

Mississippi State University
Department of Music
Student Handbook



2012-2013

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Auditions

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BA and BME Auditions

In addition to ensemble service award auditions, prospective music majors are encouraged to perform additional repertoire at an introductory lesson or scheduled audition. Examples of additional material are:

Brass, Woodwind, Orchestral Strings

- Major and minor scales & arpeggios
- Chromatic scales
- Two solos/etudes of contrasting styles
- Sight-reading

Guitar

Contact Dr. Michael Patilla at 662-325-3070 for more information.

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

Percussion

- One solo on at least two of the following instruments: snare drum (rudimentary or concert style), keyboard percussion, timpani.
- Major scales and snare drum rudiments
- Sightreading on an instrument of your choosing
- Optional: demonstration of drum set styles

Voice

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

Dates

Although alternate dates are available, the preferred scholarship audition date for music majors is the third Saturday in February. To schedule an audition date and time contact the Department of Music office at (662) 325-3070.

Ensemble Service Awards & Tuition Waivers

Ensemble service awards and a limited number of out of state tuition waivers are primarily awarded through participation in band, choral and orchestral ensembles. For more information and to schedule an audition contact the ensemble(s) below:

MSU Bands Auditions

<http://msuband.msstate.edu/audition.php>

MSU Choirs Auditions

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

Please bring a prepared piece to sing for your audition. The song can be an Italian or English Art song, or a 'classic' musical theatre song like those by George Gershwin or his contemporaries. Please avoid contemporary pieces that maybe be classified as "pop," country, gospel, or rock-n-roll.

You will also be asked to sing vocalises to assess your range and tonal quality, pitch memory exercises to assess your ear, and a basic sight-singing example to assess your ability to sight-sing. The auditions are used to determine where each singer may find the greatest success in the MSU Choirs.

SSO/MSU Philharmonia Auditions

richard.human@msstate.edu

Contact Richard Human (richard.human@msstate.edu, 662-617-2610) to schedule an on-campus violin, viola, 'cello or bass audition. Orchestral strings majors are eligible for additional awards.

Contact Information

MSU Maps [MbA, MbB, MbC, Band & Choral, McComas, Harrison, Lee](#)
Social Media [Twitter](#) [Facebook](#)
Website <http://music.msstate.edu/>

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

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

Degree Programs

The Department of Music offers two undergraduate degrees:

[Bachelor of Arts in Music \(BA\)](#)

122 hours must include at least 31 UD hours

[Bachelor of Music Education \(BME\)](#)

128 hours in four concentrations:

[Guitar](#)

[Instrumental](#)

[Keyboard](#)

[Vocal](#)

Bachelor of Arts in Music

University Core (36 hrs)

English Composition (6 hrs)

EN 1103 English Composition I or

EN 1163 Accelerated Composition I or

EN 1113 English Composition II or

EN 1173 Accelerated Composition II

Mathematics (6-9 hrs - math 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)

Biological Science with Lab (3-4)

Science Elective with Lab (3-4)

Natural Science Elective (3)

Humanities (6 hrs)

Literature Elective (3 hrs - see Arts and Sciences core)

History Elective (3 hrs - see Arts and Sciences core)

Fine Arts (3 hrs - MU 2323 Music History III from music core)

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

Arts & Sciences Core (27 hrs plus 6 hrs in Music)

Foreign Languages (9 hrs)

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

9 hours: 1 philosophy course and 6 hours from two disciplines of 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

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

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

Computer Literacy Requirement (0 hrs)

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

MU Music Core (42 hrs)

MU 1162 Music History I (2)

MU 2322 Music History II (2)

MU 1213 Music Theory I (3)

MU 1321 Ear Training I (1)

MU 1413 Music Theory II (3)

MU 1521 Ear Training II (1)

MU 2613 Music Theory III (3)

MU 2721 Ear Training III (1)

MU 2813 Music Theory IV (3)

MU 2921 Ear Training IV (1)

MU 3412 Conducting (2)

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

MU 2121 Piano Class (1) or MU 3122 Piano Class (2)

MU 3111 Piano Class (1)

MU 3121 Piano Class (1)

