



MISSISSIPPI STATE UNIVERSITY™
DEPARTMENT OF MUSIC

Undergraduate Handbook

Fall 2020-Spring 2021

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

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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.

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	662-325-3070
Website	http://music.msstate.edu/
Social Media	Twitter Facebook Instagram

USPS

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

UPS/FedEx

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

Department Facilities

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

Music Building B: Faculty studios, classroom

Music Building C: Faculty studios, classroom, piano lab

East Lee: Percussion

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

NASM Accreditation

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

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190
E-mail: info@arts-accredit.org
Phone: 703-437-0700
Facsimile: 703-437-6312
Website: <https://nasm.arts-accredit.org/>

Auditions

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

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

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

Band <http://msuband.msstate.edu/howdoijoin/index.php>
Choir http://www.statesings.com/State_Sings/Choral_Home.html
Orchestra bkopetz@colled.msstate.edu

Combining Applied and Major Ensemble Auditions

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.

Applied 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 rys3@colled.msstate.edu
Mr. Barry Hause, guitar artistryguitar@gmail.com

Audition Requirements by Applied Area

Woodwind and Brass

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

Percussion

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

Voice

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

Strings

- Major and minor scales (two octaves minimum)
- One prepared piece for those auditioning for the Philharmonia scholarship
- Two prepared pieces of contrasting styles for Music Majors/Minors and Starkville Symphony scholarship
- Sight reading

Piano

- Demonstrate major/minor scales and arpeggios (minimum of two octaves, hands together)
- Two prepared pieces of contrasting styles (memorization preferred)
- Sight reading

Guitar

- One major scale
- Two contrasting musical selections
- Sight reading

Department of Music General Guidelines

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Collaborative Pianists

The department has two faculty collaborative pianists to work with students on upper division juries, degree recital performances and to coordinate CP assignments. There are also multiple collaborative pianists to work with lower division students on juries and Wednesday @2 performances. Lower division students pay a nominal collaborative pianist fee. Applied teachers are responsible for filling out the appropriate forms and giving the semester's music to the CP faculty. Additional information on collaborative pianist policies and the forms can be found at <https://www.music.msstate.edu/forms/>

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.

Hours of Operation

The department office is open 7:00 a.m. to 4:00 p.m. Monday through Friday.

Performance Locations

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 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).

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.

Turner Wingo Auditorium

Located in the Old Main Academic Building. This auditorium is available weeknights. All requests to use this facility must be made through the Old Main Academic Center: <http://www.lib.msstate.edu/oldmain/auditorium>

Area Churches

Various area churches have sanctuaries and/or chapels available for recitals or chamber groups for nominal fees. Requests to use these facilities must be made by contacting the music programs directly at the church.

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

Practice Rooms

Music Building A is open from 8:00 am until 5:00 pm, 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 am until midnight. Approval forms are available in the departmental office. Eating, drinking and smoking are not permitted at any time in practice rooms.

Access to practice rooms after hours is a privilege that can be rescinded if students allow others to access the building, loan their cards to others, eat, drink or smoke in practice rooms, or commit vandalism.

Student Records

The department maintains a portfolio for all current music education, music major and music minor students. 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).

Music Theory Advanced Placement (AP)

Students entering Mississippi State University for the first time who submit Advanced Placement Music Theory Examination scores of 3 or higher sent by the College Entrance Examination Board which are accepted by the MSU Registrar are granted three (3) institutional credits by MSU.

Upon formal acceptance, these three credits appear on the student's transcript and in their CAPP. In turn, the Department of Music grants such students exemption from Music Theory I (MU 1214). However, students granted such exemption from Music Theory I still are expected to take and pass its co-requisite, Ear Training I (MU 1321).

Important: it is the entering student's responsibility to have their AP Music Theory Examination score of 3 or higher sent by College Board to the MSU Registrar, and to verify that score's acceptance by MSU. Students submitting AP Music Theory Examination scores of 3 or higher should alert their initial registration advisor of this documentation, who, in turn, will inform Music Theory I professors and the Music Theory Area Coordinator.

