

Mississippi State University  
Department of Music  
Undergraduate Handbook

Fall 2016 - Spring 2017



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.

**CONTENTS**

[Auditions](#)

[Contact Info](#)

[Degree Programs](#)

[Department Operations](#)

[Ensembles](#)

[Faculty & Staff](#)

[General Degree Requirements](#)

[Mission Statement](#)

[Scholarships](#)

[Student Organizations](#)

[Upper Division Proficiency Exams](#)

[University Policies](#)

## 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	<a href="http://msuband.msstate.edu/howdoijoin/index.php">http://msuband.msstate.edu/howdoijoin/index.php</a>
Choir	<a href="http://www.statesings.com/State_Sings/Choral_Home.html">http://www.statesings.com/State_Sings/Choral_Home.html</a>

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). Additional sight reading and audition materials may be asked when majoring and minoring in music. This applies to brass, woodwinds, percussion, and voice. Guitar and piano auditions occur separately from ensemble auditions and occur 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	<a href="mailto:rys3@colled.msstate.edu">rys3@colled.msstate.edu</a>
Dr. Michael Patilla, guitar	<a href="mailto:guitar@colled.msstate.edu">guitar@colled.msstate.edu</a>

## 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](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	<a href="http://music.msstate.edu/">http://music.msstate.edu/</a>
Social Media	<a href="#">Twitter</a> <a href="#">Facebook</a>

## 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 [Bettersworth](#)  
McComas Theatre [McComas](#)  
Robert and Freda Harrison Auditorium in Giles Hall [Harrison](#)  
Band and Choral Rehearsal Hall [BCH](#)  
Music Building C [MbC](#)

#### 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](mailto: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 Upper Division hours

[Bachelor of Music Education](#) (B.M.E.) 128 hours in four concentrations: [Guitar](#), [Instrumental](#), [Keyboard](#), [Vocal](#)

**“All music education majors in the Keyboard or Guitar Concentration receive Certification in Choral & General Music. By taking an additional 6 hours of instrumental pedagogy classes, the Keyboard and Guitar Concentrations may receive certification in Instrumental Music.”**

### **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 hrs)**

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 hrs)**

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 hrs

## **General Guidelines for Departmental Operations**

[Collaborative Pianists](#)

[Department Calendar](#)

[Hours of Operation](#)

[Performance Locations](#)

[Photocopying](#)

[Practice Rooms](#)

[Student Records](#)

### **Collaborative Pianists**

The department has one faculty collaborative pianist to work with students on upper division juries, degree recital performances and coordinate CP assignments. Applied teachers are responsible for filling out the appropriate forms

<https://www.music.msstate.edu/forms/> and giving the semester's music to the CP faculty. For CP policy go to:

[http://www.music.msstate.edu/sites/www.music.msstate.edu/files/CP.Policy.current.REVISED.Fall\\_2016.pdf](http://www.music.msstate.edu/sites/www.music.msstate.edu/files/CP.Policy.current.REVISED.Fall_2016.pdf).

### **Departmental Calendar**

The official departmental calendar is posted on the departmental website:

<http://www.music.msstate.edu/events/>. All recital requests and entries on the calendar must be made through the calendar coordinator by the applied faculty. It is the responsibility of the applied faculty to reserve the venue, notify the recital faculty committee with the recital request form:

<http://www.music.msstate.edu/sites/www.music.msstate.edu/files/Recital%20Request%20Form.pdf>, collaborative pianist and calendar coordinator. Please notify all the above at least two weeks in advance of any schedule changes.

### **Hours of Operation**

The department office (325-3070) is open 7:00 a.m. to 4:00 p.m. Monday through Friday.

### **Performance Locations**

[Bettsworth 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 (325-2202).

### 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 the department office (325-3070).

### Band and Choral Rehearsal Hall

These facilities work as rehearsal spaces for the department bands and choirs. Faculty, students or guest artists must contact the band office (325-2713) or the choir office (325-3490) for availability.

## **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, music minors, non-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 afterhours 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 Hall during regular business hours Monday through Friday.

## **Student Records**

The department maintains a portfolio for all current music education, music major and music minor. The file should contain 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' form and Piano Proficiency Exam form and Music Minor Curriculum Plan 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
- Schola Cantorum

## **Band ensembles**

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

## **Orchestra**

- Philharmonia
- Starkville-MSU 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
- Horn Choir

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**

<http://www.music.msstate.edu/faculty/>

### **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, Fundamentals of Music Theory

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

### **Matthew Butler, Lecturer**

Voice

B.M. University of Mississippi; M.M. Georgia State University; D.M.E. University of Memphis and University of Mississippi.

