

Mississippi State University
Department of Music
Undergraduate Handbook

Fall 2015 - Spring 2016



This document is designed to inform students of particular undergraduate policies and expectations as defined by the Department of Music. Consult this publication, along with the MSU Catalog, the College of Education and the College of Arts and Sciences student handbooks for additional information relating to specific degree policies and requirements.

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Auditions

All potential music majors and minors are required to audition before appropriate faculty in order to determine their suitability to enter the program, participate in any ensemble, and determine eligibility for a scholarship or service award.

Although alternate dates are available, the preferred audition date for music majors and minors in all areas is the third Saturday in February. Other audition dates are available by contacting the applied faculty of your area of concentration, the department office (662) 325-3070, or the major ensembles offices.

For more information about major ensembles, their scholarships and service awards, and other audition dates visit the following websites:

Band	http://msuband.msstate.edu/howdoijoin/index.php
Choir	http://www.statesings.com/State_Sings/Choral_Home.html

In cases where a student intends to audition for a scholarship in the same ensemble area for which he/she is also auditioning as a music major the two auditions should be combined into one with appropriate ensemble and applied faculty present (whenever possible). This applies to brass, woodwinds, percussion, and voice.

Guitar and piano auditions occur separately with the faculty in those applied areas. For scholarships or service awards, students should also audition for their preferred major ensemble mentioned above. For more information contact the area chairs:

Dr. Rosângela Sebba, piano	rys3@colled.msstate.edu
Dr. Michael Patilla, guitar	guitar@colled.msstate.edu

Audition Repertoire

Woodwind and Brass

- Five major scales of the student's choice, two octaves where appropriate
- A chromatic scale within the range of the instrument
- Sight-reading
- A short prepared piece that demonstrates your best qualities
- An additional contrasting piece, if requested by the applied faculty area

Percussion

- Snare drum - concert and/or rudimental solo, rudiments
- Keyboard percussion - two or four mallet solo, major scales
- Timpani - etude or solo
- Drum set (optional) - demonstration of swing/rock/latin styles

Voice

- Short aria or art song of your choice. For more information about repertoire visit: http://www.statesings.com/State_Sings/Auditions_files/AuditionLiterature.pdf
- Vocalization through your range
- Exercise given by faculty for pitch retention. You will sing back a series of pitches after they are played for you on the piano
- Sight-reading

Strings

- Major and minor scales
- Prepared concerto movement or solo literature
- Orchestral excerpts
- Sight-reading

Piano

- Demonstrate major/minor scales and arpeggios (minimum of two octaves)
- Two prepared pieces of contrasting styles (memorization preferred)
- Sight-reading at an appropriate level

Guitar

- One major scale
- Two contrasting musical selections

Contact Information

Department of Music 662.325.3070
Department of Music FAX 662.325.0250
MSU Bands 662.325.2713
MSU Choirs 662.325.3490
MSU Orchestras 662.325.8021

Website <http://music.msstate.edu/>
Social Media [Twitter](#) [Facebook](#)

USPS

Department of Music
P. O. Box 6240
Mississippi State University
Mississippi State, MS 39762-9734

UPS/FedEx

Department of Music
299-3 Morrill Rd
Music Building A
Mississippi State MS 39762

Campus Mail

Mail Stop 9734

Department Facilities

Music Building A [MbA](#)
Department administrative office, practice rooms, faculty studios

Music Building B [MbB](#)
Faculty studios, classroom

Music Building C [MbC](#)
Faculty studios, classroom

Music Building D [MbD](#)
Percussion

Band and Choral Rehearsal Hall [BCH](#)
Band and Choral administrative offices, Choral rehearsal hall, Famous Maroon Hall, Symphonic Hall

Performance locations

Bettersworth Auditorium in Lee Hall
McComas Theatre
Robert and Freda Harrison Auditorium in Giles Hall

[Bettersworth](#)
[McComas](#)
[Harrison](#)

NASM Accreditation

The Department of Music at Mississippi State is a fully-accredited member of the National Association of Schools of Music:

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190

E-mail: info@arts-accredit.org
Phone: 703-437-0700
Facsimile: 703-437-6312
Website: <http://nasm.arts-accredit.org>

Degree Programs

The Department of Music offers two undergraduate degrees:

[Bachelor of Arts in Music](#) (B.A.) 122 hours must include at least 31 UD hours
[Bachelor of Music Education](#) (B.M.E.) 128 hours in four concentrations: Guitar, Instrumental, Keyboard and Vocal)

Bachelor of Arts in Music (B.A.)

[University Core](#) (36 hours)
[Arts and Sciences Core](#) (36 hours)
[Music Core](#) (50 hours)

University Core (36 hrs)

English Composition (6 hrs)

EN 1103 English Composition I or
EN 1163 Accelerated Composition I (3)
EN 1113 English Composition II or
EN 1173 Accelerated Composition II (3)

Mathematics (6-9 hrs - mathematics and science must total to at least 15 hours)

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

Science (6-9 hrs - math and science must total to at least 15 hours, at least two science courses must include a laboratory component)

Biological Science with Lab (3-4)
Science Elective with Lab (3-4)
Natural Science Elective (3)

Humanities (9 hrs)

Literature Elective (3 hrs - see Arts and Sciences core)
History Elective (3 hrs - see Arts and Sciences core)
MU 2323 Music History III (3 hrs - meets Fine Arts requirement)

Social Science (6 hrs - see Arts and Sciences core)

Arts & Sciences Core (36 hrs, 6 hrs from the music electives)

Foreign Languages (9 hrs)

Humanities (12 hrs - 3 hrs will be met in Music)

Philosophy elective (3)
6 hours from two disciplines: English, History, Philosophy or Religion.