Without formal acceptance of an AP Music Theory Examination score of 3 by MSU and the granting of the corresponding three institutional credits by the University, exemption from Music Theory I is not possible and no prerequisite for Music Theory II is established. Verbal statements or screen scans cannot substitute for MSU Registrar acceptance of a submitted AP Music Theory Examination score of 3. On-campus "testing out" of Music Theory or Ear Training courses is not possible. Questions about AP Music Theory Examination scores may be posed to the Head of the Department of Music or the Theory Area Coordinator.

Music Theory Area General Policies

The development of responsibility, independence and discipline correspond to pedagogical objectives in Music Theory Area courses, as do following directions and meeting deadlines. The Music Theory Area Attendance, Participation, and Test Policies serve these pedagogical objectives.

Attendance Policy

Students in Music Theory Area courses are expected to attend all scheduled class meetings and are expected to arrive on time. Absences and tardiness are noted at the start of class, and instances of each are recorded within MSU's Banner attendance system, where they may be monitored by advisors, and administrators, as well as corresponding students. Every absence is considered unexcused until appropriate documentation is submitted and accepted to justify conversion of the unexcused absence to an excused absence.

Absence due to illness, extreme circumstances, or official University activities may be excused upon the presentation and acceptance of appropriate documentation. Appropriate documentation may include letters of explanation from professional medical personnel, law enforcement officials, and University professors. Phone calls and e-mails are not acceptable as appropriate documentation. Absences for other reasons, such as duties of a part-time job, fraternity/sorority activities, studying for a test in another class, oversleeping, a family vacation, possession of a plane ticket, etc., are considered unexcused.

Four (4) or more unexcused absences during a semester lowers a student's earned Music Theory Area course grade by one level when that student's course grade is reported to the University. Thus, when a Music Theory Area course student earns a course grade of C, but also has accumulated four (4) or more unexcused absences, that student's Music Theory Area course grade will be recorded as D on the student's transcript. Three (3) "tardies" recorded for students in Music Theory Area courses are regarded as the equivalent of one unexcused absence. See the following MSU Academic Operating Policy and Procedure web page that addresses absences: <https://www.policies.msstate.edu/policypdfs/1209.pdf>

Participation Policies

Students in Music Theory Area courses are expected to submit required work at corresponding specified times, take required tests at corresponding specified times, purchase and bring required books and materials to meetings, undertake required readings before corresponding classes, engage in class discussions, and participate in class activities.

Music Theory Area course assignments are understood to be completed solely by the submitter unless collaboration has been authorized by the professor. Plagiarism and complicity are prohibited. Instances of such potential academic dishonesty will be referred to and pursued through the MSU Student Honor Code Office. See the current MSU Honor Code regarding these matters: <https://www.honorcode.msstate.edu/>

Degree Programs

The Department of Music offers two undergraduate degrees:

Bachelor of Arts in Music (B.A.) [Website](#) - [Catalog](#)

Bachelor of Music Education (B.M.E.) [Website](#) - [Catalog](#)

The Department of Music offers one graduate degree:

Master of Music Education (M.M.E.) [Website](#) - [Catalog](#)

General Degree 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.

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Minimum Grade Requirements for BME and BA

For the Bachelor of Music Education (all concentrations), 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 in Music, students are required to earn a C or better in all required and elective applied music (MUA), music (MU) and music education (MUE) courses.

Diagnostic Examination for Beginning Music Majors

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 encouraged 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 = 40.00%)
- Distinguish half-steps from whole-steps using sharps and flats as well as natural signs on the staff (6 of 30 points = 20.00%)

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. If students do not earn a grade of C or better in a prerequisite course, they must repeat the course and may not enroll in the next course of the sequence. (i.e. If a student earns a D or F in MU 3013 Survey of Western Music History I, he/she must repeat the course and earn a grade of C or better to enroll in MU 3023 Survey of Western Music History II). 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 for music education majors, recommended for music majors, 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). Music minors are not required to progress to upper level lessons (MUA 2000 and 3000), nevertheless they should take a 1 hour lesson and follow the requirements for applied study as outlined in the syllabus for every enrolled semester.

