

# Department of Music Education Student Handbook



**2004 - 2005**

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This handbook is designed to inform students of particular policies and expectations as defined by the Department of Music Education. Please consult this publication, along with the University catalog and the College of Education student handbook for all requirements regarding the degree program in music education.

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**DEPARTMENT OF MUSIC EDUCATION**  
**FACULTY AND STAFF LISTING 2004 - 2005**

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*Jacqueline Edwards-Henry, Professor, B.S., William Jewel College, 1982; M.M., University of Illinois, 1985; Ph.D., University of Oklahoma, 1994. Piano, Piano Pedagogy, Class Piano.*

*Sheri Falcone, Instructor, A.A.S., Onondaga Community College, 1992, B. M., 1994, M. M. Performance, & M. M. Education, Syracuse University, 1999. Woodwind Ensemble, Clarinet, Saxophone, Woodwind Techniques, Instrumental Class.*

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*Michael Huff, Instructor, B.S., University of Massachusetts, 1996; M.M., Eastman School of Music, 2002; Catholic University, currently working on Doctoral degree. Trumpet, Brass Ensemble, Music Appreciation.*

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*Elva Kaye Lance*, Director of Bands, B.M.E., Mississippi State University, 1976; M.S., Southern Oregon State College, 1995. Wind Ensemble, Marching Band.

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*Michael Patilla*, Lecturer, B.M., University of Montevallo, 1993; M.M. University of Southern Mississippi, 1994; D. M. A. Eastman School of Music, 2003. Guitar, Music Appreciation.

*Wendy Payton*, Instructor/ Staff Accompanist, B.M. Piano Performance, and Music History, University of the Pacific, 1983; M.A. in Organ Performance, University of Iowa, 1996. Additional study in musicology at University of Illinois, Theory at University of Iowa. Piano Class.

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*Linda Karen Smith*, Professor, B.Mus., Mississippi University for Women, 1962; M.M., Indiana University, 1964; Additional Study: *Staaliche Hochschule feur Musik*, Stuttgart, Germany, 1964-67. Voice, Voice Class, Women's Choir.

*Dawn Pugh Steed*, Administrative Assistant, Music Education & Choral Department.

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**Mission Statement: Department of Music Education.**

The mission of the Department of Music Education at Mississippi State University is two-fold. The department's first obligation is to provide music instruction and specialized pedagogical training for state-certified elementary and secondary school music teachers. This program of instruction is intended to prepare students for exemplary entry-level teaching performance and for admission to selective graduate schools. To this end, the Department of Music Education provides:

- (a) Curricula and advisement that encourage students to acquire a broad, liberal education.
- (b) A comprehensive undergraduate education in the art of music.
- (c) A background in existing music curricula, curriculum design principles, materials, and methodologies.
- (d) Preparation in general education, theory, history, and methodology.

The department's teacher preparation mission extends beyond the campus and includes support for in-service teachers, elementary and secondary schools and students, and arts education organizations and service agencies.

A second, equally important obligation is to serve as the primary music unit of a comprehensive research university of national rank. A comprehensive music unit provides to the campus and community:

- (a) Liberal educational experiences in music for non-majors.
- (b) Opportunities to explore music as a major and pre-major.
- (c) Opportunities to combine in-depth study of music with other degree concentrations.
- (d) A rich cultural life, including music performances by students, faculty, and guest artists.
- (e) Integrated arts experiences through cooperation and collaboration with other arts and arts-related disciplines.

These goals are realized within a professional community of artists and scholars dedicated to exploring and extending the boundaries of the theoretical and practical knowledge basis of the discipline. This faculty commitment to ongoing inquiry enriches teaching and serves as the foundation for service to the profession and the community.

## Degree Programs

The Department of Music Education offers the Bachelor of Music Education (BME) Degree, with emphasis in the following areas:

Instrumental Music Education  
Vocal Music Education, Voice Emphasis  
Vocal Music Education, Keyboard Emphasis

The Department of Music Education also offers a Bachelor of Arts in Music Degree.

### Music Education Degree

#### University Core

##### **English Composition (6 hrs)**

EN 1103 English Composition I or  
EN 1163 Accelerated Composition I or  
EN 1183 Honors Composition I

EN 1113 English Composition II or  
EN 1173 Accelerated Composition II or  
EN 1193 Honors Composition II

##### **Public Speaking (3 hrs)**

CO 1003 Fundamentals of Public Speaking or  
CO 1093 Honors Oral Communication

##### **Mathematics (6-9 hrs)\***

MA 1313 College Algebra (3)  
Math or Science Elective (3)  
Math or Science Elective (3)

##### **Science (6-9 hrs)\***

Biological Science with Lab (3)  
Science Elective with Lab (3)  
Math or Science Elective (3)

\*A total of 15 hours in Math and Science

##### **Humanities (6 hrs)**

**Literature Elective (3)**

**History Elective (3)**

**Fine Arts (3 hrs)**

MU 2323 History and Literature of Music II (3)

**Social Science (6 hrs)**

PSY 1013 General Psychology (3)

Social/Behavioral Science Elective (3)

**Upper Level Writing Requirement (3 hrs)**

**EDF 3413 Writing for Thinking (3)**

**Computer Literacy Requirement (0 hrs)**

**Computer literacy will be achieved through the Music Theory Sequence. (16 hrs)**

**College Core**

EDF 3333 Social Foundations of Education (3)

EPY 3143 Human Development and Learning Strategies in Education (3)

EDX 3213 Psychology and Education of Exceptional Children and Youth (3)

MUE 3243 Planning and Managing Learning in Music Education (3)

MUE 3253 Performance Assessment in Music Education (3)

MUE 4873 Professional Seminar in Music Education (3)

MUE 4886 Student Teaching in Music Education (6)

MUE 4896 Student Teaching in Music Education (6)

**Major Core**

Red Cross Approved Certification Training\* or PE 3213 Emergency Health (3)  
(Not counted in the total number of hours.)