Social Sciences (12 hrs - 3 hours will be met in Music)

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

Public Speaking (3 hrs)

CO 1003 Fundamentals of Public Speaking or
CO 1093 Honors Oral Communication (3)

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

EDF 3413 Writing for Thinking or other advisor approved Jr./Sr. Writing
elective (3)

Computer Literacy Requirement (0 hrs)

Computer literacy is achieved through the Music Theory Sequence.

Music Core (50)

Music History (7 hrs, 3 hrs counted in University Core)

MU 1162 Music History I (2)

MU 2322 Music History II (2)

MU 2323 Music History III (3 - fills University Core Fine Arts requirement)

Upper Division Exam: Music History (0)

Music Theory and Aural Skills (12 hrs)

MU 1213 Music Theory I (3), MU 1321 Ear Training I (1): Co-requisites

MU 1413 Music Theory II (3), MU 1521 Ear Training II (1): Co-requisites

MU 2613 Music Theory III (3), MU 2721 Ear Training III (1): Co-requisites

MU 2813 Music Theory IV (3), MU 2921 Ear Training IV (1): Co-requisites

Upper Division Exam: Music Theory and Aural Skills (0)

Piano (4 hrs)

MU 2111 Piano Class (1) or MU 3112 Functional Skills (2)

MU 2121 Piano Class (1)

MU 3111 Piano Class (1) or MU 3122 Functional Skills (2)

MU 3121 Piano Class (1)

Piano Proficiency Exam (0)

Conducting (2 hrs)

MU 3412 Conducting (2)

Applied Study (12 hrs)

2 semesters at 1000 level (4)

2 semesters at 2000 level (4: at least 2 hours at MSU)

2 semesters at 3000 level (4: all hours at MSU)

Upper Division Exam: Performance (0)

Degree Recital or Research Project (0)

Ensembles (4 hrs)

Four semesters of ensembles must be completed at MSU, two of which must be the designated major ensembles

Recital Hour (0)

At least eight (8) semesters of MU 1010 (or transfer equivalent) with a grade of C or better required

Music Electives (11 hrs, 6 hours counted in Arts & Science Core)

Bachelor of Music Education (B.M.E)

For all concentrations:

[University Core](#) (36 hours)

[College of Education/Music Education Core](#) (31 hrs)

[Music Core](#) (53 hours)

Additional requirements for specific concentrations:

[Guitar](#), [Instrumental](#), [Keyboard](#), [Vocal](#)

University Core (36 hrs)

English Composition (6 hrs)

- EN 1103 English Composition I or
- EN 1163 Accelerated Composition I (3)
- EN 1113 English Composition II or
- EN 1173 Accelerated Composition II (3)

Mathematics (6-9 hrs - mathematics and science must total to at least 15 hours)

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

Science (6-9 hrs - math and science must total to at least 15 hours, at least two science courses must include a laboratory component)

- Biological Science with Lab (3-4)
- Science Elective with Lab (3-4)
- Natural Science or math elective (3)

Humanities (9 hrs)

- Literature Elective (3)
- History Elective (3)
- MU 2323 Music History III (meets University core Fine Arts requirement)

Social Science (6 hrs)

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

College of Education/Music Education Core (31 hrs)

- MUE 3001 Practicum in Music Education (1)
- 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 & Youth (3)
- MUE 3243 Planning and Managing Learning in Music Education (3)
- MUE 3213 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)

Music Core (53)

Music History (7 hrs, 3 hrs counted in University Core)

- MU 1162 Music History I (2)
- MU 2322 Music History II (2)
- MU 2323 Music History III (3 - fills University Core Fine Arts requirement)
- Upper Division Exam: Music History (0)

Music Theory and Aural Skills (23 hrs)

- MU 1213 Music Theory I (3), MU 1321 Ear Training I (1): Co-requisites
- MU 1413 Music Theory II (3), MU 1521 Ear Training II (1): Co-requisites
- MU 2613 Music Theory III (3), MU 2721 Ear Training III (1): Co-requisites
- MU 2813 Music Theory IV (3), MU 2921 Ear Training IV (1): Co-requisites
- Upper Division Exam: Music Theory and Aural Skills (0)
- MU 3333 Orchestration (3)

MU 4313 Form and Analysis (3)
Piano (4 hrs)
 MU 2111 Piano Class (1) or MU 3112 Functional Skills (2)
 MU 2121 Piano Class (1)
 MU 3111 Piano Class (1) or MU 3122 Functional Skills (2)
 MU 3121 Piano Class (1)
 Piano Proficiency Exam (0)
Conducting (4 hrs)
 MU 3412 Conducting (2)
 MU 3442 Advanced Conducting (2)
Applied Study (12 hrs)
 2 semesters at 1000 level (4)
 2 semesters at 2000 level (4: at least 2 hours at MSU)
 2 semesters at 3000 level (4: all hours at MSU)
 Upper Division Exam: Performance (0)
 Degree Recital or Research Project (0)
Ensembles (7 hrs)
 At least 3 semesters of ensembles must be completed at MSU, all must be the designated major ensemble.
Recital Hour (0)
 At least eight (7) semesters of MU 1010 (or transfer equivalent) with a grade of C or better required
General Electives (2 hrs)

Guitar Concentration (8 hrs)
 Applied Voice (2 semesters - 1 credit hour each, in addition to MU 1131)
 Music Electives (4 hrs - advisor approved)
 MU 1131 Voice Class (1)
 MUE 3231 String Class (1)

Instrumental Concentration (8 hrs)
 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)

Keyboard Concentration (8 hrs)
 Applied Voice (2 semesters - 1 credit hour each, in addition to MU 1131)
 MU 1131 Voice Class (1)
 MU 3112 Functional Skills (2) and MU 3122 Functional Skills (2): Replaces Piano Class I-IV in the music core)
 MUE 3262 Instrumental Class (2)
 MUE 3333 Introduction to Piano Pedagogy (3)

Vocal Concentration (8 hrs)

Applied Piano (2 semesters - 1 credit hour each, in addition to 4 hours of Piano
Class or Functional Skills)

MUE 3262 Instrumental Class (2)

MU 1141 Seminar for Voice Majors – 4 hours

General Guidelines for Departmental Operations

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Collaborative Pianists

The department has one faculty collaborative pianist to work with students on upper division juries and degree 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.