In order to qualify for a semester grade of A in applied lessons, a student must perform on recital hour at least once each semester. Music majors and minors are exempt 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 change is in the best interest of the student. 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 outlined in the applied syllabus. In all cases the final jury shall constitute 25% of the semester grade. The remaining 75% 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, and concert attendance. The following distribution was voted on and approved by the Performance Studies Committee:

- Midterm Jury 15% (for studios without a midterm jury, this percentage should apply for a progress midterm grade)
- Weekly Lessons 15%
- Studio Class 10%
- Recital Hour Performance 15%
- Studio Recital 15% (If a studio does not have a semester recital, the weekly lessons will increase to 30%)
- Recital/Concert Attendance 5%

For further information about grading see your applied study syllabus: <http://www.educ.msstate.edu/academics/syllabi/>

Final Jury Procedure

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 performance, writing, public speaking, music theory, aural perception, musicianship skills, and keyboard skills, in order to ensure greater success in upper division music classes, student internships and future music professions. The Upper Division Proficiency Exams (UDPE) consists of three distinct subject exams:

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

UDPE Requirements for Upper Division MU, MUA, MUE Courses
Assessment Procedures for All Exams
Performance and Research Presentation
Piano Proficiency
Theory Written and Aural Exams

UDPE Requirements for Upper Division MU, MUA, MUE Courses

MUA 3000+ Applied Study	<u>UD exams passed with 70% or higher</u> Performance & Oral Presentation
MU 3442 Advanced Conducting	<u>Courses passed with a C or higher*</u> MU 3412 Conducting 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 4152 Secondary Methods MUE 4886, 4896 Student Teaching, Music Ed. MUE 4873 Professional Seminar in Music Ed.	<u>UD exams passed with 70% or higher</u> Performance & Oral Presentation Music Theory & Aural/Musicianship Skills Piano Proficiency

Assessment Procedures for All Exams

- Students must pass all preliminary courses 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 separate evaluations
- 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. A minimum of 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 and appropriate attributions of their sources
- 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 other music 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 Piano Proficiency Exam is given to all music majors, and all exam components must be passed before graduation. The purpose of the exam is to

ensure minimum competence in keyboard skills necessary for success as a professional in the field of music or music education.

Policy

This exam will be given as the final exam for MU 3111 and MU 3122, or on a per-need basis during applied piano juries at the end of the semester. It is recommended that transfer students 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 each area of the exam with a score of 70% or above. Students who fail any area will be required to retake the exam in entirety and enroll in an appropriate piano course recommended by the faculty members evaluating the exam.

The Piano Proficiency Exam requirements are based on the third semester of piano class, MU 3111 Piano Class III or MU 3122 Functional Skills Piano II. Details of the exam follow.

Major Five-Note Scales

- For each key, play the scale ascending and descending, followed by the broken tonic triad, ascending and descending, and end with a blocked tonic triad.
- Play all major keys, going up or down chromatically from a given starting pitch (ala vocal/choral warm-up)
- Hands together

Scales and Arpeggios

- Major and harmonic minor scales that begin on white keys: C, Cm, D, Dm, E, Em, F, Fm, G, Gm, A, Am, B, Bm
- Two octaves, ascending and descending (using correct fingering)
- Hands separate or hands together

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

Sight Reading

- Two-voice texture or melody accompanied by broken chords (such as Alberti Bass, rhythmic blocked chords, waltz bass, or other styles)

Prepared Piece (Piano Solo)

- Play, with score or by memory, a prepared piece for piano at the level of:
 - a. Minuet in G Major by J. S. Bach from Anna Magdalena's Book
 - b. Sonatina in C Major, Op. 36 No. 1 by Muzio Clementi
 - c. Ivan Sings by Aram Khachaturian
- Use of the damper pedal will be expected if appropriate to the musical style

Improvisation

- Improvise a right-hand melody with specified left-hand chords as an accompaniment in a given time signature (chords may be blocked or broken)
- Harmonies will be provided and include diatonic triads (major, minor or diminished in the key) and dominant seventh chords in root position or inversions.
- Chord progression notation will be jazz/popular symbols (C, Am, G/B, etc.)

