

Department of Music Student Handbook



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

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Department of Music Faculty and Staff Listing

Craig Aarhus, *Instructor, Assistant Director of Bands*, B. M. E., Auburn University, 1997; M. A., University of Iowa, 2002, D.M.A. Candidate at University of Iowa. Conducting, Athletic Bands and Starkville Community Band

Iwao Asakura, *Assistant Professor*, B.A., University of Southern Mississippi, 1993; M.M., Florida State University, 1997; Ph.D., University of Southern Mississippi, 2004. Voice, Voice Class.

Jason Baker, *Assistant Professor*, B.M., University of Connecticut, 1998; M.M., New England Conservatory, 2000, D.M.A. University of North Texas, 2004. Percussion.

Betty Black, *Administrative Assistant*, Choral Department.

Michael Brown, *Professor, Department Head*, A.A., Emmanuel College, 1974; B.M., Berry College, 1976; M.M.E., 1979; Ed.D., University of Georgia, 1989. Music Appreciation.

Robert Damm, *Professor*, B. M. E., Quincy University, 1986; M.A., University of Illinois, 1987. Ph. D., Music Education, University of North Texas, 1998. Music Education and African-American Music.

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 and 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 and Instrumental Class.

Jatonya Ferrow, *Administrative Assistant*, Band Department.

Richard Human, Jr., *Associate Professor*, B. M. Ed. Augusta State University, 1990, M. M. Bowling Green State University, 1994, D. A. Ball State University, 2001. Trombone and Brass Chamber Music.

Michael Huff, *Assistant Professor*, B.M., University of Massachusetts, 1996; M.M., Eastman School of Music, 2000; D.M.A. Catholic University, 2007. Trumpet and Brass Chamber Music.

Lana Kay Johns, *Professor*, B.M., University of Cincinnati, 1973; M.M., 1975; D.M., 1991, Florida State University. Flute, Woodwind Ensembles, Music Appreciation and Music History.

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

Bruce Lesley, *Director of Choral Activities, Associate Professor*, B. S., University of North Alabama, 1978; M. M., University of Mississippi, 1983; D.A., University of

Mississippi, 1999. Director of Choral Activities, Concert Choir, Chamber Choir and Choral Music Methods.

Karen Murphy, Collaborative Pianist/Instructor, B.M., Indiana University, 1973; M.M., Arizona State University, 1999; D.M.A., University of Minnesota, 2006. Class Piano.

Michael Patilla, Assistant Professor, B.M., University of Montevallo, 1993; M.M. University of Southern Mississippi, 1994; D. M. A. Eastman School of Music, 2003. Guitar, String Methods and Music Appreciation..

Elaine Peterson, Assistant Professor, B.A. , Alma College, 1998; M.M., Hartt School of Music, 2000; D.M.A. University of North Carolina, 2004. Music History, Double Reeds, and Early Music.

Rosângela Yazbec Sebba, Associate Professor, B.M. Piano Performance, Universidade Federal de Goiás, Brazil, 1991; M.M. Piano Performance, University of Wyoming, 1996; D.M.A. Piano Performance & Pedagogy, University of Southern Mississippi, 2000. Piano, Theory and Ear Training.

Sobaskie, James, Assistant Professor, B.A., 1979, M.A., 1981, University of Minnesota; Ph.D., University of Wisconsin, 1985. Music Theory.

Clifton Taylor, Associate Director of Bands, Assistant Professor, B.M., 1990, M.M., 1995, The University of Southern Mississippi; D.M.A., The University of South Carolina, 2004. Jazz Band, Marching Band and Music Education.

Rebecca Wascoe, Assistant Professor of Voice, B.M., University of Texas, 1999; M.M., University of North Texas, 2003; D.M.A, University of Illinois, 2008. Voice, Voice Class.

Jennifer Winter, Administrative Assistant, Music Department.