Departmental Calendar

The official departmental calendar is posted on the departmental web site: <http://music.msstate.edu/> . All recital requests and entries on the calendar must be made through the Recital Coordinator. 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.

Hours of Operation

The department office (662-325-3070) is open 8:00 a.m. to 4:00 p.m. Monday through Friday.

Performance Locations

Buttersworth Auditorium in 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 Event Services (325-3228).

Chapel of Memories

Excellent location for small ensembles. All requests to use this facility must be made through Event Services (325-3228).

Harrison Auditorium

Located in the School of Architecture, Harrison Auditorium is the primary solo and chamber music 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 office (325-3070).

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 heads 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 no later than June 1st to their respective department head for the following academic year. Advanced notice of performance dates for this facility is vital, as requested times must work around the theater department's performance schedule.

Music Building C

Music Building C is available for small recitals and recital hearings. All requests to use the hall must be made through your applied instructor or the department office (325-3070).

Photocopying

Photocopying is available to faculty through the departmental office. All photocopying of copyrighted materials must conform to appropriate copyright laws.

Practice Rooms

Music Building A is open from 8:00 until 5:00 p.m. Monday through 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. Practice rooms (without pianos) are also available in the Band and Choral Rehearsal Building during regular business hours Monday through Friday.

Student Records

The department maintains a portfolio for all current 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).

Ensembles and Ensemble Policies

- Music majors (B.M.E, B.A.) are required to participate in a designated major ensemble for their applied area for at least seven (7) semesters. Contact your advisor for more information.
- Music minors are required to participate in ensembles for at least four (4) semesters, two (2) of which must be the designated major ensemble for their applied area. Contact your advisor for more information.
- 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 their advisor.
- Participation in all ensembles 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.

Choral ensembles

- Men of State
- Women of State
- State Singers

Band ensembles

- Campus Band
- Marching Band
- MSU/Community Band
- Symphonic Band
- Wind Ensemble

Orchestra

- Philharmonia
- Starkville Symphony Orchestra

Choral chamber ensembles

- Opera Workshop

Instrumental chamber ensembles

- Brass Quintet
- Clarinet Ensemble
- Collaborative Piano Ensemble (instrumental/vocal accompanying)
- Flute Choir
- Guitar Ensemble
- Jazz Ensemble
- Percussion Ensemble

- Saxophone Ensemble
- Steel Drums
- String Quartet
- Trombone Troupe
- Trumpet Consort
- Tuba-Euphonium Ensemble
- Woodwind Quintet

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 ensembles.

Faculty and Staff

Craig Aarhus, Associate Director of Bands/Associate Professor

Music Education, Starkville/MSU Community Band

B.M.E. Auburn University, 1997; M.A. University of Iowa, 2002; D.M.A. University of Iowa, 2007.

Jason Baker, Associate Professor

Percussion

B.M. University of Connecticut, 1998; M.M. New England Conservatory, 2000; D.M.A. University of North Texas, 2004; M.B.A. Mississippi State University, 2012.

Jessica Banks, Instructor

Flute, Music Theory, Music Education

B.M. & B.M.E Baldwin Wallace Conservatory, 2008; M.M Performance Indiana University, 2010; D.M.A Indiana University (ABD).

David Bradley, Lecturer

Horn, Horn Ensemble

B.M.E. University of Alabama, 2006; M.M. University of Alabama, 2008.

Michael Brown, Professor

Music Appreciation, Philharmonia

A.A. Emmanuel College, 1974; B.M., Berry College, 1976; M.M.E. 1979; Ed.D. University of Georgia, 1989.

Robert Damm, Professor

Music Education, African American Music, Partnerships, Drum Circles

B.M.E. Quincy University, 1986; M.A. University of Illinois, 1987; Ph.D. Music Education, University of North Texas, 1998.

Jacqueline Edwards-Henry, Professor

Piano, Piano Pedagogy, Class Piano

B.S. William Jewel College, 1982; M.M. University of Illinois, 1985; Ph.D. University of Oklahoma, 1994.

Sheri Falcone, Instructor

Woodwind Ensemble, Clarinet, Saxophone, Music Education

B.M. Music Education, Syracuse University, 1994 and M.M Wind Studies and M.M Music Education, Syracuse University, 1999.

Sara Fowler, Administrative Assistant

MSU Bands

Jeanette Fontaine, Instructor

Voice

B.M. University of Nevada, Las Vegas, 2004; M.M. University of Nevada, Las Vegas, 2006; D.M.A. University of Alabama, 2012.

Barry Hause, Instructor

Guitar

B.A., M.A. Franz Liszt Conservatory, Weimar, Germany 2000.

Richard Human, Jr., Associate Professor

Low Brass, Brass Chamber Music

B.M.E. Augusta State University, 1990; M.M. Bowling Green State University, 1994; D.A. Ball State University, 2001.

