN DIASPORA

Course MUSC  
5273 POP MUSIC  
OF THE AFRICAN  
DIASPORA Not  
Found

MUTH 5723 ADVANCED JAZZ ANALYSIS

Course MUTH  
5723 ADVANCED  
JAZZ ANALYSIS  
Not Found

MUAC 5482 INNOVATORS OF JAZZ SEMINAR

Course MUAC  
5482  
INNOVATORS OF

JAZZ SEMINARNot FoundMUAC 5421Advanced  
Studies in  
Improvisation

Choose One (1) Capstone Option for a Total of Six (6) Hours

MUSC 600V MASTER'S THESISCourse MUSC  
600V MASTER'S  
THESIS Not  
Found

OR

MUSC 605V INDEPENDENT STUDY IN BLACK SACRED MUSICCourse MUSC  
605V  
INDEPENDENT  
STUDY IN BLACK  
SACRED MUSIC  
Not Found

OR

MUAP 510VApplied  
Voice/Instrument  
4MUAP 5211Graduate Recital  
II**III. Electives****6**

Choose a Minimum of Six (6) Total Hours From The Following:

MUSC 5983 THE BLACK MESSIAH: MUSIC, RELIGION, AND ACTIVISMCourse MUSC  
5983 THE BLACK  
MESSIAH:  
MUSIC,  
RELIGION, AND  
ACTIVISM Not  
FoundMUAP 510VApplied  
Voice/InstrumentMUSC 5011 GOSPEL SONGWRITING AND ARRANGINGCourse MUSC  
5011 GOSPEL  
SONGWRITING

	AND ARRANGING Not Found
MUIN 5102 PRODUCTION INTERNSHIP	Course MUIN 5102 PRODUCTION INTERNSHIP Not Found
MUEN 5271 ADVANCED JAZZ COMBO	Course MUEN 5271 ADVANCED JAZZ COMBO Not Found
MUSC 5242 VOCAL LITERATURE OF BLACK AND AFRICAN DIASPORIC COMPOSERS	Course MUSC 5242 VOCAL LITERATURE OF BLACK AND AFRICAN DIASPORIC COMPOSERS Not Found
<u>MUEN 5421</u>	Inspirational Chorale
MUTH 5803 ADVANCED JAZZ COMPOSITION AND ARRANGING	Course MUTH 5803 ADVANCED JAZZ COMPOSITION AND ARRANGING Not Found
<u>MUEN 5251</u>	Arkansas Soul Band
<u>MUIN 5563</u>	Artist Development
MUSC 5421 GOSPEL IMPROVISATION	Course MUSC 5421 GOSPEL IMPROVISATION Not Found

Total Hours

36

1  
Students must pass with a "B" or higher to enroll in subsequent MUHS courses.

2



May be taken across multiple semesters until a minimum of six (6) hours is completed.

3

May be taken across multiple semesters until a minimum of six (6) hours is completed.

4

May be taken across multiple semesters until a minimum of five (5) hours is completed.

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, Juneteeth 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.

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. 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.

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

### **SUMMER A (12 hours)**

[MUHS 5973](#) Seminar in Bibliography and Methods of Research

[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](#) Innovators of Jazz Seminar is 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**

## Program Costs

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.

Administrative Staffing Support: \$15,000

Full-Time Faculty (Instructional Costs): \$160,739

Director Salaries (The Director of the Black Music Institute is the lead faculty in this program, Jazz Coordinator in the Black Music Institute is an administrative coordinator in this program): \$95,888

Part-Time Faculty (These are distinguished guest instructors, experts in Gospel Music): \$135,000

Equipment, Instructional Materials, and Supplies: \$9,600

Travel: \$30,000

Closing Concerts (A signature program element): \$105,000

Scholarships: \$30,000

## Library Resources

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 source, 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 (Songs)" 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

## 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

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

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, Produced by Sheryl J. Cannady, James Cannady (New York, NY: Tony Brown Productions, 1986

Songs Of The Spirit: Part II. Produced by Tony Brown Productions, In Tony Brown's Journal (New York, NY: Tony Brown Productions, 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 + Otherworldly 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 Celestia 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.