Mission Statement: Department of Music

As the primary music unit of a comprehensive, doctoral/research-extensive university of national rank, the mission of the Department of Music at Mississippi State University is three-fold. The department's first obligation is to provide music instruction and specialized pedagogical training for state-certified elementary and secondary school music teachers in the Bachelor of Music Education degree. 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 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 obligation is to provide music instruction and specialized pedagogical training for students wishing to have a music emphasis within a liberal arts framework in the Bachelor of Arts degree. This program of instruction is intended to prepare students for continued inquiry and study, as well as, admission to selective graduate schools for further training. In accordance with this, the Department of Music provides:

- (a) Curricula and advisement that encourages students to acquire a broad, liberal arts education with an in-depth study of music as the emphasis.
- (b) Coursework and preparation in performance, theory, history, composition and pedagogy of music.
- (c) Opportunity to design a more personalized course of study within accepted guidelines.

A third obligation is the service provided by the Department of Music to the campus and community at large:

- (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 offers the Bachelor of Music Education (B.M.E.) degree in the following areas:

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

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

Music Education Degree

UNIVERSITY CORE (36 hrs)

English Composition (6 hrs)

EN 1103 English Composition I or
EN 1163 Accelerated Composition I or
EN 1113 English Composition II or
EN 1173 Accelerated Composition II

Mathematics (6-9 hrs)*

MA 1313 College Algebra (3)
Math Elective at a level above MA 1313 (3)
Math Elective at a level above MA 1313 or Science Elective (3)

Science (6-9 hrs)*

Biological Science with Lab (4)
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 Music History III (3)

Social Science (6 hrs)

PSY 1013 General Psychology (3)
Social/Behavioral Science Elective (3)

COLLEGE CORE (30 hrs.)

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 (31 hrs.)

Public Speaking (0 hrs)

Public speaking competency will be achieved through music history courses, upper division proficiency exam, music education courses and student teaching.

Upper Level Writing Requirement (0 hrs)

Upper level writing competency will be achieved through music theory, music history, music education courses and the upper division proficiency exam.

Computer Literacy Requirement (0 hrs)

Computer literacy will be achieved through the music theory sequence.

Red Cross Approved Certification Training* or PE 3213 Emergency Health (3)

(Not counted in the total number of hours.) *The Red Cross training must occur during the last two years of study prior to receiving the degree.

MUSIC REQUIREMENTS (31 hrs.)

MU 1162 Music History I (2)
MU 2322 Music History II (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)

GENERAL ELECTIVES: (2 hrs.)

INSTRUMENTAL CONCENTRATION (31 hrs.)

MU 2111 Piano Class (1)
MU 2121 Piano Class (1)
MU 3111 Piano Class (1)
MU 3121 Piano Class (1)
or
MU 3112 Functional Skills Piano Class (2)
MU 3122 Functional Skills Piano Class (2)

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

Total Hours for the Degree- 130

VOCAL CONCENTRATION (31 hrs.)

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)
Applied Piano – 2 hours (2 Semesters of Study)
Piano Proficiency Exam (0)
MUE 3262 Instrumental Class (2)
Applied Voice – 12 hours (6 semesters of study)
MU 1141 Seminar for Voice Majors – 4 hours (with links to private study) (4 Semesters of Study)
Recital – 0 hours
Major Ensemble – 7 hours (7 Semesters of Study)
Recital Hour – 0 hours
Upper Division Proficiency Exam - 0 hours

Total Hours for the Degree – 130

KEYBOARD CONCENTRATION (31 hrs.)

MU 3112 Functional Skills Piano Class (2)
MU 3122 Functional Skills 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)
Recital – 0 hours
Piano Proficiency Exam (0)
Major Ensemble – 7 hours (7 semesters of study)
Recital Hour – 0 hours
Upper Division Proficiency Exam - 0 hours

Total Hours for the Degree – 130

GUITAR CONCENTRATION (31 hrs.)

MU 2111 Piano Class (1)
MU 2121 Piano Class (1)
MU 3111 Piano Class (1)
MU 3121 Piano Class (1)
or
MU 3112 Functional Skills Piano Class (2)
MU 3122 Functional Skills Piano Class (2)
Piano Proficiency Exam (0)
MU 1131 Voice Class (1)
Applied Voice - 2 hours (2 semesters of study)
MUE 3231 String Class (1)
Applied Guitar - 12 hours (6 semesters of study)
Recital (0)
Recital Hour (0)
Major Ensemble - 7 hours (7 semesters of study)
Music Electives - 4 hours (advisor approved)
Upper Division Proficiency Exam (0)

Total hours for the degree – 130

Bachelor of Arts in Music

UNIVERSITY CORE (36 hrs)

English Composition (6-9 hrs)