MU 1162 Survey of Musical Styles (2)

MU 2322 History and Literature of Music I (2)

MU 1213 Music Theory I (3)

MU 1321 Ear Training I (1)

MU 1413 Music Theory II (3)

MU 1521 Ear Training II (1)

MU 2613 Music Theory III (3)

MU 2721 Ear Training III (1)

MU 2813 Music Theory IV (3)

MU 2921 Ear Training IV (1)

MU 3333 Orchestration (3)

MU 3412 Conducting (2)

MU 3442 Advanced Conducting (2)

MU 4313 Form and Analysis (3)  
MUE 3001 Practicum in Music Education (1)

SUB-TOTAL – 103 Hours

**Instrumental Emphasis**

MU 2111 Piano Class (1)  
MU 2121 Piano Class (1)  
MU 3111 Piano Class (1)  
MU 3121 Piano Class (1)  
or  
MU 3112 Piano Class (2)  
MU 3122 Piano Class (2)  
MU 1131 Voice Class (1)  
MUE 3212 Brass Class (2)  
MUE 3222 Woodwind Class (2)  
MUE 3231 String Class (1)  
MUE 3242 Percussion Class (2)  
Applied Lessons – 12 hours (6 semesters of study)  
Senior Recital – 0 hours  
Keyboard Proficiency (0) Major Ensemble – 7 hours (7 semesters of study)  
Recital Hour – 0 hours  
Upper Division Proficiency Exam – 0 hours

Total Hours for the Degree- 134

**Vocal Emphasis**

MU 2111 Piano Class (1)  
MU 2121 Piano Class (1)  
MU 3111 Piano Class (1)  
MU 3121 Piano Class (1)  
or  
MU 3112 Piano Class (2)  
MU 3122 Piano Class (2)  
MUE 3262 Instrumental Class (2)  
Applied Piano – 2 hours (2 Semesters of Study)  
Applied Voice – 12 hours (6 semesters of study)  
MU 1131 Voice Class – 4 hours (with links to private study) (4 Semesters of Study)  
  
Senior Recital – 0 hours  
Keyboard Proficiency (0)Major Ensemble – 7 hours (7 Semesters of Study)  
Recital Hour – 0 hours  
Upper Division Proficiency Exam – 0 hours

Total Hours for the Degree – 134



## Keyboard Emphasis

MU 3112 Piano Class (2)  
MU 3122 Piano Class (2)  
MUE 3262 Instrumental Class (2)  
MUE 3333 Introduction to Piano Pedagogy (3)  
MU 1131 Voice Class (1)  
Applied Voice – 2 hours (Two semesters of study)  
Applied Piano – 12 hours (6 semesters of study)

Senior Recital – 0 hours  
Keyboard Proficiency (0)  
Major Ensemble – 7 hours (7 semesters of study)  
Recital Hour – 0 hours  
Upper Division Proficiency Exam – 0 hours

Total Hours for the Degree - 134

**\*The Red Cross training must occur during the last two years of study prior to receiving the degree.**

## Bachelor of Arts in Music

**Important Note: This degree must include 32 hours of 3000 or higher level courses.**

### University Core (42 hours)

1. English Composition (6 hours)
2. Public Speaking (3hours)
3. Mathematics (6-9 hours)
4. Science (6-9 hours)
5. Computer literacy (0 hours – fulfilled by music theory in music core)
6. Humanities (6 hours) – *suggestion, lower level prerequisite courses should be taken here*
7. Fine Arts (3 hours – MU 2323)
8. Social Science (6 hours) – *suggestion, lower level prerequisite courses should be taken here*
9. Junior/Senior Level Writing (3 hours) – may use EDF 3413 Writing for Thinking or others as listed in the current bulletin; **this counts for 3 hours of the 32 required of 3000 or higher level courses**

### Arts & Sciences Core (32 hours plus \*6 hours in Music, must be advisor approved)

1. Foreign Languages 12-14 hours (It is recommended that these hours be satisfied in one language.)

2. Humanities (\*12 hours: suggested to include at least one philosophy course and 6 hours from two disciplines of English, History, Philosophy and Religion) \*3 hours will be met in Music.
3. Social Sciences (\*12 hours: suggested for courses to be spread over three disciplines of Anthropology/ Archaeology, Communication, Economics, Geography, Political Science/Government, Psychology, Sociology, and Music) \*3 hours will be met in Music.

**Note 1: a minimum of 7-9 hours in Humanities or Social Sciences must be 3000 level or higher to fulfill the required 32 hours of upper division courses. If all 12 elective hours in music are *not* upper division, *more* upper division hours in these areas will be required to make up the difference.**

*Note 2: if students do not follow the suggested path in the Humanities and Social Sciences areas, or elect to take two semesters of two different languages, reasons for these optional choices must be documented and justified for reasons of meeting specific career goals. Emphases will ultimately take care of many of these needs for documenting exceptions.*

#### Music Core (42 hours)

1. Music Theory/ Ear Tr. (16 hours) (MU 1213; MU 1321; MU 1413; MU 1521; MU 2613; MU 2721; MU 2813; MU 2921)
2. Music History (4 hours) (MU 1162; MU 2322)
3. Keyboard Skills (4 hours) (MU 2111; MU 2121; MU 3111; MU 3121 or MU 3112 and 3122) – 2-4 hours of the 32 upper div.
4. Conducting (2 hours) (MU 3412) – 2 hours of the 32 upper div.
5. Applied Study (12 hours) (Six semesters @ 2 hours per sem.: 2 semesters at the 1000 level, 2 semesters at the 2000 level, and 2 semesters at the 3000 level must be completed on the same instrument – at least one semester at 2000 level and 2 sem. at the 3000 must be completed at MSU.) – 4 hours of the 32 upper div.
6. Ensemble (4 hours) (Four semesters of ensembles must be completed at MSU, two of which must be the designated major ensembles)
7. Recital Hour (0 hours) (MU 1010; each semester enrolled at MSU)
8. Keyboard Proficiency Exam (0 hours)
9. Upper Div. Proficiency Exam (0 hours)
10. Recital or Project (0 hours)

#### Music Electives (\*12 hours, 6 of which are counted above in the Arts and Sciences Core)

**Note: if students do not take all of these hours in upper division courses (3000 or higher), the difference must be made up in the Arts and Sciences core.**

Total degree hours: **128**

## Upper Division Proficiency Exam

### Purpose:

The purpose of this exam is to verify that students have minimum competency in music theory, music history, writing, public speaking and performance to insure greater success in upper division music and music education courses, student teaching, and in the music teaching profession.