### **Michael Brown, Professor**

Music Appreciation

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 and Partnerships

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

### **Matthew Daniels, Assistant Professor**

Voice

D.M.A. Louisiana State University; M.M. Florida Atlantic University; B.A. Indian River Community College

### **Jacqueline Edwards-Henry, Professor**

Piano, Class Piano

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

### **Cathryn Evans, Office Associate**

Choral Activities

**Sheri Falcone, Instructor**

Clarinet, Saxophone, Woodwind Area Coordinator

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

**Jeanette Fontaine, Assistant Professor**

Voice, Opera Workshop, Pedagogy

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

**Matthew Haislip, Instructor**

Horn

B.M.E Texas A&M University-Commerce; M.M. University of Cincinnati, College-Conservatory of Music; D.M.A. University of Missouri-Kansas City

**Barry Hause, Lecturer**

Guitar

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

**Richard Human, Jr., Associate Professor**

Trombone, Euphonium, Tuba, Brass Area Coordinator

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

**Peter Infanger, Teacher**

Voice, Men's Choir

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

**Terrell Jackson, Teacher**

Piano Lessons, Collaborative Pianist

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, Teacher**

Piano Lessons, Collaborative Pianist

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

**Ginny Lee Jordan, Teacher**

Piano Lessons, 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/Professor**

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, Lecturer**

Piano Lessons, Women's Choir, Schola Cantorum, Orff-Schulwerk I-III teacher certification, AOSA Board of Trustees, and Kodaly I-II certification, 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-III Instructor Certification and AOSA National Board of Trustees, Kodaly I-II Certification.

**Elva Kaye Lance, Director of Bands/Instructor**

Director of Bands

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

**Ryan Landis, Lecturer**

Voice

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

**Karen Murphy, Instructor & Department Accompanist**

Collaborative Pianist and Coordinator

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, Voice Area Coordinator, Education Division Chair

B.M.E. Southeastern Louisiana University, 1990; M.A. Florida Atlantic University, 1998; D.M.A. Louisiana State University, 2004.

**Carol Patilla, Lecturer**

Piano Lessons, Music Appreciation

B.M.E. University of Montevallo, 1984; M.M.E. University of Montevallo, 1997.

**Michael Patilla, Associate Professor**

Guitar, String Area Coordinator

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

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 Lessons, Theory, Ear Training, Piano Area & Calendar Coordinator, Performance Division Chair

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.

**Susan Shurden, Administrative Assistant I**

MSU Bands

**James Sobaskie, Associate Professor**

Theory, Ear Training, Composition, Theory Area Coordinator, Theory/History Division Chair

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

**Clifton Taylor, Associate Director of Bands/Associate Professor**

Associate Director of Bands

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

**Katherine Wallace, Teacher**

Piano Class

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

**Jennifer Winter, Administrative Assistant I**

Department of Music, main office

## 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.

[Diagnostic Examination for Beginning Music Majors](#)

[Advising](#)

[Course Sequence](#)

[Applied Study](#)

[Applied Jury Guidelines](#)

[Upper Division Proficiency Exams](#)

[Music Performance & Research Presentation](#)

[Music Theory Written and Aural Exams](#)

[Piano Proficiency](#)

[Degree Recital Requirement](#)

[Degree Recital Request](#)

[Degree Recital Hearing](#)

[Degree Recital](#)

[Minimum Grade Requirements for BME and BA](#)

### Diagnostic Examination

The Department of Music administers a diagnostic examination for all students enrolled in Music Theory I (MU 1213) and Ear Training I (MU 1321). It happens on the first day of class for MU 1213. This examination determines readiness for taking both classes. Students who receive a grade below 70% 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 determines if students enrolled in Music Theory I and Ear Training I are readily able to:

- Identify note names on the treble clef, and to a lesser extent, on the bass clef (10 of 30 points = 33.33%)
- Recognize the names of major key signatures (4 of 30 points = 13.33%)
- Identify common musical symbols like dynamic symbols, accents, ties, duration names, etc. (10 of 30 points = 33.33%)