EN 1103 English Composition I or
EN 1163 Accelerated Composition I or
EN 1113 English Composition II or
EN 1173 Accelerated Composition II

Mathematics (6-9 hrs)*

MA 1313 College Algebra (3)
Math Elective at a level above MA 1313 (3)

Science (9 hrs)*

Biological Science with Lab (3)
Science Elective with Lab (3)
Natural Science Elective (3)

*A total of 15 hours in Math and Science

Humanities (6 hrs)

Literature Elective* (3)
History Elective* (3)

*See Arts and Sciences listing

Fine Arts (3 hrs)

MU 2323 Music History III

Social Science (6 hrs)*

*See Arts and Sciences listing.

COLLEGE CORE (27 hrs plus *6 hrs in Music)

Foreign Languages (9 hrs)

Humanities (*12 hrs)

9 hours: 1 philosophy course and 6 hours from two disciplines of English, History, Philosophy or Religion.

*3 hours will be met in Music

Social Sciences (*12 hrs)

9 hours over three disciplines of Anthropology / Archaeology, Communication, Economics, Geography, Political Science, Psychology, or Sociology.

*3 hours will be met in Music.

MAJOR CORE (6 hrs)

Public Speaking (3 hrs)

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

Jr./Sr. Level Writing Requirement (3 hrs)

EDF 3413 Writing for Thinking or other advisor-approved Jr./Sr. Writing elective

Computer Literacy Requirement (0 hrs)

Computer literacy is achieved through the Music Theory Sequence. (16 hrs)

MUSIC REQUIREMENTS (42 hrs)

MU 1162 Music History I (2)

MU 2322 Music History II (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 3412 Conducting (2)

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)
Piano Proficiency Exam (0)
Upper Division Proficiency Exam (0)

Applied Study (12 hours--6 semesters of study - 2 hours per semester: 2 semesters at 1000 level, 2 semesters at 2000 level, 2 semesters at 3000 level must be completed on the same instrument. At least 1 semester at 2000 level and 2 semesters at 3000 level must be completed at MSU)

Ensembles (4 hours—four semesters of ensembles must be completed at MSU, two of which must be the designated major ensembles)

MU 1010 Recital Hour (0 hours—must enroll each semester at MSU)

Recital or Project (0 hours)

MUSIC ELECTIVES (*11 hrs)

5 hours of music electives

*6 hours of music will be met in the College Core.

Total Hours for the Degree: 122

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

Upper Division Proficiency Exam

Purpose:

The purpose of the U.D.P.E. is to verify that students have minimum competency in music theory, music history, writing, public speaking, performance, and basic skills in piano to ensure greater success in upper division music and music education courses, student teaching, and in the music teaching profession. Students enrolled in the B.M.E. degree must have an overall grade point average of 2.5 to be allowed to take the U.D.P.E. exams, and students enrolled in the B.A. degree must have an overall grade point average of 2.0 to be allowed to take the U.D.P.E. exams. This exam is normally given at the end of the sophomore year.

Exam Content and Administration:

The U.D.P.E. consists of four major components:

1. Oral presentation and performance
2. Written and aural theory evaluations

3. Music history / written communication evaluation
4. Piano Proficiency Exam

Oral Presentation and Performance Exam

The Oral Presentation and Performance is given to all music majors during the final jury of each area when enrolled in the 2000 level of their instrument. The purpose of the exam is to ensure minimum competence in writing, public speaking, and performance necessary for success as a professional musician.

Policy

At the beginning of the semester, students will be advised by their individual instructor about their exam. 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. Three faculty members will constitute the oral presentation jury, including the applied instructor. [*Passing this portion is required before enrolling in 3000 level applied study.*]

Requirement

The Oral Presentation and Performance is based on the 2000 level repertoire and performance skills as well as the written and spoken skills.

1. Students will prepare one or more works for their major applied area at the 2000 level of repertoire. [Students should consult with their professor for specific repertoire and guidelines].
2. Prior to the performance, students will make a short presentation on the composer(s) and the composition(s) they will perform. The content should be similar to what would be written in professional program notes.
3. Following the performance, faculty members will have the opportunity to ask questions of the student performer regarding performance, the composer or the composition.