### Exam Content and Administration:

The exam will consist of three major components: (1) an oral presentation and performance, (2) written and aural theory evaluations, and (3) a music history/written communication evaluation. Following is the procedure for students who begin as music majors at Mississippi State, or who transfer to MSU before completing their sophomore year of college music study. The exam procedure for transfer students will be outlined separately.

### Oral Presentation and Performance

1. *Students must have an overall grade point average of 2.5 to be allowed to take this portion of the exam.*
2. Students will prepare a solo(s) for their major applied area at the 2000 level of repertoire. [Students should consult with the professor in their area for specific requirements and guidelines]. Prior to the performance, students will make a short presentation on the composer and the composition they will perform. The presentation contents should be similar to what would be written in high-quality program notes.
3. Following the performance, faculty members will have the opportunity to ask questions of the student performer regarding his/her performance, the composer or the composition.
4. Three faculty members will constitute the oral presentation jury, including the applied instructor. It is recommended that the oral presentation and performance be scheduled during juries at the end of the student's second semester of 2000 level applied study. [*Passing this portion is required before enrolling in 3000 level applied study.*]

### Written and Aural Theory Evaluations

This component of the exam will consist of two parts: written theory skills and aural theory skills.

1. The written theory portion will test understanding of first and second year theory subjects:
  - a. rudiments (scales, chords, intervals, key signatures),
  - b. part-writing (diatonic and chromatic harmony),
  - c. harmonic analysis and figured-bass.

The theory portion will be given in theory class at the end of the spring semester of second year theory (Theory IV), prior to dead days.

2. The aural skills portion will test ability to hear, identify and notate first and second year aural skills subjects as follows:
  - a. intervals in treble and bass clefs (within the octave, P1, m2, M2, m3, M3, P4, A4, d5, P5, m6, M6, m7, M7, P8, given the lower note of the interval);
  - b. triads (root position of major, minor, augmented and diminished given the root; inversions of major and minor triads given the lowest note);
  - c. major and minor scales and modes;
  - d. rhythmic and melodic dictation (rhythm patterns in simple or compound meters and tonal or modal melodies);
  - e. seventh chords (MM7, mm7, dm7 and dd7 in root position; Mm7 in all positions);
  - f. harmonic dictation (soprano, bass and Roman numerals for a tonal progression in a major or minor key; the progression will be a phrase that ends with a cadence, and will use diatonic harmony including seventh chords and inversions).

The aural skills portion will be given in aural skills class at the end of the spring semester of second year aural skills (Aural Skills IV), prior to dead days.

#### Music History/Written Communication Evaluation

The music history and writing portion of the exam will test basic music history knowledge and writing skills. The test will contain the following:

1. A general knowledge section in multiple choice format concerning dates, major composers, characteristics, forms and genres of the musical style periods;
2. an essay portion (students will be given several topics from which to choose and write a 1-2 page essay on the topic chosen, i.e. What were Franz Liszt's contributions to piano performance in the Romantic Period? Compare and contrast the musical styles of Mozart and Beethoven. Compare and contrast the characteristics of music written during the Classical Period with those written during the Romantic Period.);
3. a listening portion (five "mystery" examples will be played and students will be asked to identify probable style period, possible composer and justify their responses by listing the musical and style period characteristics heard in the examples).

The music history portion will be given in history class at the end of the third semester of music history (Music History III), prior to dead days.

### Exam Procedure for Transfer Students With Four or More Semesters Completed

1. See above regarding content for oral presentation and performance, theory and music history evaluations.
2. The jury committee will schedule a time immediately prior to or during the first week of classes of initial enrollment at MSU for students to do the oral presentation and performance. Students may elect to schedule the oral presentation and performance during spring scholarship auditions.
3. The written theory and history exam portions will be given by the respective theory and history instructors immediately prior to or during the first week of classes of initial enrollment.

### Assessment Procedure for All Students

1. Students must pass all areas of the exam with a C or better (70% or higher) to enroll in upper level music courses. Written and aural theory scores will be averaged to produce the grade for the theory portion of the exam.
2. Students who score below a 70% in any area of the exam will not be allowed to enroll in the upper level course in that area and must enroll in the specified lower level course. For example, students who score below a 70% on the theory portion will not be allowed to enroll in form and analysis or orchestration and must enroll in (or re-take) Theory III (offered each fall semester).
3. Failure to pass an area by the third re-take will constitute dismissal from the program.
4. Students who do not pass all portions of the exam and withdraw from the university must retake the exam upon re-admittance to the program.
5. Grades for the Upper Division Proficiency Exam will be recorded on a form and placed in students' files.
6. Semester grades and Upper Division Proficiency Exam grades are mutually exclusive.

### Upper Level Courses Requiring the U.D.P.E.

Passing the U.D.P.E. will be a requirement for the following courses: 3000 level applied study, MU 4313 Form & Analysis, MU 3442 Conducting, MUE 3333 Introduction to Piano Pedagogy, MUE 3243 Planning in Music, MUE 3253 Performance Assessment in Music, MUE 4886, 4896 Student Teaching, and MUE 4873 Student Teaching Seminar

### Bibliography

The following resources are recommended for exam preparation:

#### *Written Theory Skills:*

Spencer, Peter. The Practice of Harmony, Fourth Edition. Prentice Hall, 2000.  
Melcher, Robert A., Willard F. Warch and Paul B. Mast. Music For Study: A Source Book of Excerpts, Third Edition. Prentice Hall, 1991.