Peter Infanger, Instructor

Voice and Conductor, Men of State

B.A. West Virginia Wesleyan College, 1977; M.M. College-Conservatory of Music at the University of Cincinnati, 1979.

Terrell Jackson, Collaborative Piano

B.M. University of North Carolina at Greensboro, 1976; M.M. Southern Methodist University, 1981; M.M. University of Texas at San Antonio, 1997.

Thomas Jenkins, Instructor

Collaborative Piano

B.M. University of Southern Mississippi, 1985; M.M. Southwestern Baptist Theological Seminary, 1988; D.M.A. University of Southern Mississippi, 2001.

Christopher Jordan, Instructor

Voice

B.S. Florida A&M University, 2000; M.M.E. Florida State University, 2004; D.M.A. University of Alabama (ABD).

Ginny Lee Jordan, Collaborative Pianist

B.M.E. University of West Florida, 1976.

Anthony Kirkland, Assistant Professor

Trumpet, Trumpet Consort, Brass Chamber Music

B.M.E. Troy State University, 1983; M.M. Florida State University, 1985; D.M.A. University of Maryland, 1997.

Barry E. Kopetz, Head of the Department of Music

Music Education, Conducting, Composition

B.M.E. Ohio State University, 1973; M.A. Ohio State University, 1975; D.M.E. Indiana University, 1981; Certificate in Business, New York University, 1982.

Catherine Gail Kopetz, Instructor

Collaborative Piano, Conductor of Women of State, Music Education
B.M.E. The Ohio State University, 1974; M.M. University of Utah, 2000; Ohio
Principalship Licensure and Certification, 2004; Orff Schulwerk Level I Instructor
Certification.

Elva Kaye Lance, Director of Bands

Music Education
B.M.E. Mississippi State University, 1976; M.S. Southern Oregon State College, 1995.

Ryan Landis, Instructor

Voice
B.M. UCSI University, Kuala Lumpur, Malaysia, 2009; M.M Performance University of
South Dakota, 2011; D.M.A University of Alabama, 2015.

Ji A Lee, Accompanist

MSU Choral Activities
B.A. Yonsei University (Seoul, South Korea), 2000; M.A. (On-leave) University of
Washington; M.A. Diploma Yonsei University (Seoul, South Korea), 2004.

Jessica Motes, Administrative Assistant

MSU Choral Activities
B.S. Mississippi University for Women, 2004.

Karen Murphy, Instructor

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

Bonnie Oppenheimer, Instructor

Oboe
B.M. Baldwin-Wallace College, 1978; M.A.T. Mathematics University of Chicago, 1979;
M.A. Mathematics Mississippi State University, 1991; Ph.D. Mathematics Education
University of Texas at Austin, 1992.

Gary Packwood, Associate Professor

Director of Choral Activities and Chair, Music Education
B.M.E. Southeastern Louisiana University, 1990; M.A. Florida Atlantic University, 1998;
D.M.A. Louisiana State University, 2004.

Carol Patilla, Lecturer

Piano, Music Appreciation
B.M.E. University of Montevallo, 1984; M.M.E. University of Montevallo, 1997.

Michael Patilla, Associate Professor

Guitar and Guitar Ensemble

B.M. University of Montevallo, 1993; M.M. University of Southern Mississippi, 1994;
D.M.A. Eastman School of Music, 2003.

Shandy Phillips, Instructor

Orchestral Strings

B.M. Juilliard School of Music, 1996; M.M. 1998 and Graduate Diploma in Violin
Performance 2007, Boston Conservatory of Music.

Amy Prickett, Instructor

Voice

B.M. Texas Christian University, 1997; M.M. Michigan State University, 2003.

Ryan Ross, Assistant Professor

Music History

B.M. University of Wisconsin at Oshkosh, 2003, M.A. University of Wisconsin at
Madison, 2005, Ph.D. University of Illinois at Urbana-Champaign, 2012.

Denise R. Rowan

Bassoon

B.M.E University of Massachusetts at Amherst, 1971; M.M. University of Southern
Mississippi, 1974; D.M.A University of Southern Mississippi, 1983.

Rosângela Yazbec Sebba, Professor

Piano, Theory, Aural Skills, Piano Pre-College Coordinator

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.

James Sobaskie, Associate Professor

Music Theory, Composition

B.A. 1979, M.A. 1981, University of Minnesota; Ph.D. University of Wisconsin, 1985.

Clifton Taylor, Associate Director of Bands/Associate Professor

Music Education, Jazz Ensembles

B.M. 1990, M.M. 1995, The University of Southern Mississippi; D.M.A. The University of
South Carolina, 2004.

Katherine Wallace

Piano

B.M.E. Mississippi State University, 2010; M.M. Louisiana State University, 2012.

Tara Warfield, Assistant Professor

Voice

B.M. Eastern Illinois University, 2001; M.A. University of Iowa 2004; D.M.A. University of Iowa, 2011.

Jennifer Winter, Administrative Assistant

Department of Music

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 & majors. These guidelines affect or influence the status of students as music education and music majors as well as their eligibility for scholarships.

Students are required to earn a “C” or better in all required (non-elective) applied music (MUA), music (MU) and music education (MUE) courses.

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Diagnostic Examination for Beginning Music Majors

The Music Department administers a diagnostic examination for beginning music majors on the first day of class in the Fall semester. This examination determines readiness for the music major core courses of Music Theory I (MU 1213) and Ear Training I (MU 1321). Students who receive 69% or lower on this diagnostic examination will be encouraged to drop both classes and to enroll in Fundamentals of Music Theory (MU 1003) in the Fall semester. Students who pass the Fundamentals of Music Theory course with a grade of C or better will be encouraged to retake the diagnostic examination the following fall, and if passed, will be eligible to register for Music Theory I (MU 1213) and Ear Training I (MU 1321).