## Instructional

### 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 Theatre 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.

### Faculty Resources

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](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

Dr. Jake Hertzog

- Assistant Professor of Music
- PhD, University of Arkansas

Dr. Alan Gosman

- Associate Professor of Music
- PhD, Harvard University

Dr. Lenora Green-Turner

- Teaching Assistant Professor of Music
- DMA, University of Michigan

Dr. Micaela Baranello

- Assistant Professor of Music
- PhD, Princeton University

Dr. Susumu Watanabe

- Teaching Assistant Professor
- DMA, University of Nebraska-Lincoln

## 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

Dr. Alisha Lola Jones

- Professor, University of Cambridge, Ethnomusicology
- PhD, University of Chicago

Dr. Tony McNeill

- Visiting Assistant Professor, Texas Southern University
- Doctor of Worship Studies, Robert Webber Institute for Worship Studies

Dr. Leo Davis

- Minister of Worship Arts, Mississippi Boulevard Christian Church (Memphis, TN)
- DMA, University of Memphis

Dr. Roderick Vester

- Assistant Professor and Director of Contemporary Music, Shenandoah Conservatory
- PhD., University of Mississippi

Dr. Herbert Jones

- Associate Curator, CBMAA
- DMA, University of Mississippi

Donald Lawrence

- Multi-GRAMMY Recording Artist
- Bachelor of Fine Arts, Cincinnati Conservatory of Music

List Existing Certificate or Degree Programs  
that Support the Proposed Program

<b>Program(s)</b>
MUSCBM-JAZZ - Music: Jazz Studies Concentration
MUEDBM - Music Education, Bachelor of Music
MUSCMM - Music, Master of Music
MUSCBM-VOCE - Music: Voice Education Concentration

Are Similar Programs available in the area?

No

Estimated Student Demand for Program	10-12 every three-year cycle
Scheduled Program Review Date	Feb. 2023 ; National Association of Schools of Music

### Program Goals and Objectives

#### Program Goals and Objectives

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 this Master of Music (M.M.) degree program in Black Sacred Music.

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.

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. Therefore, this program additionally aims to legitimize the Black Sacred Music in the academy at the graduate level, a critical role that serves the discipline and the institution.

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. The connections between Gospel Music and contemporary popular music of all styles (i.e., hip-hop, jazz, R&B, Soul, Rock) is explicit. Contemporary music study is rare at the graduate level and therefore, this program also prepares students for a vast array of modern music industry careers, serving another important industry and creative economy need for the state.

### Learning Outcomes

#### Learning Outcomes

### Learning Outcomes

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

#### Program Learning Objectives

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

#### Description and Justification for this request

Description of request	Justification for request
<p>Proposing a new graduate degree program. With the new Black Music Institute, supported by the Walton Family Charitable Support Foundation, the University of Arkansas is uniquely positioned to become an innovator in contemporary music education through the creation of the first Master of Music in Black Sacred Music Degree.</p>	<p>This three-year M.M. program, a summers-only 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.</p> <p>We have chosen this particular focus for a variety of reasons, including our location, our existing</p>

Description of request	Justification for request
	<p>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.</p> <p>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</p>



Description of request	Justification for request
	<p>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.</p> <p>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.</p> <p>The historical lack of representation of Black</p>

Description of request	Justification for request
	<p>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.</p>

#### Upload attachments

[BLSMMM - New Degree - Ltr of Intent.docx](#)

[BLSMMM - New Degree - Degree Cost and Salary Earnings.docx](#)

[BLSMMM - New Degree - Workforce Analysis Request Form.docx](#)

[BLSMMM - New Degree - Supporting Documentation.pdf](#)

[BLSMMM - New Degree - Proposal.docx](#)

#### Reviewer Comments

**Jim Gigantino (jgiganti) (06/20/22 9:23 am):** Rollback: Rollback to program at their request

**Jim Gigantino (jgiganti) (06/20/22 1:16 pm):** Rollback: Requested by submitter

**Kathryn Sloan (ksloan) (06/22/22 5:53 pm):** Rollback: See email. Our suggestions are easy to fix. Please match what you change in the proposal with the course leaf form too.

**Kathryn Sloan (ksloan) (06/29/22 1:55 pm):** Removed highlight from pg 40 and reuploaded v5

**Alice Griffin (agriffin) (06/29/22 3:40 pm):** Replaced MUEN 5271 Advanced Jazz Ensemble with Advanced Jazz Combo. Also replaced MUIN 5463 with MUIN 5563 Artist Development. College is encouraged to review for accuracy.

**Alice Griffin (agriffin) (06/29/22 3:48 pm):** Updated course titles in three semester plan to match course titles submitted in Course Inventory.

**Alice Griffin (agriffin) (06/29/22 4:08 pm):** Adjusted space allotment in the Library Resources and Faculty Resources.

**Alice Griffin (agriffin) (06/29/22 4:25 pm):** Moved footnotes to bottom of curriculum for a cleaner copy with permission from department.

**Alice Griffin (agriffin) (06/30/22 9:55 am):** Sent Workforce Analysis Request form to Little Rock 6/30/2022.

**Ryan Cochran (rcc003) (07/20/22 9:10 am):** Added ", Master of Music" to the program title.

**Ryan Cochran (rcc003) (07/27/22 11:24 am):** Reuploaded proposal document with updates to course titles and course descriptions.

**Ryan Cochran (rcc003) (07/29/22 10:46 am):** Edited course blocks with updated course titles in program requirements.