*Aural Theory Skills:* MacGamut software program; Practica Musica software program.

*History:* Grout, Donald Jay and Claude Palisca. A History of Western Music, Sixth Edition. W. W. Norton & Company, 2001.

Student Name: \_\_\_\_\_ Student ID No.: \_\_\_\_\_  
Semester and Year of Initial Enrollment at MSU: \_\_\_\_\_

Major and Principal Applied Area: \_\_\_\_\_

Advisor: \_\_\_\_\_

Oral Presentation and Performance:

Overall G.P.A. at time of exam: \_\_\_\_\_

Date of Exam: \_\_\_\_\_

Grade (must score 70% or higher to pass): \_\_\_\_\_

First Attempt \_\_\_\_\_ Second Attempt \_\_\_\_\_ Third Attempt \_\_\_\_\_

Signature of Juror: \_\_\_\_\_

Signature of Juror: \_\_\_\_\_

Signature of Juror: \_\_\_\_\_

Written Theory:

Date of Exam: \_\_\_\_\_

Grade: \_\_\_\_\_

First Attempt \_\_\_\_\_ Second Attempt \_\_\_\_\_ Third Attempt \_\_\_\_\_

Signature of Theory Instructor: \_\_\_\_\_

Aural Theory:

Date of Exam: \_\_\_\_\_

Grade: \_\_\_\_\_

First Attempt \_\_\_\_\_ Second Attempt \_\_\_\_\_ Third Attempt \_\_\_\_\_

Signature of Theory Instructor: \_\_\_\_\_

Average of written and aural theory grades (must equal 70% or higher to pass theory portion): \_\_\_\_\_

Music History:

Date of Exam: \_\_\_\_\_

Grade (must score 70% or higher to pass): \_\_\_\_\_

First Attempt \_\_\_\_\_ Second Attempt \_\_\_\_\_ Third Attempt \_\_\_\_\_

Signature of Music History Instructor: \_\_\_\_\_

**Piano Proficiency Exam**

The Piano Proficiency Exam is given to all music majors, and all exam components must be passed before graduation. The purpose of the exam is to ensure minimum competence in keyboard skills necessary for success as a professional music educator.

### Policy

Beginning Spring Semester 2003, all students will be required to pass the Piano Proficiency Exam. This exam will be given as the final exam for MU 3121 and MU 3122. Transfer students will be required to take the exam prior to or during the first week of class of their first semester at MSU. Students must pass all areas of the exam. Students who fail any area will be required to retake the exam in its entirety, and enroll in or retake MU 3121 or MU 3122.

### Requirement

The Piano Proficiency Exam requirements are based on the last semester of piano class, MU 3121 or MU 3122, and they are:

1. Scales and arpeggios:
  - Major and harmonic minor in all keys
  - Two octaves
  - Hands separate
2. Primary chord progression: (I-IV□-I-V□-I and i-iv□-i-V□-i)
  - All major and minor keys
  - Hands together
3. Play *Happy Birthday*
  - Play by ear
  - Play in the following keys: C, G, F, B $\beta$
  - Right hand plays the melody, left hand plays the primary chord accompaniment: I-IV□-I-V□-I
  - Accompaniment should use blocked or broken chords
4. Sight Reading:
  - Four-voice hymn, or
  - Chorale excerpt, or
  - Four-voice open score excerpt (SATB), or
  - An instrumental or vocal accompaniment
5. Prepared Piece (Piano Solo or Accompaniment):  
Solo Piece
  - Play, with score or by memory, a prepared piece for piano at the level of:
    - a. *Minuet in G Major* by J. S. Bach from Anna Magdalena's Book
    - b. *Sonatina in C Major, Op. 36 No. 1* by Muzio Clementi
    - c. *Ivan Sings* by Aram Khachaturian



- Use of the damper pedal will be expected if appropriate to the musical style

#### Accompaniment

- Play an accompaniment for a vocal or instrumental solo at the level of:
  - a. Instrumental Solo repertoire from Book 1 or 2 of *Standard of Excellence* by Bruce Pearson, published by Kjos (beginning band method)
  - b. Class 3 instrumental solo (see the *Band Prescribed Music List*, published by University Interscholastic League, University of Texas at Austin)
  - c. *Caro mio ben* by Giuseppe Giordani
  - d. *Tre giorni son che Nina* by G. Pergolesi
  - e. *Amarilli* by G. Caccini
  - f. *Bel piacere* by G. F. Händel
- Must be prepared and performed with soloist
- Use of the damper pedal will be expected if appropriate to the musical style

#### 6. Improvisation:

- Improvise a right hand melody with specified left hand chords as an accompaniment
- Harmonies will be provided and may include:
  - a. Diatonic chords (triads and seventh chords), and
  - b. Secondary Dominant chords (triads and seventh chords)
- Chord progression notation will be in jazz/popular notation (C□, Am, G/B, Dmaj7, etc.)

#### 7. Instrumental Transposition:

- Transpose an excerpt of a B $\beta$ , E $\beta$ , or F band/orchestral instrument to concert pitch (sounding key)

### **Bibliography**

Lancaster, E. L. and Kenon D. Renfrow. Alfred's Group Piano For Adults, Book 2. Alfred Publishing Company, 1996.

**Mississippi State University  
Department of Music Education**

### **PIANO PROFICIENCY EXAM**

The Piano Proficiency Exam will be given to all music majors during their last semester of class piano. Transfer students will be required to take the exam

prior to or during the first week of class of their first semester at MSU. Students must pass all areas of the exam. Students who fail any area will be required to retake the exam in its entirety, and retake MU 3121 or MU 3122. After completion of the exam, a copy of this form will be placed in the student's file.