Written and Aural Theory Exams

The Theory Exam consists of two parts: a written theory exam and an aural/sight singing exam, and are offered once in the fall and once in the spring. Current students must have passed Theory III or be enrolled in Theory IV to take the exam. Transfer students must have appropriate transfer credit. The purpose of the exams is to ensure minimum competency in theory and ear training for success as a professional musician.

Policy

The theory exam will be given at the beginning of the fall semester for transfer students and at the end of fall semester for students enrolled in Theory III. The written exam must be passed with a minimum 70% score. The aural/sight singing portion must also be passed with minimum 70% score. The

aural exam is approximately 60%, the sight-singing exam approximately 40% of this score. Below is a summary of expectations for the exam.

Requirement

Written Theory Exam:

The written theory exam will test understanding and mastery of first and second year theory subjects. These will include:

1. Fundamentals (clefs, chords, key signatures, scales, modes, intervals, etc.);
2. Four-part writing, including figured bass. This will include all diatonic triads and seventh chords, chromatic harmony (secondary dominants and secondary leading tone chords, Neapolitan, Augmented sixths, modulation, etc);
3. Analysis: Recognition of common-practice harmony (including the items listed above) in the context of a period piece. This will also include recognition of small-scale forms (phrase, period, and double-period).

Aural Skills Exams

Dictation Exam

You will need to be able to recognize and notate the following:

1. Major and Minor Scales (including: harmonic, natural, melodic), modes;
2. Simple Intervals (up to Perfect Octave);
3. Triads (major, minor, diminished, augmented, with inversions);
4. Seventh chords in root position: MM7, mm7, half-dim 7, fully-dim 7;
5. Identification of Mm7 (dominant) in any inversion;
6. A Harmonic Progression Dictation (Roman numerals only);
7. A Rhythmic Dictation;
8. A Melodic Dictation;
9. A Harmonic Dictation;

Sight Singing Exam:

You will sing for a minimum of two faculty members the following:

1. Singing of two prepared melodies in major and minor (you will be given selections in advance);
2. Singing of a melody at sight;
3. Singing of major or minor scales and modes;
4. Singing of a Roman Numeral Progression (given in advance);
5. Performance of two prepared rhythms, a one-part rhythm and a two-part rhythm (given in advance);
6. Performance of a one-part rhythm at sight.

Bibliography

Written Theory Exam:

Kostka, Stefan and Dorothy Payne. Tonal Harmony, 5th Ed. New York, NY: McGraw Hill, 2004.

Burkhart, Charles. Anthology for Musical Analysis, 6th Ed. Belmont, CA: Schirmer, 2004.

Sight Singing and Rhythm:

Ottman, Robert. Music for Sight Singing, 6th Ed. Upper Saddle River, NJ: Prentice Hall, 2004.

Kazez, Daniel. Rhythm Reading, 2nd Ed. New York, NY: W.W. Norton, 1997.

Aural Theory Skills:

MacGamut software program; Práctica Música software program.

Music History/Written Communication Exams

The Music History / Written Communication Evaluation consist an exam to test the basic music history knowledge and writing skills. The exam 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)
3. A listening portion

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. Current students must have passed history classes to take the exam. Transfer students must have appropriate transfer credit. The purpose of the exam is to ensure minimum competence in music history and writing skills for success as a professional musician.

Policy

Students should contact the history professor at the beginning of the semester for more information about content, dates and other information pertinent to the exams.

Bibliography

History: Grout, Donald Jay and Claude Palisca. A History of Western Music, 6th Edition. W. W. Norton & Company, 2001.

Piano Proficiency Exam

The P.P.E. 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

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 encouraged to 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-IV6/4-I-V6/5-I and i-iv6/4-i-V6/5-i)
 - All major and minor keys
 - Hands together
3. Play *Happy Birthday*
 - Play by ear
 - Play in the following keys: C, G, F, B-flat
 - Right hand plays the melody, left hand plays the primary chord accompaniment: I-IV6/4-I-V6/5-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 (C7, Am, G/B, Dmaj7, etc.)
 7. Instrumental Transposition:
 - Transpose an excerpt of a B-flat, E-flat 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.

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 any upper level music courses. 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 and may be advised to re-take Theory III and/or Theory IV (offered each fall and spring semester).
2. 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. With permission of the music faculty, transfer students may enroll in some upper division courses prior to completion of the Upper Division Exams.
3. Grades for the U.D.P.E. will be recorded and placed in students' files.
4. Semester grades and U.D.P.E. 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.