The Diagnostic Examination for Beginning Music Majors determines if beginning music majors are readily able to:

- identify notes on the treble and bass clefs
- recognize the names of simple key signatures
- identify common musical symbols: dynamic marks, accents, ties, duration names, etc.
- demonstrate a grasp of rhythm and meter by completing measures with notes or rests values
- distinguish half-steps from whole-steps

Students who have developed music reading skills in school band and choir programs should readily pass this diagnostic test. Students who have not done so are unlikely to pass Music Theory I and Ear Training I without first taking Fundamentals of Music Theory.

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. Students should follow their academic degree progress through the CAPP-compliances link on Banner.

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 (12 hours) and one of which must be the semester of the degree recital or project defense. A degree recital is required and must be successfully completed before graduation. Transfer students must complete at least four credit hours of applied music at Mississippi State before graduation.

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. Students are exempted from this requirement during their first semester of applied study at MSU.

Requests for change of applied teachers will be approved by the department head. 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

All applied students (with the exception of non-music majors 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 portion of the grade will be determined by the applied instructor and may include: attendance, practice journals, lesson preparation, concert/recital attendance, and other areas. For further information about grading see your applied study syllabus.

A jury will 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 department portfolio.

The applied music jury will be comprised of four areas:

1. Technique (Scales, Arpeggios, Etudes, Vocalizes, Diction, etc.)
2. Sight-reading
3. Independent Study Assigned by the Applied Teacher
4. Repertoire

Appropriate repertoire/skills will be determined by the applied teacher, as articulated in the applied study syllabi. Students will experience a variety of genres, styles, time periods, and literature of historically significant eras during their course of study.

Degree Recital Hearing

The purpose of the hearing is to ensure that students are appropriately and sufficiently prepared for public performance and to provide constructive suggestions. Hearings are not required for non-degree recitals.

1. The recital hearing for students preparing a degree recital must occur at least three calendar weeks before and not more than four calendar weeks prior to the recital performance date
2. In consultation with the student, the student's applied professor will select two additional faculty members to serve on the recital hearing committee and schedule the location, day and time of the hearing.
3. The student must provide three copies of a draft recital program, complete with:
 - a. full titles of all music to be performed,
 - b. composer with birth/death dates, include appropriate arrangers/editors/transcribers,
 - c. translations (for vocal majors),
 - d. program notes to include information about the literature and composers,
 - e. biographical information about the performers.
4. The applied professor will complete and bring the recital hearing form (see the web page under forms) to the hearing.
5. The recital hearing committee may or may not ask a student to play his/her entire program.
6. All performers included in the recital must be present at the hearing.
7. At the completion of the hearing, performers will be dismissed and the faculty committee will vote (pass/fail) on the hearing. At least two "pass" votes are required to pass the hearing. The vote and any comments will be recorded on the recital hearing form which should be placed in the student's file.

8. The student and studio professor are responsible for proofreading the program. The final program should be submitted to the office personnel for printing two weeks before the recital date. Office personnel in charge of recitals will schedule student workers for stage management and program distribution.
9. If the hearing is not passed, it may be reattempted not less than four weeks or more than six weeks after the failed hearing.

Degree Recital

All students are required to prepare a degree recital or project defense as fulfillment of the degree requirements for B.A. and B.M.E students. Consult your applied instructor for guidance in the preparation of the recital.

1. Identify a date and venue for a recital as far in advance as possible in order to reserve a date on the department calendar. The applied teacher will add the date to the department calendar.
2. Program information for degree recitals must be submitted to the department office no less than ten days before the performance. The department of music will publish all degree recital programs for degree recitals.

Minimum Grade Requirements for BME and BA

Students are required to earn a “C” or better in all required (non-elective) applied music (MUA), music (MU) and music education (MUE) courses.

Mission Statement

The mission of the Department of Music at Mississippi State University is to contribute to the culture and education of our diverse state and region by providing quality training and opportunities through programs of teaching, research, and service. The department:

- Offers excellent instruction to its students, helping to produce future generations of music professionals and patrons.
- Engages in meaningful research, performance, and other creative work, positively affecting students, colleagues, and audiences throughout our community and beyond.

The Mission of the Department of Music 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 provides:

- Curricula and advisement that encourage students to acquire a broad, liberal education.
- A comprehensive undergraduate education in the art of music.
- A background in existing music curricula, curriculum design principles, materials, and methodologies.
- 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:

- Liberal education experiences in music for non-majors.
- Opportunities to explore music as a major and pre-major.
- Opportunities to combine in-depth study of music with other degree concentrations.
- A rich cultural life, including music performances by students, faculty, and guest artists.
- 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 both scholarly research and teaching.

Scholarships

The department offers a number of scholarships for music majors in good standing. While each award is unique and subject to a variety of criteria, all awards are under the control of the Office of Financial Aid, the College of Education, and the College of Arts and Sciences which determine 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.

[Band and Choral Ensemble Service Awards](#)
[Cheryl Prewitt Christian Voice and Music Scholarship](#)
[College of Education Scholarship](#)
[College of Arts and Sciences Scholarship](#)
[Department of Music Faculty Scholarship](#)
[Hal & Joyce Polk Music Scholarship](#)
[Incoming Music Major Scholarship](#)
[Jerry D. Williams Endowed Choral Scholarship](#)
[Katherine Gardner Thomas Memorial Piano Scholarship](#)
[Lois C. Kaufman Endowment for Music Education](#)
[Smith-Moore Vocal Scholarship](#)
[Starkville Symphony Orchestral Strings Scholarship](#)

Band and Choral Ensemble Service Award

Ensemble service awards are available to band and choral musicians, regardless of academic major. A limited number of out-of-state tuition waivers (partial or full) may be available as well. The amount of these awards and/or waivers is determined by musical ability demonstrated during an audition. The awards are renewable annually to those students who have satisfactorily met the requirements of the ensemble as outlined in their award letter. The auditions and awards will be administered by the Director of Choral Activities and the Director of Bands.