- Demonstrate a grasp of rhythm and meter/time signature by completing measures with notes or rests (12 of 30 points = 13.33%)
- Distinguish half-steps from whole-steps using sharps and flats as well as natural signs on the staff (6 of 30 points = 13.33%)

On the test you'll find:

Six notes on the treble clef and four on the bass clef to be identified by supplying letter names

Four key signatures (ex.: D major, B-flat major) to identify from 5 multiple-choice

Four musical notation symbols to identify by name from 5 multiple-choice options

Four measures requiring completion by supplying single note value (5 possibilities listed, simple time signature only)

Four measures requiring completion by supplying single rest value (5 possibilities listed, simple time signature only)

Four half- and whole-steps to distinguish on treble clef (B-C and C-D given as treble clef examples)

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, music majors and music minors 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 students must register for courses in the sequence in which these courses are offered. For more detail go to [Bachelor of Arts in Music](#) and [Bachelor of Music Education: Guitar, Instrumental, Keyboard, Vocal](#) under Degree Program. 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 credit hours - 1 hour weekly lesson) 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 MSU before graduation.

All music minors must be enrolled in applied music for a minimum of two semesters of study (4 credit hours - 1 hour weekly lesson). Students do not need to progress to the upper level lessons (MUA 2000 and 3000) as a minor, but should take a 1 hour lesson and follow the requirements under each studio syllabus for every enrolled semester. That includes: final jury, weekly grade, studio class, recital hour and/or studio recital performance.

In order to qualify for a semester grade of “A” in an applied lessons, a student must perform on recital hour at least once each semester. Music majors and minors, 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 area coordinator. Students requesting to change teachers must discuss the change with their present applied teacher, the respective area coordinator, and, if needed, the department head. Changes of applied instructors are by no means automatic. Rather, changes are approved only when it is the opinion of the applied teacher, area coordinator, 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 applied teacher with whom the student wishes to study.

### **Applied Jury Guidelines**

All students taking applied lessons (with the exception of non-music majors) are required to perform a jury at the conclusion of each semester, exceptions are determined by individual studios and specified by the applied syllabus. In all cases the final jury shall constitute 25% of the semester grade. The remaining portion of the grade will be determined by the applied teacher and may include: midterm jury, weekly grade, studio class, recital hour and/or studio recital performance. For further information about grading see your applied study syllabus:

<http://www.educ.msstate.edu/academics/syllabi/>

The final jury will consist of a minimum of three faculty members, who will provide a written evaluation of the student performance and assign a grade. The written evaluation will be shared with the applied student prior to the end of the semester. The applied jury form <https://www.music.msstate.edu/forms/>, with evaluation and grade, becomes a part of the student’s department portfolio.

The final jury will be comprised of four areas:

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

## Upper Division Proficiency Exams

The purpose of these exams is to verify that students have achieved minimum competency in music theory, writing, public speaking, keyboard skills, and performance to ensure greater success in upper division music classes, 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

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 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
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 4322 Band Arranging	<u>UD exams passed with 70% or higher</u> Music Theory & Aural/Musicianship Skills
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

[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](#)

### **Assessment Procedures for All Exams**

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

### **Performance & Research Presentation**

The performance exam must be passed by all music education and 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 **final** 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:

The Applied UDPE paper should:

- Focus on a single musical work, or under appropriate circumstances a multi-movement work, chosen by the student from his/her current repertoire with

advice from the applied instructor, and approved of by the instructor no later than the third week of the semester

- Consist of at least 1500 words, exclusive of footnotes
- Use 12-point plain Times New Roman font for the text and author's name, 14-point bold Times New Roman for the subheadings, and 18-point bold Times New Roman for the title, with double-spaced text, one-inch margins, and page numbers centered in the footer
- Contain at least three professional-quality musical examples, electronically inserted in the paper and headed by captions that specify which measures of the piece they represent
- Reflect the reading of at least three outside sources, drawn from books or journal articles, or approved internet sources, which are documented via footnoted references in the paper and formatted according to the applied instructor's preferred style
- Use music terminology acquired in music theory and history courses, as well as through applied study, expressed within grammatically complete and correct sentences – all of which will be checked by the student for spelling before submission
- Be submitted to the applied instructor in draft form no later than the tenth week of the semester and subsequently revised according to the applied instructor's suggestions regarding content, grammar, and spelling
- Be submitted to the student's jury members no later than one week before the jury
- Include the following specific topical sections, each of which is identified in the paper by a subheading:
  - Introduction: a discussion of the historical circumstances of the composition's creation, including mention of when it was written during the composer's career and the specific stylistic influences it reflects
  - Form and Thematic material: a discussion of the composition's main sections and subsections that includes specification of their measure-spans and explanation of their relationships. A discussion that specifies the main thematic material of the composition and explains how it is used
  - Interpretation: a discussion of performance decisions, adopted by the student upon the advice of the instructor, that contribute to the student's careful and considered effort to faithfully execute the composer's artistic intentions
  - Conclusion: a review and reflection upon the content of the paper, plus a discussion of its implications for the performance of other music by the composer

