



**MISSISSIPPI STATE UNIVERSITY™**  
DEPARTMENT OF MUSIC

# Undergraduate Handbook

Fall 2024-Spring 2025

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 University, 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/Vision Statement**

The Mississippi State University Department of Music, guided by the university's land-grant tradition and commitment to access and opportunity, strives to enrich the musical and artistic landscape. We are dedicated to providing exceptional musical education and experiences that foster creative and collaborative communities. Our mission is to offer outstanding programs in teaching, research, and service that empower students to become versatile citizens and leaders in the arts. By integrating innovative teaching methods with experiential learning, we support the development of skilled professionals who contribute to the economic and cultural growth of the state, nation, and world. Through our commitment to scholarship, leadership, and engagement, we aim to inspire transformative change and nurture a vibrant musical environment for all.

# Strategic Plan

To provide a dynamic and accessible environment where students engage in outstanding musical education, innovative research, and meaningful community outreach, preparing them for successful careers and leadership in the field of music.

## Strategic Pillars and Objectives

### I. Serve the Whole Student

#### **Objective 1.1: Enhance Academic and Experiential Learning**

- Establish Annual Undergraduate Colloquium Series: Host a series where students present on selected topics, promoting research and performance skills.
- Student Mentorship: Facilitate networking and mentorship opportunities to sponsor student research projects.
- Integrate Research Presentations: Include student research in Recital Hours twice per semester.
- Promote Honors College Participation: Encourage nominations of exceptional research presentations for the Honors College Research Conference.

#### **Objective 1.2: Broaden and Enrich Degree Offerings**

- Research and Develop New Programs: Explore and establish the Bachelor of Science (BS) degree, an Emphasis in the Bachelor of Science in Interdisciplinary Studies (BSIS) degree, and minor programs aligned with faculty expertise. Continue exploration of additional graduate degrees (MM), traditional scheduling, and Teaching Assistantships.
- Submit Program Proposals: Complete and submit the necessary documentation for new degrees.

#### **Objective 1.3: Enhance Student Engagement with Resources**

- Conduct Library and Learning Center Workshops: Schedule introductory sessions for new students and advanced tutorials for upperclassmen.
- Host Annual Music Event: Organize events in the John Grisham Room focusing on the relationship between music materials and performance quality.

## **II. Strengthen Our Bonds**

### **Objective 2.1: Foster Employee and Alumni Development**

- **Expand Professional Development Opportunities:** Increase opportunities for faculty and staff advancement and professional growth.
- **Enhance Alumni Relations:** Develop programs to deepen connections with alumni and leverage their experiences to support current students.

### **Objective 2.2: Build Strategic Partnerships**

- **Develop Industry Connections:** Create and strengthen partnerships with industry leaders and employers to align curriculum with future job market needs.
- **Cultivate Community Relations:** Build and enhance relationships with community leaders and peer organizations for collaborative goals.
- **Innovate Patron Engagement:** Grow department affinity through creative and interactive experiences on and off-campus.

## **III. Ignite Innovation**

### **Objective 3.1: Promote Research and Creative Endeavors**

- **Increase Research Recognition:** Showcase MSU's role in impactful research and innovative projects.
- **Support Student Research:** Expand support programs to enhance undergraduate and graduate research capabilities.
- **Encourage Entrepreneurship:** Reinforce support for entrepreneurial ventures within the department.
- **Focus on Relevant Research Areas:** Intensify research efforts in key areas such as community health, child and youth development, and sustainability.

## **IV. Elevate Our Community**

### **Objective 4.1: Expand Community Outreach and Service**

- **Enhance Outreach Activities:** Apply research solutions to community challenges through expanded outreach.
- **Increase Service-Learning Opportunities:** Foster a culture of service among students, faculty, and alumni.

- Offer Micro-Credentials: Provide pathways for community members to acquire new skills through stackable credentials.
- Promote Economic Development: Support community capacity building to boost economic growth and social mobility.

## V. Tell Our Story

### Objective 5.1: Grow Brand Recognition and Engagement

- Expand Brand Recognition: Increase visibility of MSU's music department beyond Mississippi and the Southeast. Pursue philanthropic support to become a School of Music.
- Enhance Experiential Engagement: Offer immersive experiences to showcase the department's teaching, research, and outreach.
- Celebrate Departmental Impact: Highlight the achievements and contributions of the department to the university and community.