Piano Proficiency Exam (0)

Upper Division Proficiency Exam (0)

MUA Applied Study (12 hours)

2 hours per semester all on the same instrument. At least 1 semester at
2000 level and 2 semesters at 3000 level must be at MSU)

2 semesters at 1000 level

2 semesters at 2000 level (at least 1 semester at MSU)

2 semesters at 3000 level (both semesters at MSU)

Ensembles (4 hours)

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

MU 1010 Recital Hour (0 hours)

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

Degree Recital or Research Project (0 hours)

Music Electives (11 hrs)

5 hours of music electives

6 hours of music will be met in the Arts & Sciences Core

Upper Division Proficiency Exams – 0 hours

Bachelor of Music Education

University Core (36 hrs)

English Composition (6 hrs)

EN 1103 English Composition I or

EN 1163 Accelerated Composition I or

EN 1113 English Composition II or

EN 1173 Accelerated Composition II

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

MA 1313 College Algebra (3)

Math Elective at a level above MA 1313 (3)

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

Science (6-9 hrs - math and science must total to at least 15 hours)

Biological Science with Lab (4)

Science Elective with Lab (3)

Math or Science Elective (3)

Humanities (6 hrs)

Literature Elective (3)

History Elective (3)

Fine Arts (3 hrs - MU 2323 Music History III from music core)

Social Science (6 hrs)

PSY 1013 General Psychology (3)

Social/Behavioral Science Elective (3)

College of Education Core (30 hrs)

- EDF 3333 Social Foundations of Education (3)
- EPY 3143 Human Development and Learning Strategies in Education (3)
- EDX 3213 Psychology and Education of Exceptional Children & Youth (3)
- MUE 3243 Planning and Managing Learning in Music Education (3)
- MUE 3253 Performance Assessment in Music Education (3)
- MUE 4873 Professional Seminar in Music Education (3)
- MUE 4886 Student Teaching in Music Education (6)
- MUE 4896 Student Teaching in Music Education (6)

Department of Music Core (31 hrs)

- MU 1162 Music History I (2)
- MU 2322 Music History II (2)
- MU 1213 Music Theory I (3)
- MU 1321 Ear Training I (1)
- MU 1413 Music Theory II (3)
- MU 1521 Ear Training II (1)
- MU 2613 Music Theory III (3)
- MU 2721 Ear Training III (1)
- MU 2813 Music Theory IV (3)
- MU 2921 Ear Training IV (1)
- MU 3333 Orchestration (3)
- MU 3412 Conducting (2)
- MU 3442 Advanced Conducting (2)
- MU 4313 Form and Analysis (3)
- MUE 3001 Practicum in Music Education (1)
- General Electives (2 hrs)

Guitar Concentration (31 hrs)

- MU 2111 Piano Class (1) or MU 3112 Functional Skills (2)
- MU 2121 Piano Class (1) or MU 3122 Functional Skills (2)
- MU 3111 Piano Class (1)
- MU 3121 Piano Class (1)
- Piano Proficiency Exam (0)
- MU 1131 Voice Class (1)
- Applied Voice - 2 hours (2 semesters of study)
- MUE 3231 String Class (1)
- Music Electives - 4 hours (advisor approved)

MUA Applied Study (12 hours - 2 hours per semester - at least 1 semester at 2000 level and 2 semesters at 3000 level must be at MSU)

2 semesters at 1000 level

2 semesters at 2000 level (at least 1 semester at MSU)

2 semesters at 3000 level (both semesters at MSU)

MU 1010 Recital Hour (0 hours)

At least seven (7) semesters of MU1010 with a grade of C or better required

Degree Recital or Research Project (0 hours)

Ensembles (7 hrs)

Seven (7) semesters of major ensembles, at least 3 semesters must be at MSU

Upper Division Proficiency Exams – 0 hours

Instrumental Concentration (31 hrs)

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

MU 2121 Piano Class (1) or MU 3122 Functional Skills (2)

MU 3111 Piano Class (1)

MU 3121 Piano Class (1)

Piano Proficiency Exam (0)

MU 1131 Voice Class (1)