The Applied UDPE presentation should:

- Present the essence of the student's paper in a 15-minute verbal overview, spoken from an outline, illustrated by a handout with the paper's musical examples, and, if desired, by PowerPoint slides
- Include a performance of the music discussed in the presentation
- Conclude with questions posed by the jury and answered by the student. The Applied UDPE paper and presentation should:
  - be voted on by the members of the jury
  - pass with a majority of positive votes

## **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:

- Scales and arpeggios:
  - Major and harmonic minor in all keys
  - Two octaves
  - Hands separate
  - 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
  - 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
- Sight-reading:
  - Four-voice hymn or chorale excerpt



- Melody plus accompaniment (2-voice texture or broken chord such as Alberti Bass)
- Prepared Piece (Piano Solo or Accompaniment):
  - Piano Solo: play, with score or by memory, a prepared piece for piano at the level of:
    - *Minuet in G Major* by J. S. Bach from Anna Magdalena's Notebook
    - *Sonatina in C Major, Op. 36 No. 1* by Muzio Clementi
    - *Ivan Sings* by Aram Khachaturian
  - Accompaniment:
    - Play an accompaniment for a vocal or instrumental solo at the level of:
      - \* Instrumental Solo repertoire from Book 1 or 2 of Standard of Excellence by Bruce Pearson, published by Kjos (beginning band method)
      - \* Class 3 instrumental solo (see the Band Prescribed Music List, published by University Interscholastic League, University of Texas at Austin):
        - *Caro mio ben* by Giuseppe Giordani
        - *Tre giorni son che Nina* by G. Pergolesi
        - *Amarilli* by G. Caccini
        - *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
- Improvisation:
  - Improvise a right hand melody with specified left hand chords as an accompaniment
  - Harmonies will be provided and may include: Diatonic chords (triads and seventh chords), and Secondary Dominant chords (triads and seventh chords)
  - Chord progression notation will be in jazz/popular notation (C, Am, G/B, Dmaj7, etc.)
- 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, 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**

- The Music Theory UDPE's component tests are offered only twice a year, in August, before the start and end of the Fall semester, and in December
- 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.
- 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.
- 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.
- 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.
- 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.
- 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

- Fundamentals: examinee supplies requested key signatures, chords, scales, modes, intervals, etc. using given keys, clefs, and Roman numeral symbols
- 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
- 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

- 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

- Melodic Intervals: examinee notates three ascending and/or descending simple melodic intervals
- Harmonic Intervals: examinee notates two simple harmonic intervals
- 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
- 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
- Rhythm: examinee notates a brief rhythm
- Melody: examinee notates a brief melody

#### Musicianship Skills Test Elements

- Intervals: examinee sings the examiner's choice of one ascending simple interval and one descending simple interval with the syllable "la"
- 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
- 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
- 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
- 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
- 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
- Two-line Rhythm: examinee taps the examiner's choice from among pre-given rhythms at a steady and moderate tempo
- Melody: examinee sings the examiner's choice of a pre-given melody at a steady and moderate tempo with movable-do solfège

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

### **Degree Recital Requirement**

A degree recital is the last requirement prior to student teach, for B.M.E. students, and prior to graduation, for B.A. students.

There are three important steps and it is imperative to follow them in order to succeed:

- A degree recital request form
- A degree recital hearing form
- A degree recital form

### **Degree Recital Request**

The purpose of the recital request form is to ensure that all the items listed below are available:

- The hearing and final degree recital locations (See [Performance Locations](#))
- Date and time are not conflicting with other music events (See the Department of Music Calendar <https://www.music.msstate.edu/events/>)
- All committee members are available for the hearing and final degree recital
- The CP is available for the hearing and final degree recital
- All other performers are available the hearing and final degree recital

After ALL of the requested information is collected with ALL of the required signatures, the form should be returned to your applied teacher, who will notify the Calendar Coordinator.