Name: \_\_\_\_\_

Date of Exam: \_\_\_\_\_

Proficiency Exam Requirements:

	Pass	Fail
1. Scales and Arpeggios:	_____	_____
2. Chord Progression:	_____	_____
3. <i>Happy Birthday</i>	_____	_____
4. Sight Reading:	_____	_____
5. Prepared Piece:	_____	_____
6. Improvisation:	_____	_____
7. Instrumental Transposition:	_____	_____

Signature of keyboard faculty:

\_\_\_\_\_  
Dr. Jackie Edwards-Henry

\_\_\_\_\_  
Dr. Rosângela Yazbec Sebba

\_\_\_\_\_  
Ms. Wendy Payton

### **General Requirements for All Programs**

Each of the program areas above is governed by specific rules and guidelines, which can be found in subsequent sections of this handbook. However, certain guidelines apply to students in all concentrations. These guidelines (affect or influence) the status of students as music education majors as well as their eligibility for scholarships.

## Auditions

All potential music education majors are required to audition before appropriate faculty in order to determine their eligibility to enter the program. Audition dates will be announced in advance each year for prospective students; other audition times may be available by contacting the music education office. At the audition, the student will be asked to perform the following items:

### Brass

1. All major scales with major arpeggios
2. Chromatic scale within the full practical range of the instrument
3. Two solo movements or etudes of contrasting styles
4. Sight-reading at an appropriate level
5. Additional material may be included if desired

### Woodwind

1. All major scales with major arpeggios a minimum of two octaves (i.e.)  
flute three octaves where appropriate, clarinet two – three octaves where appropriate, etc.)
2. Chromatic scale within the full practical range of the instrument
3. Two solo movements or etudes of contrasting styles.
4. Sight-reading at an appropriate level
5. Additional material may be included if desired

### Percussion

1. Demonstration of basic rudiments/scales of student's choice
2. Solos or etudes on one (required) or more (preferred): snare, timpani and/or keyboard
3. Sight-reading at an appropriate level on preferred instrument
4. Additional material may be included if desired

### Keyboard

1. Demonstrate major/minor scales and arpeggios (minimum of two octaves)
2. Two prepared pieces of contrasting styles (memorization preferred)
3. Sight-reading at an approved level
4. Additional material may be included if desired

### Voice

1. Sing a major scale
2. Perform an art song of the student's choice in the language of choice
3. Sight-reading at an approved level
4. Additional material may be included if desired

## Advising

All music education majors will be assigned a faculty advisor upon their admittance to the program. Faculty advisors will meet with students each semester before pre-registration to help students plan their course of study. Advisors are available at other times by appointment.

*It is the responsibility of the student, not the faculty member to be aware of all rules, expectations and deadlines for the program, as outlined in the University catalog, the College of Education Student Handbook and the Department of Music Education Student Handbook.*

## Course Sequence

All music education students must register for courses in the Professional Education Core Curriculum and music method series in the sequence in which these courses are offered. The Department Head must approve all exceptions in writing.

## Applied Study

All music education and music majors must be enrolled in applied music for a minimum of six semesters of study one of which must be the semester of their Senior Recital or Senior Project. This degree recital must be successfully completed as a requirement for graduation. Community college transfers must complete at least four credit hours of applied music at Mississippi State. Students studying applied music earn one or two semester credit hours. One credit hour provides one half-hour lesson per week; two credit hours provide two half-hour lessons per week.

In order to qualify for a semester grade of "A" in an applied area, a student must perform on recital hour each semester. Entering students are exempted from this requirement during their first semester.

The Department Head must approve requests for change of applied teachers. Students requesting to change teachers must discuss the change with their present teacher, the respective area chair and the Department Head. Changes of applied instructors are by no means automatic. Rather, changes are approved only when it is the opinion of the area chair, the advisor and the Department Head that the best interests of the student are not being served. In addition, the request for change is also subject to availability and consent of the teacher with whom the student wishes to study.

## Jury Requirements

All students must take an end-of-semester jury during each semester of enrollment in applied music, according to specific guidelines set forth by faculty in each performance area. Any request for exemption must be prepared in

writing by the student's applied teacher, approved by all faculty in that performance area and forwarded to the department head for inclusion in the student's permanent file. (The applied faculty may approve jury exemption for the semester in which the student has successfully completed a degree recital.) Please consult the section on juries below.

### **Applied Jury Guidelines for the Department of Music Education**

All applied music students are required to perform a jury at the conclusion of each semester. Students are exempt from an applied jury only in the semester in which they play their degree recital.

Jury requirements vary by applied area (see below), but in all cases, the jury performance shall constitute 25% of the semester grade, and the average of the weekly-applied grades shall constitute 75% of the semester grade.

Each applied area jury (winds and percussion, voice, keyboard) shall consist of a minimum of three faculty members. All faculty present will provide a written evaluation of the student performance and assign a grade. The teacher of each applied student will share the evaluation with the applied student following the jury. The applied jury form, with evaluation and grade, becomes a part of the student's permanent file.

The applied music jury will be comprised of five areas:

1. Scales
2. Sight-reading
3. Independent study
4. Solo repertoire
5. Technical studies

Appropriate repertoire/skills will be determined by the applied teacher, as articulated in the applied study guidelines. Please see your applied teacher for these expectations, or visit the departmental website.

All applied juries will be administered at a mutually acceptable time for the applied faculty. Generally, this time will not be before the last week of classes. Jury dates are usually set for reading days or during finals week itself.

### **Recital Hour Requirements**

All students receive a grade for MU 1010 Recital Hour, which is based on their attendance record at Recital Hour programs and evening recitals. Any request for an excused absence must be submitted in writing to the Department Head prior to the event.