Transposition

- Transpose an 8-measure example to a key that is up or down an interval distance from the written key. (i.e. up or down a major or minor 2nd, major or minor 3rd, perfect 4th, or perfect 5th)
- Written example will be in major or minor keys up to 3 flats or 3 sharps, and require the use of both hands, treble and bass clefs (Possible keys: C, Am, G, Em, F, Dm, D, Bm, B-flat, Gm, A, F-sharp minor, E-flat, Cm)
- Pitch ranges will be 5-note or 5-note plus small extensions (i.e. resulting from close position primary chords or broken chords)

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 who intend to take 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
- Duet Dictation: examinee notates a brief two-part counterpoint
- 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*, 3rd ed. (New York: Norton, 2016).

Jane Piper Clendinning & Elizabeth West Marvin. *Workbook for The Musician's Guide to Theory and Analysis*, 3rd ed. (New York: Norton, 2016).

Bibliography: Aural Skills

Ann Blombach. *MacGAMUT 6*, (Gahanna, OH: MacGAMUT Music Software, 2019).

Bibliography: Musicianship Skills

Sol Berkowitz, Gabriel Frontier, Leo Kraft, Perry Goldstein, and Edward Smaldone. *A New Approach to Sight Singing*, 6th ed. (New York: Norton, 2017).

Degree Recital Requirements (BA, BME)

BME students are required to prepare a degree recital as fulfillment of the degree requirements, and the recital must be completed prior to student internship. BA students are required to prepare a degree recital or project presentation as fulfillment of the degree requirement prior to graduation. Information about the project presentation is listed following degree recital information.

Degree Recital Steps

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.
- Students are encouraged to perform their entire program for the hearing, with the approval of the applied teacher, committee and collaborative pianist as applicable.
- If the entire program will not be performed for the hearing, students may begin with a composition or movement of choice and faculty members will request performances of additional repertoire from the recital program.
- All performers included in the recital must be present at the hearing; exceptions should be discussed and approved by the applied teacher and committee members prior to the recital hearing.

- 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 recital date should be rescheduled following the same procedure and the Calendar Coordinator should be notified as soon as possible

Project Presentation Requirements (BA option)

The BA project presentation consists of two parts: a research paper and a public presentation.

The BA 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

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 Admissions & Scholarships, 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 Office of Admissions & Scholarships at Mississippi State for other scholarships that are available to all Mississippi State students.

Alma Bennett Scholarship (piano)

This endowed scholarship was created by Linda Karen Smith in memory of her dear friend, Dr. Alma Bennett. Dr. Bennett was a graduate of Starkville High School before attending Belhaven College where she majored in piano. She received a graduate degree in piano, musicology and English from Indiana University and a PhD in the Humanities from the University of Texas. This scholarship is awarded annually to full-time students majoring in piano. All potential piano majors are required to audition before appropriate faculty following the audition requirements. Any scholarships will be awarded on a year-to-year basis and students who are recipients one year are eligible for

consideration in any other year; however, they must again comply with the selection criteria.

Band and Choral Ensemble Service Award

Ensemble service awards are available to band and choral musicians, regardless of academic major. A limited number Band and Choral Non-Resident Tuition Scholarships (partial or full) may be available as well. The amount of these awards is determined by musical ability demonstrated during an audition. The awards are annually renewable for 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 awarded 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 by 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 by February 1 for current students. More information: <http://www.cas.msstate.edu/students/scholarships/>

Incoming Music Major Scholarship

This scholarship is awarded to incoming freshman or transfer students and is divided equally between the Fall and Spring terms. These 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.