MUE 3212 Brass Class (2)

MUE 3222 Woodwind Class (2)

MUE 3231 String Class (1)

MUE 3242 Percussion Class (2)

MUA Applied Study (12 hours - 2 hours per semester all on the same instrument. At least 1 semester at 2000 level and 2 semesters at 3000 level must be at MSU)

2 semesters at 1000 level

2 semesters at 2000 level (at least 1 semester at MSU)

2 semesters at 3000 level (both semesters at MSU)

MU 1010 Recital Hour (0 hours)

At least seven (7) semesters of MU1010 with a grade of C or better required

Degree Recital or Research Project (0 hours)

Ensembles (7 hrs)

Seven (7) semesters of major ensembles, at least 3 semesters must be at MSU

Upper Division Proficiency Exams – 0 hours

Keyboard Concentration (31 hrs)

MU 1131 Voice Class (1)

MU 3112 Functional Skills Piano Class (2)

MU 3122 Functional Skills Piano Class (2)

MUE 3262 Instrumental Class (2)

MUE 3333 Introduction to Piano Pedagogy (3)

Applied Voice (2 - two semesters of study)

MUA Applied Study (12 hours - 2 hours per semester - at least 1 semester at 2000 level and 2 semesters at 3000 level must be at MSU)

2 semesters at 1000 level

2 semesters at 2000 level (at least 1 semester at MSU)

2 semesters at 3000 level (both semesters at MSU)

MU 1010 Recital Hour (0 hours)

At least seven (7) semesters of MU1010 with a grade of C or better required

Degree Recital or Research Project (0 hours)

Ensembles (7 hrs)

Seven (7) semesters of major ensembles, at least 3 semesters must be at MSU.

Upper Division Proficiency Exams – 0 hours

Vocal Concentration (31 hrs)

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

MU 2121 Piano Class (1) or MU 3122 Functional Skills (2)

MU 3111 Piano Class (1)

MU 3121 Piano Class (1)

Applied Piano – 2 hours (2 Semesters of Study)

Piano Proficiency Exam (0)

MUE 3262 Instrumental Class (2)

MU 1141 Seminar for Voice Majors – 4 hours (with links to private study)

MUA Applied Study (12 hours - 2 hours per semester - at least 1 semester at 2000 level and 2 semesters at 3000 level must be at MSU)

2 semesters at 1000 level

2 semesters at 2000 level (at least 1 semester at MSU)

2 semesters at 3000 level (both semesters at MSU)

MU 1010 Recital Hour (0 hours)

At least seven (7) semesters of MU1010 with a grade of C or better required

Degree Recital or Research Project (0 hours)

Ensembles (7 hrs)

Seven (7) semesters of major ensembles, at least 3 semesters must be at MSU

Upper Division Proficiency Exams – 0 hours

Degree Requirements

- [Advising](#)
- [Course Sequence](#)
- [Applied Study](#)
- [Applied Jury Guidelines](#)
- [Degree Recitals](#)
- [Degree Recital Hearing](#)

Advising

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

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

Course Sequence

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

Applied Study

All music education and music majors must be enrolled in applied music for a minimum of six semesters of study (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 major students as determined by studio teachers are required to perform a jury at the conclusion of each semester. Jury requirements vary by applied area (see below), but in all cases, the jury performance shall constitute 25% of the semester grade. The remaining 75% of the semester grade is up to the discretion of the applied instructor and may include: attendance, practice journals, lessons, concert attendance, and others. For further information about grading see your applied study syllabus.

A jury shall consist of a minimum of three faculty members. All faculty members present will provide a written evaluation of the student performance and assign a grade. The teacher of each applied student will share the evaluation with the applied student following the jury. The applied jury form, with evaluation and grade, becomes a part of the student's 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
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

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 with your applied teacher for guidance in the preparation of these programs.

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.

Degree Recital Hearing

A recital hearing for students preparing to give their required degree recital must be scheduled at least 2 weeks before the scheduled event, and not more than 4 weeks before the event. The purpose of the hearing is to ensure that students are appropriately prepared for public performance and to provide constructive suggestions.