## 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. The Recital Hearing Form should be completed and provided by the applied teacher the day of the hearing.

- 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
- The student must provide three copies of a draft recital program. For more information about the Recital Program Template go to: <https://www.music.msstate.edu/forms/>, under Recital Forms
- The student and studio professor are responsible for providing the program and making any changes suggested by the recital committee. 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.
- Applied teachers should encourage students to perform his/her entire program, especially when memorized, though it is up to the discretion of the applied teacher and committee members
- All performers included in the recital must be present at the hearing, exceptions should be discussed prior to the recital hearing with the applied teacher and committee members
- 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
- If the hearing is not passed, it may be reattempted not less than four weeks or more than six weeks after the failed hearing. The final recital date should be rescheduled following the same procedure and the Calendar Coordinator should be notified as soon as possible

## Degree Recital

B.M.E students are required to prepare a degree recital as fulfillment of the degree requirement. B.A. students are required to prepare a degree recital or project defense as fulfillment of the degree requirement. For the recital requirement please see the information under [Degree Recital Hearing](#).

B.A. students have a choice between a degree recital or a project. The B.A. project paper should:

- Focus on a clearly-defined topic, chosen by the student with the advice of the project advisor and input from the project committee (analogous to a recital committee)

- Clearly expressed in the form of a 250-word abstract, which, in turn, is approved of by the student's project committee no later than the third week of the semester
- Consist of at least 2500 words, exclusive of footnotes
- Use 12-point plain Times New Roman font for the text and author's name, 14-point bold Times New Roman for the subheadings, and 18-point bold Times New Roman for the title, with double-spaced text, one-inch margins, and page numbers centered in the footer
- Contain at least five professional-quality musical examples, electronically inserted in the paper and headed by captions that specify which measures of the piece they represent
- Reflect the reading of at least five sources, drawn from books or articles, or approved internet sources, which are documented via footnoted references in the paper
- Use the format decided according to the advisor's preferred style
- Contain music terminology acquired in music theory and history courses, as well as through applied study, expressed within grammatically complete and correct sentences – all of which will be checked by the student for spelling before submission
- Submit the draft to the applied instructor no later than the tenth week of the semester and subsequently revised according to the applied instructor's suggestions regarding content, grammar, and spelling
- submit the final paper to the student's jury members no later than one week before the student's presentation

The BA project presentation should:

- Contain the essence of the student's paper in a 25-minute verbal overview, given from an outline, before an assembled audience of the project committee and students
- Include a handout that prints the paper's most instructive illustrations
- Utilize a PowerPoint presentation that incorporates audio and visual illustration
- Conclude with questions posed by the audience and answered by the student

The BA project - paper and presentation should:

- be voted on by the committee members
- pass with a majority of positive votes

### **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 development of broadly acculturated citizens in our state and region through enhanced musical understanding and enriching musical experiences, providing access and opportunity to our diverse population through programs of teaching, research, and service. The department:

- Provides excellent instruction to its students, producing the next generation of music teachers, performers, composers, scholars, and patrons.
- Engages in meaningful research, performance, and creative work, positively affecting students, colleagues, and audiences throughout our community, state, nation, and world.
- Serves the community outside the university, sharing its expertise for the enrichment of our cultural environment.

## Scholarships

The department offers a number of scholarships for music majors **and minors** 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 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](#).

### **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](#).



## **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](mailto: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](mailto: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>

## 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 names' updates.

December 11, 2015

1. Updated Mission Statement.

August 4, 2016

1. Updated Audition requirements for majors and minors
2. CP description (added links for the new forms)
3. Updated Calendar procedure description (added link for the new calendar of events, 2016-2017)
4. Added the Band and Choral Rehearsal Hall as performance location
5. Faculty and staff updates
6. Moved the UDPE under General Requirements for All Music Degree
7. Added Degree Recital Request, Hearing and final forms
8. Added info under Diagnostic Exam
9. Added info under Applied Study for minors
10. Updated Applied Jury Guidelines
11. Added Band Arranging on the UDPE chart
12. Added info for the UDPE paper and presentation, BA project paper and presentation
13. Updated the Mission Statement