Leanne Fazio Scholarship (piano)

Douglas A. and Leigh Jensen Crawford established this scholarship to honor their dear friend, Dr. Leanne Fazio. Dr. Fazio was a musician in her mind and heart. She began to play the piano and organ at the age of eight and continued to play throughout her entire life. She received degrees from Judson College, Southern Methodist University, Kent State University, and the University of Alabama. She taught for more than three decades at Mississippi State University and performed regularly with her friends and colleagues on campus, in the community and throughout the southeast. All potential candidates should be enrolled as a full-time student majoring in music with an emphasis in piano; have at least a 3.0 GPA on a 4.0 scale; write a one to two page essay on why they have chosen piano as their emphasis in music, their passion for music and dedication to the music field. (only applies to the initial application for the scholarship) and reach the audition criteria as set by the department.

Katherine Gardner Thomas Memorial Piano Scholarship

This scholarship is funded through an endowment created by Mr. Garnett J. Thomas in memory of his late wife. It is 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 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](#).

Nancy Graves Scholarship (piano)

Dr. Graves was MSU Professor Emeritus of Plant Pathology, where he taught for 40 years. He received his degree from MSU in 1950 prior of serving in the US Navy. Growing up he participated in piano competitions and continued to play throughout his life. Dr. and Mrs. Graves had a great love for music and the piano which prompted him to establish this scholarship in honor and memory of his late wife. It is awarded to full-time students majoring in piano with financial need and must maintain a 3.0 GPA on a 4.0 grading scale.

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.

Ensembles and Ensemble Policies

- Music Education majors (B.M.E.) are required to participate in a major ensemble for seven (7) semesters.
- Music majors (B.A.) are required to participate in a major ensemble for two (2) semesters, and a chamber ensemble or major ensemble for two (2) semesters.
- Music minors are required to participate in ensembles for two (2) semesters.
- 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.

Choral ensembles

- Mississippi State University Singers
- Chamber Singers
- Men of State
- Schola Cantorum

Band ensembles

- Campus Band
- Concert Band
- Marching Band

- MSU/Community Band
- Symphonic Band
- Wind Ensemble

Orchestra

- Philharmonia
- Starkville-MSU Symphony Orchestra

Vocal chamber ensembles

- Opera Workshop
- Opera Production

Instrumental chamber ensembles

- Brass Quintet
- Clarinet Ensemble
- Collaborative Piano Ensemble (instrumental/vocal accompanying)
- Double Reed Ensemble
- Flute Choir
- Guitar Ensemble
- Horn Choir
- Jazz Ensemble
- Percussion Ensemble
- Saxophone Ensemble
- Steel Drum Ensemble
- String Quartet
- Trombone Troupe
- Trumpet Consort
- Tuba-Euphonium Ensemble
- Woodwind Quintet

If a student's grades begin to suffer as a result of participation in these activities, the faculty advisor and/or department head reserves the right to restrict access to these ensembles.

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.

Professional Organizations, Student Chapters

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 \$35 fee, which includes monthly editions of the Choral Journal and numerous resources accessed through the national website, acda.org. Any student interested in joining the organization should contact the Director of Choral Activities at 662-325-3490 or [via email](#).

Kappa Kappa Psi

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

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

The mission of Sigma Alpha Iota International Music Fraternity is to encourage, nurture, and support the art of music. The vision of Sigma Alpha Iota International Music Fraternity is to be recognized through-out the world as the foremost fraternity that supports and encourages women musicians of all ages, races, and nationalities. SAI promotes successful and innovative educational programs in music for all stages of life, and cultivates excellence in musical performance. In addition, the organization promotes programs that stress the love and importance of music in our lives. Sigma Alpha Iota's members are people who exemplify professional and ethical behavior in the spirit of the Sigma Alpha Iota founders. Furthermore, members of Sigma Alpha Iota may receive scholarships, grants, and awards in many areas of music-related study. Any student interested in joining the organization may contact us at epsilonchi.sai@gmail.com.