1. The applied professor of the student preparing for recital and recital hearing will, in consultation with the student, select 2 additional faculty members to serve on the recital hearing committee and schedule the location, day and time of the hearing.
2. The student will bring 3 copies of a draft of the completed recital program.
3. The recital hearing committee may or may not ask a student to play his or her entire program. If a program includes ensemble music, all ensemble participants should be present at the hearing.
4. If a student passes the hearing, the office personnel will be notified and given the draft program for printing. Office personnel in charge of recitals will schedule student workers for stage management, recording and program distribution.
5. If a student does not pass the hearing, they may reattempt the hearing not less than 4 weeks or more than 6 weeks after the failed hearing.

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.

Department Calendar

The official department 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 Halls

Harrison Auditorium

Located in the School of Architecture, Giles Auditorium is the main recital hall for the Department of Music. Many student recitals are held in this facility, along with faculty and guest artist programs. All requests to use the hall must be made through your applied instructor or the Department of Music office.

McComas Theater

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

Bettersworth 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 the Lee Hall staff.

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 of Music office

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/Choral Building during regular business hours.

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

- Degree ensemble requirements
- Choral major ensembles
- Choral chamber ensembles
- Instrumental major ensembles
- Instrumental chamber ensembles

Degree ensemble requirements

Opportunities to perform in both chamber and large ensembles are varied; students are advised to consider their various educational commitments as they plan their participation. Consult faculty advisors or applied faculty in making these decisions.

- Music education majors (BME) are required to participate in the designated major ensemble for their applied area for seven semesters.
- Music majors (BA) are required to participate in ensembles for four semesters, two of which must be the designated major ensemble for their applied area.

Choral major ensembles

- Chamber Singers
- Concert Choir
- Starkville Symphony Chorus

Choral chamber ensembles

- Women's Chorale
- Men of Maroon and White
- Belles of State

Instrumental major ensembles

- Campus & Community Band
- Famous Maroon Marching Band
- Philharmonia
- Symphonic Band
- Wind Ensemble

Instrumental chamber ensembles

- Brass Quintet
- Clarinet Quartet/Choir
- Collaborative Piano Ensemble (instrumental/vocal accompanying)

- Flute Choir
- Guitar Ensemble
- Jazz Ensemble
- Percussion Ensemble
- Piano Trios and Quartet
- Saxophone Quartet/Saxophone Ensemble
- String Quartets
- Trombone Troupe
- Trumpet Consort
- Tuba-Euphonium Ensemble
- Woodwind Quintet

Faculty and Staff

Craig Aarhus, Associate Director of Bands/Assistant 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, Assistant Professor
Percussion

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

Jennifer Bryant, Instructor
Voice

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

Michael Brown, Department Head and 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

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

Linda Elliott, Instructor & Administrative Assistant
Horn, Brass Chamber Music & MSU Choral Activities

B.M. Middle Tennessee State University, 2007; M.M. Louisiana State University, 2010.

Jacqueline Edwards-Henry, Professor
Piano, Piano Pedagogy and 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

A.A.S. Onondaga Community College, 1992; B.M. 1994; M.M. Performance and M.M. Education Syracuse University, 1999

Sara Fowler, Administrative Assistant
MSU Bands

Jeanette Fontaine, Instructor
Voice

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

Richard Human, Jr., Associate Professor

Trombone, Euphonium, Tuba, Brass Chamber Music, Philharmonia

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

Tom Jenkins, Adjunct Lecturer

Collaborative Piano, Voice

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

Lana Kay Johns, Professor

Flute, Woodwind Ensembles, Music History, Music Appreciation

B.M. University of Cincinnati, 1973; M.M. 1975; D.M. 1991 Florida State University

Anthony Kirkland, Assistant Professor

Trumpet, Trumpet Consort, Brass Chamber Music, Brass Techniques

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

Elva Kaye Lance, Director of Bands

Music Education

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

Ji Lee, Accompanist

MSU Choral Activities

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

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

Gary Packwood, Assistant Professor
Director of Choral Activities
B.M.E. Southeastern Louisiana University, 1990; M.A. Florida Atlantic University, 1998; D.M.A. Louisiana State University, 2004