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## Conclusion

This strategic plan aims to align the Department of Music with the broader goals of Mississippi State University, ensuring that it not only serves its students effectively but also contributes meaningfully to the community and advances its mission through innovation and excellence.

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

### USPS

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

### UPS/FedEx

Department of Music  
124 Hardy Road  
Mississippi State MS 39762

### Campus Mail

Mail Stop 9734



## Department Facilities

### Music Building

The department is proud of a new \$21 million state-of-the-art, 37,000-square-foot music facility. This building includes classrooms, a choral rehearsal hall, faculty offices, soundproof practice rooms, a recording studio, a recital hall, a student lounge, and an administrative suite.

### Sills Band Hall and Lance Field

As part of the music complex, this facility contains the band administrative offices, Famous Maroon Band Rehearsal Hall, Self-Andrews Symphonic Hall, Rehearsal Hall 108, and Lance Field.

### All-Steinway School

The MSU Department of Music is proud to be an All-Steinway School. Our inventory includes fifty-five pianos, featuring two concert grands, fourteen baby grands, and thirty-nine vertical pianos, including a Steinway Spirio|r with recording and broadcasting capabilities. The title places MSU among 250 institutions of higher learning and conservatories worldwide.

## NASM Accreditation

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 20190-5248

E-mail: [info@arts-accredit.org](mailto:info@arts-accredit.org)

Phone: 703-437-0700

Facsimile: 703-437-6312

Website: <https://nasm.arts-accredit.org/>

## Admissions Policy

For Fall-semester consideration for music major admission to Mississippi State University, freshmen and transfer applications should be received by July 1. In addition to the university admissions process, all students entering the music major (BME, BM, BA) must audition for a panel of faculty within the department.

Applicants may meet general admission requirements to the University and not meet the requirements for the department or a specific music degree. Applicants should refer to the Department of Music website for audition information.

The Office of Admissions and Scholarships is responsible for administering admission policies. For admission information or to inquire further about university admission requirements, contact the Office of Admissions and Scholarships, Mississippi State University, P.O. Box 6334, Mississippi State, MS 39762. Telephone: (662) 325-2224. Fax: (662) 325-1678 (1MSU). E-mail: [admit@msstate.edu](mailto:admit@msstate.edu). Students may apply online by visiting <http://www.admissions.msstate.edu>. All applications may be submitted electronically.

# Auditions

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

## Audition Dates

- November 4, 2024
- November 22, 2024
- January 31, 2025
- February 22, 2025
- March 14, 2025
- March 15, 2025
- April 4, 2025

\*\*Weekday audition dates are also available by appointment.

## For Music Major, Minor and Non-Major/Ensemble Audition Requests

Woodwind, Brass, Percussion, Band students –

<https://www.msuband.msstate.edu/join>

Vocal/Choral students –

<https://statesings.com/auditions>

Strings, Piano, and Guitar students –

<https://www.music.msstate.edu/areas/strings/auditions>

Questions regarding auditions can be sent to Dr. Olivia Boatman at ([oboyman@colled.msstate.edu](mailto:oboyman@colled.msstate.edu)) or a [faculty member](#) in your applied area.

## Audition Procedures

### 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 - see our suggested repertoire list.
- Vocalization through your range
- Exercise given by faculty for pitch retention. You will sing back a series of pitches after they are played for you on the piano
- Sight-reading

### Strings

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

## Piano

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

## Guitar

- One major scale
- Two contrasting musical selections

# Department of Music General Guidelines

## Primary and Secondary Area

### Primary Area

It is expected that all music students at MSU declare a primary instrument, regardless of major status. The music faculty support applied lessons in Brass, Guitar, Percussion, Piano, String, Voice, and Woodwind disciplines. Students may be allowed to study on more than one discipline, but must declare the primary discipline relative to the Department of Music, kept on record with the Performance-Area Coordinator. At any time, students may change their primary discipline, with documented correspondence between the student, Applied Area Coordinator, and all affected applied faculty (prior and post change).