General Requirements for All Music Degree Programs

Each of the program areas are 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 and music majors as well as their eligibility for scholarships.

Auditions

All potential music education and music majors are required to audition before appropriate faculty in order to determine their suitability 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 Department of Music office or the applied area instructor. At the audition, the student may be asked to perform the following items:

Brass and Woodwind

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

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
2. Two prepared pieces of contrasting styles (memorization preferred)
3. Sight-reading at an appropriate level

Voice

1. Sing a scale
2. Perform two selections of the student's choice in the language of choice
3. Sight-reading at an approved level

Band Scholarship

For band audition requirements please see the following address:

<http://www.msstate.edu/org/band/>

The following dates are applicable for the band area: 4th Saturday of January, 3rd Saturday of February, 3rd Saturday of March, or by appointment.

Choir Scholarship

For choir audition requirements, information and dates, please see the following address:

<http://music.msstate.edu/ensembles/choral.asp>

Advising

All music education and music 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 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, two credit hours lessons, and one of which must be the semester of their Senior Recital or Senior Project. A degree recital is required and must be successfully completed before graduation. Community college transfers must complete at least four credit hours of applied music at Mississippi State. All music education and music majors should enroll for two credit hours in their instrument of concentration.

In order to qualify for a semester grade of "A" in an applied area, a student must perform on recital hour at least once 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.

Applied Jury Guidelines for the Department of Music

All applied students with the exception of non-music major students as determined by studio teachers are required to perform a jury at the conclusion of each semester. Jury requirements vary by applied area (see below), but in all cases, the jury performance shall constitute 25% of the semester grade. The remaining 75% of the semester grade is up to the discretion of the applied instructor and may include: attendance, practice journals, lessons, attendance at certain concerts, and others. For further information about grading see each area instructor's syllabus.

Each applied area jury (woodwinds, voice, brass and percussion, keyboard and guitar) shall consist of a minimum of three faculty members. All faculty members 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. (For jury forms go to the web page under forms.)

The applied music jury will be comprised of four areas:

1. Technique (Scales, Arpeggios, Etudes, Vocalizes, Diction, etc.)
2. Sight-reading
3. Independent study
4. Repertoire

Appropriate repertoire/ skills will be determined by the applied teacher, as articulated in the applied study guidelines. It would be expected that all students would experience a variety of genres, styles, time periods, and literature of historically significant eras during their course of study. 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 during finals week.

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 Recital Hour Coordinator prior to the event.

All students must attend Recital Hour. 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 Music Building C. Twice per semester, the Recital Hour is divided by area (brass, percussion, woodwinds, keyboard and guitar and voice), and each area meets in a different place set at the beginning of each semester.

All music education and music majors must attend evening recital programs as part of their Recital Hour grade. Students will be expected to attend at least 10 recitals in order to receive an A. Please refer to the recital list and syllabus given to students at the beginning of each semester or check the department web site for additional details about recitals/concerts.

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 all students.

All program information for student recitals must be submitted to the Recital Hour Coordinator by noon on the Friday preceding the Wednesday afternoon performance. (For Recital Hour performance request form, see the web page under forms.) 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 education and 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 or project program as part of their degree program. 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 and venue for a recital as far in advance as possible in order to reserve a date 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.
2. Program information for all student recitals must be submitted to the departmental office no later than *10 days* before the program, in order to guarantee that programs will be ready in time for the recital. The Department of Music office will publish all senior recital programs for music education and music majors.

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 ensure 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 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 (see the web page under forms) 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.
5. 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.
6. 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.
7. 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.
8. 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.

General Guidelines for Departmental Operations

Hours of Operation

The Department of Music office, the Band Hall office, and the Choral office are open from 8:00 a.m. until 5:00 p.m. Monday – Friday.

Practice Rooms

Music Building A is open from 8:00 until 5:00 p.m. Monday – Friday. Music education majors, music majors and faculty members who are approved by the Department of Music may use their identification cards to access the music building during the fall and spring semesters from 7 a.m. until midnight. Approval forms are available in the departmental office. Access after hours is a privilege that can be rescinded if students allow others to access the building, loan their cards to others, bring food into the practice area, or commit vandalism. *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 and music major. The file generally contains the following items: student background and admissions information, correspondence, program check sheets and College of Education Phase forms, College of the Arts and Science forms, other review and petition forms mandated by the specific colleges, student transcripts and grade reports, jury and repertory sheets, recital programs, Upper Division Proficiency Exams' forms with 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 Department of Music. 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 your applied instructor or the Department of Music office.