Carol Patilla, Lecturer
Adjunct 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
Violin, Viola, Violincello, Bass, Philharmonia, Aural Skills
B.M. Juilliard School of Music, 1996; M.M. 1998 and Graduate Diploma in Violin Performance 2007, Boston Conservatory of Music

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

Rosângela Yazbec Sebba, Associate Professor
Piano, Theory, Aural Skills
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, Assistant Professor
Music Theory, Composition
B.A. 1979, M.A. 1981, University of Minnesota; Ph.D. University of Wisconsin, 1985

Shawn Sullivan, Instructor

Tuba

B.M.E Arkansas State University 1995; M.S.E Arkansas State University, 2011

Cliff 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

Tara Warfield, Assistant Professor

Voice

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

Adam Webb, Instructor

Voice

B.M. Morningside College, 2004; M.A. University of Iowa, 2006; D.M.A. University of Iowa, 2012.

Jennifer Winter, Administrative Assistant

Department of Music

Mission Statement

As the primary music unit of a comprehensive, doctoral/research-extensive university of national rank, the mission of the Department of Music at Mississippi State University is three-fold:

1. The department's first obligation is to provide music instruction and specialized pedagogical training for state-certified elementary and secondary school music teachers in the Bachelor of Music Education degree. This program of instruction is intended to prepare students for exemplary entry-level teaching performance and for admission to selective graduate schools. To this end, the Department of Music provides:
 - Curricula and advisement that encourage students to acquire a broad, liberal-arts 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

Our 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.

2. A second obligation is to provide music instruction and specialized pedagogical training for students wishing to have a music emphasis within a liberal arts framework in the Bachelor of Arts degree. This program of instruction is intended to prepare students for continued inquiry and study, as well as, admission to selective graduate schools for further training. In accordance with this, the Department of Music provides:
 - Curricula and advisement that encourages students to acquire a broad, liberal-arts education with an in-depth study of music as the emphasis
 - Coursework and preparation in performance, theory, history, composition and pedagogy of music
 - Opportunity to design a more personalized course of study within accepted guidelines
3. A third obligation is the service provided by the Department of Music to the campus and community at large:

- Liberal-arts educational 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 exploring and extending the boundaries of the theoretical and practical knowledge basis of the discipline. This faculty commitment to ongoing inquiry enriches teaching and serves as the foundation for service to the profession and the community.

Scholarships

The Department of Music 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 and the College of Education, which determines each recipient's eligibility. Students cannot receive financial aid beyond the limits set forth for them by Financial Aid personnel. Students must maintain music education or music major status to remain eligible.

[Cheryl Prewitt Christian Voice and Music Scholarship](#)
[Department of Music Faculty Scholarship](#)
[Hal & Joyce Polk Music Scholarship](#)
[Incoming Music Major Scholarships](#)
[Jerry D. Williams Endowed Choral Scholarship](#)
[Katherine Gardner Thomas Memorial Piano Scholarships](#)
[Lois C. Kaufman Endowment for Music Education](#)
[Out-of-State Tuition Waivers](#)
[Smith-Moore Scholarship](#)

Cheryl Prewitt Christian Voice and Music Scholarship

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

Department of Music Faculty Scholarship

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

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.

Jerry D. Williams Endowed Choral Scholarship

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

Katherine Gardner Thomas Memorial Piano Scholarships

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

Out-of-State Tuition Waivers

A limited number of out-of-state tuition waivers are annually available to participants in the university choral and instrumental ensembles. These will be determined by auditions, which will be held during the pre-registration period each semester, and which will continue until all waivers are awarded. The auditions and the waivers will be administered by the Director of Choral Activities and the Director of Bands.

Smith-Moore Scholarship

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

Student Organizations

[American Choral Directors Association](#)

[Collegiate Music Educators National Conference](#)

[Kappa Kappa Psi](#)

[Phi Mu Alpha Sinfonia](#)

[Sigma Alpha Iota](#)

American Choral Directors Association

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

Collegiate Music Educators National Conference

MENC is open to all students who are interested in music education. A variety of events are sponsored throughout the year to inform students of issues facing music educators. Active involvement in this organization enables students to develop a professional network with music teachers throughout the region. Dues in the organization include a subscription to *Music Educators Journal* and *Teaching Music and to MMEA Journal and membership in MENC and MMEA*. Any student interested in joining the organization should contact the Music Education professor at 662-325-3070.