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, one to a transfer student, and one to 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](#).

College of Education Scholarship

Students accepted as music education majors (B.M.E.) are invited to submit an application for scholarships offered in the College of Education. The application must be

submitted by December 1 for entering Freshmen and February 1 for current students. More information: <http://www.educ.msstate.edu/academics/scholarship/>

College of Arts and Sciences Scholarship

Students accepted as music majors (B.A.) are invited to submit an application for scholarships offered in the College of Arts and Sciences. The application must be submitted by December 1 for entering Freshmen and February 1 for current students. More information: <http://www.cas.msstate.edu/students/scholarships/>

Department of Music Faculty Scholarship

This scholarship is funded from donations to the Department of Music. Available scholarship funds are awarded to music 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 major. For further information, contact the [Department of Music](#).

Incoming Music Major Scholarship

These scholarships are awarded for the incoming freshman or transfer students, divided equally between the Fall and Spring terms. The awards are based on auditions, which are held prior to a student's enrollment. For further information, contact the [Department of Music](#).

Jerry D. Williams Endowed Choral Scholarship

Jerry D. Williams served Mississippi State University as the Program Administrator and Director of Choral Activities for 36 years, and he founded the University Madrigal Singers. This endowment was established by his daughter Rebekah, and her husband Steve Smith. Candidates for this award must be full-time students enrolled at Mississippi State University, must participate within the MSU Choral Activities area, and must maintain a 3.0 GPA on a 4.0 scale while attending Mississippi State University. For further information, contact the Director of Choral Activities.

Katherine Gardner Thomas Memorial Piano Scholarship

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. Should an organ program become available at Mississippi State University, upper-class students enrolled in the program will be eligible for these scholarships. For further information, contact the [Department of Music](#).

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](#).

Smith-Moore Vocal 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. The student must be a resident of Mississippi and a full-time music major at Mississippi State University. For further information, contact the [Department of Music](#).

Starkville Symphony Orchestral Strings Scholarship

Through a partnership with the Starkville Symphony, scholarships are available for orchestral string musicians (violin, viola, violoncello and double bass) to be a member of MSU Philharmonia and perform with the Starkville Symphony Orchestra. Students of MSU, EMCC and MUW are eligible. Awards are renewable each semester given satisfactory participation in the SSO and Philharmonia.

Student Organizations

Students who participate in these groups are responsible for attending to all responsibilities associated with membership. Music education majors are advised that these organizations often require various degrees of scholastic achievement in order to remain on the active roster. 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.

[American Choral Directors Association](#)

[Kappa Kappa Psi](#)

[National Association for Music Education](#)

[Phi Mu Alpha Sinfonia](#)

[Sigma Alpha Iota](#)

[Student National Association of Teachers of Singing](#)

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 662-325-3490 or via [email](#).

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.kkp.org.msstate.edu/>.

National Association for Music Education

NAfME 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 NAfME and MMEA. Any student interested in joining the organization should contact the Director of Choral Activities at 662-325-3490 or via [email](#).

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. Those interested in joining the organization should contact the Director of Choral Activities at 662-325-3490, via [email](#) or visit: <http://phimualpha.org.msstate.edu/>

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 visit: <http://clj238.wix.com/saimsstate#!members/c46c>

Student National Association of Teachers of Singing

Formed in January of 2013, the MSU Student National Association of Teachers of Singing (SNATS) Chapter is an organization of music students who meet monthly, hold events and discussions, participate, practice, and learn more about voice teaching as a profession. The MSU chapter of SNATS assists with student recitals, master class events, and faculty recitals. You do not need to be a music major or a voice major to join. Those interested in learning more about the teaching of singing can participate. For more information, contact the Voice Area Coordinator at 662-325-4753 or visit <http://www.nats.org/snats.html>

Upper Division Proficiency Exams

The purpose of these exams is to verify that students have achieved minimum competency in music theory, music history, writing and piano skills, public speaking, and performance to ensure greater success in upper division music courses, student teaching and future music professions. The Upper Division Proficiency Exams (UDPE) consists of four distinct subject exams:

- Music Performance & Research Presentation
- Music Theory Written and Aural Exams
- Piano Proficiency

[UDPE Requirements for Upper Division MU, MUA, MUE Courses](#)

[Assessment Procedures for All Exams](#)

[Performance and Research Presentation](#)

[Piano Proficiency](#)

[Theory Written and Aural Exams](#)

UDPE Requirements for Upper Division MU, MUA, MUE Courses

MUA 3000+ Applied Study	<u>UD exams passed with 70% or higher</u> Performance & Oral Presentation
MU 3333 Orchestration	<u>UD exams passed with 70% or higher</u> Music Theory & Aural/Musicianship Skills
MU 4313 Form & Analysis	<u>UD exams passed with 70% or higher</u> Music Theory & Aural/Musicianship Skills <u>Courses passed with a C or higher*</u> Music Theory IV (MU 2813) Ear Training IV (MU 2921) *Or transfer equivalents
MU 3442 Advanced Conducting	<u>UD exams passed with 70% or higher</u> Music Theory & Aural/Musicianship Skills <u>Courses passed with a C or higher*</u> MU 3412 Conducting MU 2322 Music History II MU 3111 Piano Class III *Or transfer equivalents
MUE 3243 Planning & Managing Learning MUE 3253 Performance Assessment in Music MUE 4886, 4896 Student Teaching, Music Ed. MUE 4873 Professional Seminar in Music Ed.	<u>UD exams passed with 70% or higher</u> Performance & Oral Presentation Music Theory & Aural/Musicianship Skills Piano Proficiency

Assessment Procedures for All Exams

1. Students must pass all subjects listed above, with a grade of C or better to enroll in the upper division music classes
2. Students who fail to pass any subject exam three consecutive times may be advised to change their major
3. 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
4. Grades for the UDPE will be recorded in the standard forms and placed in students' files
5. Semester course grades and UDPE grades are mutually exclusive
6. Students must pass the UDPE exams prior to enrolling in specific upper level music courses as listed below.