Special Interest Clubs

- Percussion Club (Dr. Jason Baker, advisor)
- Trebledawgs a capella "pop" choir (Dr. Gary Packwood, advisor)

Faculty and Staff

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

Craig Aarhus, Associate Professor

Associate Director of Bands, Education Division Chair
Conducting, Music Education, Starkville/MSU Community Band
BME Auburn University, 1997; MA University of Iowa, 2002; DMA University of Iowa, 2007

Jason Baker, Professor

Percussion
BM University of Connecticut, 1998; MM New England Conservatory, 2000;
DMA University of North Texas, 2004; MBA Mississippi State University, 2012

Jessica Banks, Instructor

Flute, Fundamentals of Music Theory
BM & BME Baldwin Wallace Conservatory, 2008; MM in Performance, Indiana University, 2010; DM University of Indiana, 2019

William (Hunter) Corhern, Coordinator of Band Operations

BME Mississippi State University, 2007; MM Missouri State University, 2012

Robert Damm, Professor

Music Education and Partnerships
BME Quincy University, 1986; MA University of Illinois at Urbana-Champaign, 1987; PhD in Music Education, University of North Texas, 1998

Danny Davis, Lecturer

Voice
BM in Church Music, William Carey University, 1998; MDiv. Southwestern Baptist Theological Seminary, 2003

Jacqueline Edwards-Henry, Professor

Piano, Piano Pedagogy, Class Piano, Harpsichord, Group Piano Coordinator
BS William Jewel College, 1982; MM University of Illinois at Urbana-Champaign, 1985; PhD University of Oklahoma, 1994

Cathryn Evans, Office Associate

Choral Office

Sheri Falcone, Instructor

Clarinet, Saxophone, Woodwind Area Coordinator, Performance Division Chair
BM in Music Education, Syracuse University, 1994; MM in Wind Studies and
MM in Music Education, Syracuse University, 1999

John L. Folsom, Jr., Lecturer

Student Teaching, Music Appreciation
BME Troy State University 1974; MA Troy State University 1977; Ed.S. Troy State
University 1997

Jeanette Fontaine, Assistant Professor

Voice, Opera, Diction, Voice Area Coordinator
BM University of Nevada, Las Vegas, 2004; MM University of Nevada, Las
Vegas, 2006; DMA University of Alabama, 2012

Courtney Grant, Lecturer

Strings, Ear Training, Philharmonia
BM Pennsylvania State University, 2006; MM University of Delaware, 2008; DMA
West Virginia University, 2017

Jessica Cary Haislip, Instructor

Oboe, Music Appreciation
BM Concordia College, 2011; MM University of Missouri- Kansas City, 2013;
DMA University of Missouri- Kansas City, 2016

Matthew Haislip, Assistant Professor

Horn, Chamber Music, Ear Training
BME Texas A&M University-Commerce, 2007; MM University of Cincinnati,
College-Conservatory of Music, 2009; DMA University of Missouri-Kansas City,
2015

Timothy Harris, Instructor

Saxophone
BM University of Alabama 2013; MM Eastman School of Music 2015; DMA
University of Alabama 2018

Barry Hause, Lecturer

Guitar, Music Appreciation
BA and MA Franz Liszt Conservatory, Weimar, Germany, 2000

Sarah Horan, Lecturer

Voice

BME Northwestern State University, 2004; MME University of Colorado at Boulder, 2008

Richard Human, Jr., Associate Professor

Trombone, Euphonium, Chamber Music, Music Theory

BME Augusta State University, 1990; MM Bowling Green State University, 1994; DA Ball State University, 2001

Peter Infanger, Lecturer

Voice

BA West Virginia Wesleyan College, 1977; MM University of Cincinnati, College-Conservatory of Music, 1979

Thomas Jenkins, Lecturer

Piano

BM University of Southern Mississippi, 1985; MM Southwestern Baptist Theological Seminary, 1988; DMA University of Southern Mississippi, 2001

Katherine Wallace Johnson, Lecturer

Piano Class

BME Mississippi State University, 2010; MM Louisiana State University, 2012

Anthony Kirkland, Associate Professor

Trumpet, Trumpet Consort, Chamber Music

BME Troy State University, 1983; MM Florida State University, 1985; DMA University of Maryland, 1997

Barry E. Kopetz, Head of the Department of Music/Professor

Music Education, Conducting, Composition, MSU/Starkville Symphony

BME Ohio State University, 1973; MA Ohio State University, 1975; DME Indiana University, 1981; Certificate in Business, New York University, 1982

Catherine Gail Kopetz, Instructor

Piano, Elementary Music Methods, Music Education.