Kappa Kappa Psi

This honorary fraternity is committed to providing service to the Band program at Mississippi State. The organization consists of a number of MSU students with diverse cultural backgrounds, academic disciplines and campus involvement, all united by their love and concern for the band program. Any students interested in joining should contact the Director of Bands at 325-2713, via email at epsilon@kkpsi.org or the web page address at <http://www.msstate.edu/org/kkp/>

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 serv-

ice and social activities. The Phi Mu Alpha Sinfonia Chorus performs regularly in special programs both on and off campus. Any students interested in joining the organization should contact the Associate Band Director at 325-2713, via email (see faculty listing) or the web page address at <http://www.msstate.edu/org/phimualpha/index.php?page=home>

Sigma Alpha Iota

This music fraternity for women is an international organization whose goal is to promote the highest standards of musical training and achievement among women musicians and to further musical interest both nationally and internationally. The fraternity also aims to aid, inspire, and direct its members in musicianship, citizenship, and friendly and unselfish sisterhood. Any student interested in joining the organization should contact the music fraternity chair at SAI.EpsilonChi@gmail.com, or <http://www.msstate.edu/org/sai/>

Upper Division Proficiency Exams

These exams verify that students have achieved minimum competency in music theory, music history, writing, public speaking, performance, and piano to ensure greater success in upper division music courses.

[Assessment Procedures for All Exams](#)

[History and Written Communications](#)

[Performance and Research Presentation](#)

[Piano Proficiency](#)

[Theory Written and Aural Exams](#)

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

Assessment Procedures for All Exams

1. Students must pass all subject exams of the Upper Division Proficiency Exam (outlined above in the “Policy” area of each subject exam) prior to graduation.
2. Students must pass certain subject exams prior to enrolling in specified upper level music courses. See “UDPE Requirements For Specific Upper Level Courses” below.
3. Students who fail to pass any subject exam three consecutive times may be advised to change their major.
4. Students who do not pass all portions of the exam and withdraw from the university must retake the exam upon re-admittance to the program.
5. Grades for the UDPE will be recorded and placed in students’ files.
6. Semester course grades and UDPE grades are mutually exclusive.

History & Written Communications

The Music History & Written Communication exam will test music history knowledge and writing skills. The purpose of this exam is to ensure minimum competence in music history and writing skills for success as a professional musician.

Policy

The Music History/Written Communication Exam will be given at the end of the third semester of music history (MU 2323 Music History III). Students must have passed Music History I and II with a grade of C or better to take the exam. The exam must be passed with a 70% minimum score. Students should contact the history professor at the beginning of the semester for more information about content, dates and other information pertinent to the exam.

Requirements

The exam will contain the following:

1. A general knowledge section in multiple choice format concerning dates, major composers, characteristics, forms and genres of the musical style periods;
2. An essay portion (students will be given several topics from which to choose and write a 1-2 page essay)
3. A listening portion

Bibliography

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

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 minimum competence in writing, public speaking and performance, necessary for success as a professional musician.

Policy

At the beginning of the semester, students will be advised by their 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 should research the composer(s) and composition(s) to be performed for the exam and prepare a research paper (minimum 5 pages) 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 a summary of the research paper, similar to what would be written in professional program notes. 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, 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
 - 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:
 - a. Play, with score or by memory, a prepared piece for piano at the level of:
 - 1. *Minuet in G Major* by J. S. Bach from Anna Magdalena's Notebook
 - 2. *Sonatina in C Major, Op. 36 No. 1* by Muzio Clementi
 - 3. *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, E, or F band/orchestral instrument to concert pitch (sounding key)

6. Bibliography:
 - a. 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).

Aural Skills

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

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).

UDPE Requirements for Upper Division MU, MUA and 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 in Music 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 Music History & Written Communication Piano Proficiency
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