All students must attend Recital Hour unless otherwise excused by the department head. These sessions will feature special presentations by faculty

and/or guest artists in addition to student recitals. At the beginning of each semester, students will receive a schedule outlining the nature of these programs and their location. Most programs will take place in either Bettersworth Auditorium or the Choral Room in the Music Education Complex.

All music education majors must attend evening recital programs as part of their Recital Hour grade. In semesters where there are a sufficient number of programs, students will be expected to attend at least 10 recitals in order to receive an A. In semesters where there are fewer than 10 programs, students will be expected to attend a specific percentage of evening programs in order to receive a passing grade. Please refer to the recital list given to students at the beginning of each semester or check the department web site for additional details.

### **Recital Hour Programs**

A faculty member coordinates all Recital Hour programs. The schedule for the semester will provide a balance of programs of interest to music education majors and student recitals.

*All program information for student recitals must be submitted to the Music Education office by noon on the Friday preceding the Wednesday afternoon performance. Once the submissions have been compiled, a sample program will be placed on the music office door by Monday noon for approval by the applied faculty. Program participation is assigned on a first-come, first-served basis. Students who have not yet met their recital hour requirements take priority over students who have already performed that semester. Music majors take priority over non-majors, although every effort will be made to allow all students to perform. Faculty and students are reminded to plan carefully in order to ensure fulfillment of the recital hour requirements each semester.*

### **Student Recital Policies**

All students are required to prepare a Senior recital program as part of their applied study. Additional recitals are recommended and may be presented as joint recitals with another student, or as a complete solo recital. Please consult with your applied teacher for guidance in the preparation of these programs. Please respect the following requests:

1. Please request a date for a recital as far in advance as possible in order to reserve a performance space through the Recital and Recruitment Committee. If a date is reserved prior to the beginning of the semester, the recital information will be included as part of the recital attendance requirements for all students. If the date is not confirmed before the concert schedule has been released, students will be encouraged but not required to attend the recital.
2. Program information for all student recitals must be submitted to the music education office no later than *10 days* before the program, in order to guarantee

that programs will be ready in time for the recital. The Music Education office will publish only SENIOR recital programs for music education majors. Non-majors and majors presenting non-degree recitals are responsible for printing their own programs.

### Recital Hearing

A recital hearing for students preparing to give their required degree recital must be scheduled *at least 2 weeks before the scheduled event, and not more than 4 weeks before the event*. The purpose of the hearing is to give students an additional opportunity to perform and to insure that students are appropriately prepared for public performance. Students who are giving optional recitals [not their official degree recital] are not required to do a formal hearing.

#### Process:

1. The applied professor of the student preparing for recital and recital hearing will, in consultation with the student, select 2 additional faculty members to serve on the recital hearing committee and schedule the location, day and time of the hearing.
2. The student will bring 3 copies of a draft of the recital program, complete with program notes, biographies, etc. to the hearing.
3. The applied professor will secure and bring a copy of a recital hearing form to the hearing.
4. The student will begin the hearing with a composition or movement of composition from the recital. Faculty members will then request performances of additional repertoire from the recital. For the recital hearing, students should be prepared to perform isolated repertoire selections or movements at random – not necessarily in program order. The recital hearing committee may or may not ask a student to play his or her entire program. If a program includes ensemble music, all ensemble participants should be present at the hearing to perform ensemble repertoire as requested by the committee.
5. At the completion of the hearing, student participants will be dismissed and the faculty committee will vote on the hearing with a rating of pass or fail with at least a majority ruling [2 out of 3 committee members with the same vote]. The vote and any comments will be recorded on the recital hearing form and the form will be returned to the main office to be placed in the student's file.
6. If a student passes the hearing, the office personnel will be notified and given the draft program for printing. Office personnel in charge of recitals will schedule student workers for stage management, recording and program distribution.
7. If a student fails the hearing, he/she may re-take the hearing not less than 4 weeks or more than 6 weeks after the failed hearing.

### Student Teaching Requirements

For all requirements and deadlines regarding student teaching, please refer to the College of Education Student Handbook (<http://www.educ.msstate.edu/hbooks.htm>) .

No music education student may take courses, participate in departmental ensembles, or participate in an active way in student organizations or other departmental activities during student teaching period (College of Education requirement).

## General Guidelines for Departmental Operations

### Hours of Operation

The Departmental Office, the Band Hall Office, and the Choral Office are open from 8:00 a.m. until 5:00 p.m. Monday – Friday on days when classes are in session. Students should consult with the directors of the Music Methods Center for its hours of operation.

### Practice Rooms

#### Fall/Spring Semesters

- Monday – Friday 8:00 a.m. – 5:00 p.m.
- Monday – Thursday 6:30 p.m. – 10:30 p.m.
- Saturday – Closed
- Sunday – 3:00 p.m. – 10:30 p.m.

Practice rooms are closed during departmental recitals, but will reopen immediately following performances. Practice rooms are not open during evenings or on weekends between semesters.

#### Spring Break/Summer

Practice rooms are open during business hours only, subject to staff availability.

Students desiring to sign up for specific hours of practice must do so with the Music Education Office. Once a room has been assigned to a student, that student is expected to use it and be responsible for the condition of the room during that period. **Eating, drinking, and smoking are not permitted at any time in the practice rooms.**

### Student Records

The department maintains a file for each registered music education major. The file generally contains the following items: student background and admissions information, correspondence, program check sheets and College of Education Phase forms, other review and petition forms mandated by the College of Education, student transcripts and grade reports, jury and repertory sheets, recital programs, Upper Division Proficiency Exam and Piano Proficiency Exam



results. The file is available to students, faculty advisors and other university officials in accordance with the Family Education Rights and Privacy Act of 1974 (The Buckley Amendment).