BME Ohio State University, 1974; MM 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, Instructor

Director of Bands

BME Mississippi State University, 1976; MS Southern Oregon State College, 1995

Christy Lee, Assistant Clinical Professor

Collaborative Piano

BM University of Alabama, 1990; MM Cleveland Institute of Music, 1992; DM Florida State University, 1999

Rebekah Moore, Lecturer

Piano

BA Mississippi State University, 2010; MM Southwestern Baptist Theological Seminary, 2014

Gary Packwood, Associate Professor

Director of Choral Activities, Coordinator of Graduate Studies in Music

BME Southeastern Louisiana University, 1990; MA Florida Atlantic University, 1998; DMA Louisiana State University, 2004

Carol Patilla, Lecturer

Piano

BME University of Montevallo, 1984; MME University of Montevallo, 1997

Anne Katherine Ragsdale, Collaborative Pianist

BME Mississippi State University, 1996; MM Florida State University, 1998

Ryan Ross, Associate Professor

Music History

BM University of Wisconsin at Oshkosh, 2003; MA University of Wisconsin at Madison, 2005; PhD University of Illinois at Urbana-Champaign, 2012

Denise R. Rowan, Lecturer

Bassoon

BME University of Massachusetts at Amherst, 1971; MM University of Southern Mississippi, 1974; DMA University of Southern Mississippi, 1983

Alisha Rufty, Lecturer

Strings, Philharmonia

BME Florida State University; Performance Certificate, Penn State; MM University of Memphis

Blake Ryall, Instructor

Tuba, Tuba/Euphonium Ensemble

BM Appalachian State University 2015; MM East Carolina University 2017; DMA Arizona State University 2020

Rosângela Yazbec Sebba, Professor

Piano Lessons, Theory, Ear Training, Piano Area & Calendar Coordinator

BM in Piano Performance, Universidade Federal de Goiás, Brazil, 1991; MM in Piano Performance, University of Wyoming, 1996; DMA in Piano Performance & Pedagogy, University of Southern Mississippi, 2000

James Sobaskie, Associate Professor

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

BA University of Minnesota, 1979; MA University of Minnesota, 1981; PhD University of Wisconsin, 1985

Phillip Stockton, Assistant Clinical Professor

Associate Director of Choral Activities, Music Education

BME Auburn University, 2007; MME Florida State University, 2010; PhD University of Mississippi, 2013

Clifton Taylor, Associate Professor

Associate Director of Bands, Conducting, Jazz Band

BM University of Southern Mississippi, 1990; MM University of Southern Mississippi, 1995; DMA University of South Carolina, 2004

Garrett Torbert, Instructor

Voice

BM University of South Alabama, 2014; MM University of Missouri-Kansas City, 2016; DMA University of Alabama, 2019

Roza Tulyaganova, Assistant Professor

Voice, Diction, Director of MSU Opera

BA University of Nevada, Las Vegas, 2003; MM Manhattan School of Music, 2007; DMA SUNY Stony Brook University, 2011

Sophie Wang, Instructor

Collaborative Piano

BM University of Tennessee, 2005; MM Florida State University, 2007; DMA University of Cincinnati, College-Conservatory of Music, 2014

Jennifer Winter, Administrative Assistant I
Department of Music, main office

Christopher Withrow, Lecturer

Voice

BM California State University at Stanislaus, 2013; MM University of Nevada,
Las Vegas, 2016