Performance & Research Presentation

The performance exam must be passed by all music majors before enrolling in 3000 level applied lessons. The purpose of the exam is to ensure competence in writing, public speaking and performance, all of which are necessary skills for success as professional musicians and educators.

Policy

At the beginning of the semester, students will be advised by their applied 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 and performance jury, including the applied instructor. Jury members will grade the components of the exam "Pass" or "Fail." At least 2 grades of "Pass" must be given for a student to pass the exam. Passing this exam is required before enrolling in 3000 level applied study.

Requirements

The Oral Presentation and Performance Exam tests 2000 level repertoire and performance skills as well as written and oral communication skills. Following are the minimum requirements for the exam:

1. Students will prepare one or more works for their major applied area at the 2000 level of repertoire. Students should consult with their applied instructor for specific repertoire and guidelines.
2. Students will research the composer(s) and composition(s) to be performed for the exam and prepare a research paper (minimum 5 pages of text) complete with reference credits and bibliography. Students are reminded of the University policy regarding academic honesty. Plagiarism will not be tolerated and will result in an automatic failure of the exam as well as a report of the offence to the Honor Code Council.

3. Students will make a short presentation on the composer(s) and the composition(s) they will perform. The content of the presentation should be based on, but not read from the research paper. Historical/biographical information, theoretical and performance practice analyses of the work(s) are appropriate subjects to cover in the paper and presentation. Students should consult their applied instructor regarding additional area-specific requirements.
4. Following the performance or presentation, faculty members will have the opportunity to ask questions of the student performer regarding performance, presentation, the composer or the composition.

Piano Proficiency

The purpose of the exam is to ensure minimum competence in keyboard skills necessary for success as a professional music educator.

Policy

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. Three faculty members, including at least one member of the piano faculty, will grade each area of the exam "Pass" or "Fail." At least 2 grades of "Pass" per area must be given for a student to pass the area. 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 an appropriate piano course recommended by the faculty members evaluating the exam.

Requirements

The Piano Proficiency exam requirements are based on the last semester of piano class, MU 3121 Piano Class IV or MU 3122 Functional Skills Piano II. Specific requirements include:

1. Scales and arpeggios:
 - a. Major and harmonic minor in all keys
 - b. Two octaves
 - c. Hands separate
 - d. Primary chord progression: (I-IV6/4-I-V6/5-I and i-iv6/4-i-V6/5-i)
 - e. All major and minor keys, hands together
 - f. Play Happy Birthday
 - g. Play by ear
 - h. Play in the following keys: C, G, F, B-flat
 - i. Right hand plays the melody, left hand plays the primary chord accompaniment: I-IV6/4-I-V6/5-I
 - j. Accompaniment should use blocked or broken chords
 - k. Sight-reading:
 - l. Four-voice hymn or chorale excerpt
 - m. Melody plus accompaniment (2-voice texture or broken chord such as Alberti Bass)
 - n. Prepared Piece (Piano Solo or Accompaniment):

2. Piano Solo: 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 Notebook
 - b. Sonatina in C Major, Op. 36 No. 1 by Muzio Clementi
 - c. Ivan Sings by Aram Khachaturian

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

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

5. Instrumental Transposition:
 - a. 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, 2nd Edition. Van Nuys, CA: Alfred Publishing Company, 2008.

Theory Written and Aural Exams

The Upper Division Proficiency Examination in Music Theory must be fully and satisfactorily passed to earn the B.M.E. or B.A. in music at Mississippi State University. It has two equally weighted halves, the first half consisting of a Written Theory Test, and the second half consisting of equally weighted Aural Dictation and Musicianship Skills Tests. These three component tests are equivalent to the final examinations in Music Theory III and Ear Training III at MSU. The purpose of the Upper Division Proficiency

Examination in Music Theory is to ensure readiness for advanced musical study and for success as a professional musician.

Policy

1. The Music Theory UDPE's component tests are offered only twice a year, in August, before the start of the Fall semester, and in December, at the end of the Fall semester.
2. Transfer students who have completed three or more semesters of music theory and ear training must take the Music Theory UDPE in August before starting MSU coursework. Transfer students who do not pass the Written Theory half of the Music Theory UDPE before the start of their first semester at MSU must take Music Theory III. Transfer students who do not pass the Aural Dictation/Musicianship Skills half of the Music Theory UDPE before the start of their first semester must take Ear Training III.
3. MSU students currently enrolled in and about to complete Music Theory III and Ear Training III are eligible for the components of the Music Theory UDPE in December, which are their final examinations in those courses.
4. All students eligible to take the Music Theory UDPE must take its component tests at every opportunity until both halves of the requirement are passed.
5. The Written Theory test of the Music Theory UDPE must be passed with a minimum score of 70%, and the combined scores of the equally weighted Aural Dictation and Musicianship Skills Tests must be passed with a minimum composite score of 70%, to fully and satisfactorily pass the Upper Division Proficiency Examination in Music Theory.
6. Both halves of the Upper Division Proficiency Examination in Music Theory must be fully and satisfactorily passed by students enrolled in Music Theory IV and Ear Training IV. Both halves of the Upper Division Proficiency Examination in Music Theory must be fully and satisfactorily passed by students who intend to take Orchestration, Form and Analysis, and Advanced Conducting, and students who have not done so are ineligible for those classes.
7. Specific materials to be practiced and prepared for the Musicianship Skills Test will be available four weeks before the test date.