### **Photocopying**

Photocopying is available to faculty through the departmental office. Faculty is asked to be judicious with copying in the interest of keeping costs to a minimum. *ALL PHOTOCOPYING OF COPYRIGHTED MATERIAL MUST CONFORM TO APPROPRIATE COPYRIGHT LAWS. STUDENTS AND FACULTY MUST NOT USE THE COPY MACHINE AS A SUBSTITUTE FOR PURCHASING MUSIC AND OTHER CLASSROOM MATERIALS.*

### **Performance Facilities**

*Bettersworth Auditorium:* Located in the School of Architecture, Bettersworth Auditorium is the main recital hall for the music department. Many student recitals are held in this facility, along with faculty and guest artist programs. All requests to use the hall must be made through the music education office.

*McComas Theater:* This facility functions as the main university theater, as a classroom, and as a performance hall for faculty and guest artist recitals, and Lyceum Series, as well as student ensemble programs. The Recital and Recruitment Committee do all scheduling for this facility in the summer prior to the upcoming academic year. Faculty who wish to schedule programs and rehearsals in this hall must submit requests for the following academic year to the Department Head no later than June 1st. Advanced notice of performance dates for this facility is vital, as requested times must work around the theater department's performance schedule.

*Lee Hall:* The auditorium in Lee Hall is used for various student ensemble programs, as well as the University Lyceum series. All requests to use this facility must be made through the Facilities Use office of the university.

### **Departmental Calendar**

The official departmental calendar is posted on a bulletin board in Building A. All entries on the calendar must be made through the Recital and Recruitment Committee (R&R). Do not assume that your program is official, unless the office has approved it! It is the responsibility of the teacher to notify the office at least two weeks in advance of any schedule changes.

### **Accompanists**

The department has one staff accompanist to work with students on recital performances. Some student accompanists are provided for music majors in their major areas only. All assignment of student accompanists will be coordinated through the Keyboard faculty. Applied teachers whose students are using

departmental accompanists are responsible for giving the semester's music to the accompanists. Keyboard faculty are responsible for checking and providing help to accompanists with their repertoire assignments on a regular basis.

### Ensembles

All *music education majors* are required to participate in the designated major ensemble for their applied area for seven semesters. Students are exempt from ensemble requirements during the student teaching semester. Bachelor of Arts music majors are required to participate in ensembles for four semesters, two of which must be the designated major ensemble for their applied area.

Opportunities to perform in both chamber and large ensembles are varied; students are advised to consider their various educational commitments as they plan their participation. Consult faculty advisors or applied faculty in making these decisions. Students who wish to participate in more than two ensembles should have a cumulative GPA of *at least 2.5*, as well as the permission of the advisor and/or Department Head. Participation in each ensemble is governed by specific guidelines set forth by individual directors. Students who audition and are accepted into an ensemble are expected to participate according to departmental and ensemble guidelines.

The following ensembles are offered at various times for credit in the department:

#### Instrumental Large Ensembles:

- Wind Ensemble
- Symphonic Band
- Concert Band
- Marching Band

#### Instrumental Chamber Ensembles:

- Woodwind Quintet
- Flute Choir
- Saxophone Quartet
- Clarinet Quartet/Choir
- Brass Ensembles
- Jazz Ensemble
- Percussion Ensemble

#### Choral Ensembles:

- Chamber Singers
- MSU Concert Choir
- Jazz/Pop Choir
- Women's Chorale

In addition to participating in departmental ensembles offered for credit, students have the opportunity to participate in other various departmental and community performance activities. These include Departmental Musical/Opera

Productions, Starkville/MSU Symphony Orchestra, Starkville/MSU Symphony Chorus, and Starkville Community Theater.

Students are reminded that activities such as those listed above are additional opportunities for participation in music performance. If a student's grades begin to suffer as a result of participation in these activities, the faculty advisor and/or department head reserves the right to restrict access to these organizations.

### **Student Organizations**

The student groups sponsored by the department are the Student Advisory Committee, the Collegiate Music Educators National Conference, American Choral Directors Association, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, and Kappa Kappa Psi. Students who participate in the groups are responsible for attending to all responsibilities associated with membership. Advisors are reminded that activities sponsored by the groups must be structured according to general departmental guidelines, especially as this pertains to ensembles, scheduling of events and performance facilities, program preparation and publicity.

*Student Advisory Committee* meets once a month with the Department Head. This student organization serves as a forum for communication with the Department Head on matters of concern for students in the music education program. The Department Head will communicate student concerns to faculty and upper administration as appropriate. The committee consists of five members, one from each entering class, plus a representative for transfer students. Elections will be held each year for representatives; previous committee members may serve more than one term.

*Collegiate Music Educators National Conference* is open to all students who are interested in music education. A variety of events are sponsored throughout the year to inform students of issues facing music educators. Active involvement in this organization enables students to develop a professional network with music teachers throughout the region. Dues in the organization include a subscription to *Music Educators Journal* and *Teaching Music* and to *MMEA Journal* and membership in *MENC* and *MMEA*. Any student interested in joining contact Dr. Robert Damm at 325-3070 or at [rdamm@colled.msstate.edu](mailto:rdamm@colled.msstate.edu).

*American Choral Directors Association* is open to any student interested in furthering their knowledge of choral music. The chapter is devoted to furthering the choral art on campus, as well as attending activities off campus that enhance each student's knowledge of choral music. All students are expected to become a member of the parent organization, the American Choral Directors Association, upon joining. There is a \$10 fee, which includes monthly editions of the *Choral Journal*, and quarterly editions of the regional and state newsletters. Any student interested in joining should contact Director of Choral Activities at 325-7801 or at [jpappas@colled.msstate.edu](mailto:jpappas@colled.msstate.edu).

*Phi Mu Alpha Sinfonia* is the nation's largest professional music fraternity. It is a group of men who are interested in the composition, performance, research and teaching of the best in music, with particular emphasis on American music. The local Lambda Phi chapter is very active, with a busy schedule of service and social activities. The Phi Mu Alpha Sinfonia Chorus performs regularly in special programs both on and off campus. Any students interested in joining should contact Phil Min at 325-2713 or at [pmin@colled.msstate.edu](mailto:pmin@colled.msstate.edu).