McComas Theater

This facility functions as the main university theater, as a classroom, and as a performance hall for faculty, guest artist recitals, and Lyceum Series, as well as student ensemble programs. The Chair of the Department of Music and the Theater Department 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 Lee Hall staff.

Music Building C

Music Building C is available for evening concerts. All requests to use the hall must be made through your applied instructor or the Department of Music office.

Departmental Calendar

The official departmental calendar is posted on a bulletin board in Building A and departmental web page. All recital requests and entries on the calendar must be made through the Recital and Recruitment Committee. Do not assume that your program is official, unless the committee has approved it! It is the responsibility of the teacher to notify the Recruiting and Recital Committee and Recital Hour Coordinator as soon as possible, or at least two weeks in advance of any schedule changes.

Accompanists

The department has one staff accompanist to work with students on recital performances. Piano majors may accompany some music majors, and 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 members 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. Music education students are exempt from ensemble requirements during the student teaching semester. 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
- Community Band
- Campus Band
- Marching Band

Instrumental Chamber Ensembles:

- Woodwind Quintet
- Flute Choir
- Saxophone Quartet/Saxophone Ensemble
- Clarinet Quartet/Choir

- Brass Ensemble
- Jazz Ensemble
- Percussion Ensemble
- Trumpet Consort
- Brass Quintet
- Trombone Choir
- Trombone Quartets
- Tuba-Euphonium Ensemble
- Piano Trios and Quartets
- Guitar Ensemble

Choral Ensembles:

- Chamber Singers
- MSU Concert Choir
- Women's Chorale
- Men of Maroon and White
- Belles of State

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 the 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 these 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.

Collegiate Music Educators National Conference

MENC 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 the organization should contact the Music Education professor at 325-3070 or via email (see faculty listing)

American Choral Directors Association

ACDA 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 the organization should contact the Director of Choral Activities at 325-7801 or via email (see faculty listing)

Phi Mu Alpha Sinfonia

This professional music fraternity is considered the largest music fraternity in the nation. 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 the organization should contact the Associate Band Director at 325-2713, via email (see faculty listing) or the web page address at <http://www.msstate.edu/org/phimualpha/index.php?page=home>

Sigma Alpha Iota

This music fraternity for women is an international organization 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. Any student interested in joining the organization should contact the music fraternity chair at SAI.EpsilonChi@gmail.com, or the web page address at <http://www.msstate.edu/org/sai/>

Kappa Kappa Psi

This honorary fraternity is 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 the Director of Bands at 325-2713, via email at epsilon@kkpsi.org or the web page address at <http://www.msstate.edu/org/kkp/>

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

Scholarships

The department offers a number of scholarships for music education and music 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 or music 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 students 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. For more information contact the instructor of each area.

Out-of-State Tuition Waivers

A limited number of out-of-state tuition waivers are annually available to participants in the university choral and instrumental ensembles. 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 Bands.

Service Scholarships

Scholarships/service awards are available to all band members, regardless of academic major. The amount of the award is determined by musical ability demonstrated during the audition. The awards are renewable annually to those students who have satisfactorily met the requirements of the band program as outlined in their award letter. Students may qualify for a waiver of a portion of the out-of-state tuition (up to 90%) with the amount determined by audition.

Scholarship/service awards are also given through the Choir area according to guidelines set forth by the Director of Choral Activities. Interested students should contact the Director of Bands and/or the Director of Choral Activities.

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. This annual 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.

Music Faculty Scholarship

This annual scholarship is funded from donations and concerts performed by faculty members of the Department of Music. The scholarship(s) is given to

Music or Music Education majors who have demonstrated exceptional achievement. For further information, contact the Department of Music.

Hal & Joyce Polk Music Scholarship

This scholarship is donated by Mr. and Mrs. Hal Polk of Starkville, MS. It is awarded annually to an Instrumental Music Education major. For further information, contact the Department of Music.

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.

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.