Written Theory Test Elements

1. Fundamentals: examinee supplies requested key signatures, chords, scales, modes, intervals, etc. using given keys, clefs, and Roman numeral symbols
2. Figured bass: examinee realizes in four parts, and in accord with tonal voice-leading principles, one brief modulating figured bass that may include secondary dominants and secondary leading tone chords, borrowed chords, augmented 6ths, and/or Neapolitan 6ths, supplying a conventional Roman numeral analysis that accounts for the modulation
3. Harmonic Progressions: examinee realizes three three-chord progressions in given keys, with given second chord specified by Roman numeral symbol, providing an appropriate initial chord and a conventional resolving chord, as well as the appropriate key signature and a complete harmonic analysis that includes inversion symbols

4. Analysis: examinee supplies appropriate harmonic analyses for selected chords in a given musical passage, supplies appropriate terms for selected elements specified on the score, and provides the best terms that complete given analytical statements about the music

Aural Dictation Test Elements

1. Melodic Intervals: examinee notates three ascending and/or descending simple melodic intervals
2. Harmonic Intervals: examinee notates two simple harmonic intervals
3. Chords: examinee notates five chords in close spacing, including all triads and Mm7ths in any inversion, plus root position mm7ths, MM7ths, dm7ths and dd7ths, from given lowest notes
4. Harmonic Progression: examinee notates five chords of a six-chord/four part harmonic progression, which may include triads and dominant sevenths in root position and inversions following a given first chord in a major or a minor key, and provides a complete harmonic analysis
5. Rhythm: examinee notates a brief rhythm
6. Melody: examinee notates a brief melody

Musicianship Skills Test Elements

1. Intervals: examinee sings the examiner's choice of one ascending simple interval and one descending simple interval with the syllable "la"
2. Scales: examinee sings the examiner's choice of a major or a minor scale at a steady and moderate tempo up and down with movable-do solfège
3. Modes: examinee sings the examiner's choice of a Dorian, Phrygian, Lydian or Mixolydian mode at a steady and moderate tempo up and down with movable-do solfège
4. Harmonic Progressions: examinee sings the examiner's choice of an arpeggiated chord progression from among pre-given harmonic progressions at a steady and moderate tempo with movable-do solfège
5. Unfamiliar Melody: examinee sings the examiner's choice of an unfamiliar melody in treble or bass clef at a steady and moderate tempo with movable-do solfège
6. One-line Rhythm: examinee counts and conducts the examiner's choice from among pre-given rhythms at a steady and moderate tempo using a recognized counting system accompanied by the appropriate standard conducting pattern
7. Two-line Rhythm: examinee taps the examiner's choice from among pre-given rhythms at a steady and moderate tempo
8. Melody: examinee sings the examiner's choice of a pre-given melody at a steady and moderate tempo with movable-do solfège
9. Sing & Play: examinee sings while playing the accompanying piano part the examiner's choice from among the pre-given Sing & Play excerpts at a steady and moderate tempo with movable-do solfège
10. Duet: examinee sings one line of the examiner's choice of pre-given duet, accompanied either by another singer or by the instructor's piano performance, at a steady and moderate tempo with movable-do solfège

Bibliography: Written Theory

Jane Piper Clendinning & Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 2nd ed. (New York: Norton, 2011).

Jane Piper Clendinning & Elizabeth West Marvin. *Workbook for The Musician's Guide to Theory and Analysis*, 2nd ed. (New York: Norton, 2011).

Bibliography: Aural Skills

Ann Blombach. *MacGAMUT 6*, (Gahanna, OH: MacGAMUT Music Software, 2012).

Bibliography: Musicianship Skills

Sol Berkowitz, Gabriel Frontrier, Leo Kraft, Perry Goldstein, and Edward Smaldone. *A New Approach to Sight Singing*, 5th ed. (New York: Norton, 2010).

Daniel Kazez. *Rhythm Reading 6*, 2nd ed. (Gahanna, OH.: MacGAMUT Music Software, 2012).

Updates to the Handbook

September 8, 2014

1. Under "[degree programs](#)," addition of the text: "Students are required to earn a "C" or better in all required (non-elective) applied music (MUA), music (MU) and music education (MUE) courses."
2. Under "General Requirements for All Music Degree Programs," addition of a heading titled "[Minimum Grade Requirements](#)."
3. Under "[Minimum Grade Requirements](#)," addition of the text, "Students are required to earn a "C" or better in all required (non-elective) applied music (MUA), music (MU) and music education (MUE) courses for the Bachelor of Arts and Bachelor of Music Education degrees."
4. Under "[piano proficiency](#)," correction of keys to include "-flat" for B and E under the headings of "scales and arpeggios" and "instrumental transposition."
5. Update of Faculty & Staff as requested.

July 29, 2015

1. Removal of the Music History Upper Division Exam.
2. Updated links to music facilities and performance locations.
3. Formatting corrections

July 30, 2015

1. Faculty updates.

August 3, 2015

1. Faculty updates.

December 8, 2015

1. Faculty updates
2. Ensemble name updates.

December 11, 2015

1. Updated Mission Statement.