*Sigma Alpha Iota* is an international music fraternity for women whose goal is to promote the highest standards of musical training and achievement among women musicians and to further musical interest both nationally and internationally. The fraternity also aims to aid, inspire, and direct its members in musicianship, citizenship, and friendly and unselfish sisterhood. Needs same last sentence with sponsor listed. Any student interested in joining should contact Linda Karen Smith at 325-3070 or [lksmith@colled.msstate.edu](mailto:lksmith@colled.msstate.edu).

*Kappa Kappa Psi* is an honorary fraternity committed to providing service to the Band program at Mississippi State. The organization consists of a number of MSU students with diverse cultural backgrounds, academic disciplines and campus involvement, all united by their love and concern for the band program. Any students interested in joining should contact Elva K. Lance at 325-2713 or at [eklance@colled.msstate.edu](mailto:eklance@colled.msstate.edu).

Music education majors are advised that these organizations often require various degrees of scholastic achievement in order to remain on the active roster.

### **Scholarships and Awards**

The department offers a number of scholarships for music education majors. While each award is unique and subject to a variety of criteria, all awards are under the control of the Office of Financial Aid and the College of Education, which determines each recipient's eligibility. Students cannot receive financial aid beyond the limits set forth for them by Financial Aid personnel. Students must maintain music education major status to remain eligible. Please contact the Financial Aid office at Mississippi State for other scholarships that are available to all Mississippi State students.

***Incoming Music Major Scholarships:*** These scholarships are awarded for the incoming freshman or transfer student's through the Director of Bands or the Director of Choral Activities. Scholarships are divided equally between the fall and spring terms. The awards are based on auditions, which are held prior to a student's enrollment. Scholarships are available to students in the instrumental, vocal, and keyboard performance areas. Requirements by performance area and the number and amount of awards vary from year to year.

***Out-Of-State Tuition Waivers:*** A limited number of out-of-state tuition waivers are available to participants in the university choral and instrumental organizations. These will be determined by auditions, which will be held during

the pre-registration period each semester, and which will continue until all waivers are awarded. The auditions and the waivers will be administered by the Director of Choral Activities and the Director of the Bands.

***Service Scholarships:*** Service scholarships are awarded in Band and Choir according to guidelines set forth by the directors of those organizations. Interested students should contact the Director of the Bands or the Director of Choral Activities for further information.

***Lois C. Kaufman Endowment for Music Education:*** This endowment was established in memory of Dr. Harold F. Kaufman. Applicants should be full time music education majors and rising seniors with demonstrated musical and academic achievement. The scholarship is based on the selection and completion of a research proposal related to the area of world music, as submitted by the student. For further information, contact the Department of Music Education.

***Cheryl Prewitt Christian Voice and Music Scholarship:*** This scholarship is donated by Mr. and Mrs. James W. Tennyson and Bill, and friends in honor of Mr. and Mrs. John Tennyson, grandparents of Cheryl Prewitt, Miss America 1980. Three scholarships are given annually: one to an entering freshman, a transfer student, and a resident student majoring in vocal music education. Scholarships are awarded on the basis of character references and vocal competition. For further information, contact the Department of Music Education.

***Smith-Moore Scholarship:*** Donated by Ernest D. Moore of Ft. Lauderdale, FL, this scholarship honors MSU voice professor, Linda Karen Smith. It is awarded annually to, either a 1) freshman with an ACT score of 24 or above who demonstrates outstanding musical ability or 2) an upper-division student with a minimum 3.0 GPA (based on 4.0 system) who demonstrates outstanding musical ability and outstanding service to the Department of Music Education. The student must be a resident of Mississippi and a full-time music education student at Mississippi State University. For more information, contact the Department of Music Education.

***Katherine Gardner Thomas Memorial Piano Scholarships:*** These scholarships are funded through an endowment created by Mr. Garnett J. Thomas in memory of his late wife. Scholarships are awarded annually to resident freshman, sophomore or junior piano majors; and to entering freshman or transfer students. All awards are based on competitive performance auditions. When an organ program becomes available at Mississippi State University, upper-class students enrolled in this program shall be eligible for scholarships. For more information, contact the Department of Music Education.

***Music Education Faculty Scholarship:*** This scholarship is funded from donations and concerts performed by faculty members of the Department of Music Education. The scholarship(s) is given to Music Education majors who

have demonstrated to the faculty their ability to perform musically. If you are interested please contact the Department Head for more information.

***Hal & Joyce Polk Music Scholarship:*** This scholarship is donated by Mr. & Mrs. Hal Polk of Starkville, MS. It is awarded annually to an Instrumental Music Education major. Interested students should contact the Department Head of the Music Education Department for more information.

***Walt & Ellen Newsom Scholarship:*** This scholarship is donated by Dr. & Mrs. Walt Newsom of Starkville, MS. This scholarship is awarded to students who are Choral Music Education majors. Interested students should contact Director of Choral Activities for more information.

***Royer Scarbrough Brass Scholarship:*** Dr. & Mrs. Michael Brown of Starkville, MS donates this scholarship. The scholarship is to be awarded to a Brass Music Education major. Interested students should contact Director of the Maroon Band Program for more information.

***Choral Scholarship for Mississippi Residents:*** Mississippi residents are encouraged to audition for a choral scholarship for their participation in the Choral Program at Mississippi State University. Students can major in any field of study and receive an award. Awards begin at \$200/year and are renewable for up to four years, based on required campus audition.

***Choral Scholarship Out-of-State Students:*** Non-Mississippi residents are eligible to audition for an out-of-state waiver that waives either 45% or 90% of the out-of-state portion of a student's tuition. Students can major in any field of study and receive an award. The same criteria used for the voice placement hearing is used for these auditions.