### Secondary Area / Non-Major Applied Study

Exceptional students may be allowed or encouraged to study applied lessons in multiple disciplines, or study as secondary concentration to Primary studies in Brass, Guitar, Percussion, Piano, String, Voice, or Woodwind disciplines. It is required to have a documented understanding between the student, Applied Area Coordinator, and all affected applied faculty regarding study in multiple applied areas. This may include but not limited to: expected hours of practice in each applied area, participation in multiple ensembles, performance and jury requirements of each applied area, etc.

Non-Music Majors are allowed to study a secondary discipline at MSU with a successful audition in front of at least three applied faculty. Beginner students may be allowed to enroll in an applied studio, as long as faculty load and/or lecturer professors have available teaching space.

## **Collaborative Pianists**

The department has 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 Recital Hour performances. All applied 2-credit students pay a nominal collaborative pianist fee. Students are responsible for filling out the appropriate forms, receiving applied professor approval, 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 Main Office in the Department of Music.

## **Hours of Operation**

The department Main Office is open 7:00 a.m. to 5:00 p.m. Monday through Friday. The department Box Office is open from 5:00 p.m. to 6:00 p.m Monday through Thursday.

## **Performance Locations**

### **Bettsworth Auditorium in Lee Hall**

The auditorium in Lee Hall is used for various student concert ensemble programs, as well as the University Lyceum series. All requests to use this facility should begin at the Main Office in the Department of Music.

### Music Building Recital Hall

The Recital Hall is available for small recitals and recital hearings. All requests to use the hall should begin at the Main Office in the Department of Music.

### Famous Maroon Band Hall and Lance Field

This facility is primarily used as a rehearsal space for the department bands. Faculty should begin at the Main Office in the Department of Music, and will ultimately be coordinated through the band office for availability.

### Choral Hall

This facility is primarily used as a rehearsal space for the department choirs. Faculty should begin at the Main Office in the Department of Music, and will ultimately be coordinated through the choral office for availability.

### Chapel of Memories

The chapel is an excellent location for small chamber ensembles. All requests to use this facility should begin at the Main Office in the Department of Music.

### McComas Theater

This facility functions as the main university theater, as a classroom, and as a performance hall for faculty, guest artist recitals, 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 space should begin at the Main Office in the Department of Music.



## 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 begin at the Main Office in the Department of Music, and will ultimately be made by contacting the music programs directly at the church.

## 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 Practice Rooms are open to the public 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. Approval for access is available in-person to the departmental Main Office. Eating, drinking, smoking, and vaping are not permitted at any time, anywhere in the practice rooms or Music Building.

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, smoke, or vape in practice rooms, or commit vandalism.

## Lockers and Equipment

Students will have the option to check out a locker each semester in the music building or band hall. Students using the lockers will keep personal items locked, prioritizing security of all belongings and instruments in each locker. There are to be no personal items left on the floor of each locker room.

Students are not allowed to leave personal possessions in practice rooms or in hallways. Students requesting a locker will be provided a lock. Lockers will be cleaned out at the end of each spring term. A small fee is assessed each year for locker use, to maintain each locker and padlock.

Students who wish to check out an instrument must contact Hunter Corhern (band), Craig Aarhus (brass methods), Amy Catron (string methods), or Wade Irvin (woodwind/instrumental methods) to fill out the appropriate forms.

A signature is required on a check-out form guaranteeing the safe return of the instrument. Students will be held responsible for any damage that occurs to the instrument.

### **Student Records**

The department maintains a portfolio for all current music education and music major 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, and Upper Division Proficiency Exam/Piano Proficiency Exam 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 Minors file a Music Minor Curriculum Plan with the Main Office of the Department of Music, in consultation with applied faculty and/or faculty advisors.

## **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 DegreeWorks. In turn, the Department of Music grants such students exemption from Music Theory I (MU 1213). 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 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**

Studying music theory is crucial for any music major as it provides a foundational understanding of the principles underlying musical composition and performance. It equips students with the tools to analyze and interpret music, fostering a deeper appreciation of various genres and styles. Mastery of music theory enhances creativity, allowing musicians to compose original works and effectively

communicate their ideas. Moreover, it supports the development of technical skills and critical listening, ultimately contributing to a more nuanced and informed approach to both performance and collaboration.

In Music Theory Area courses, cultivating responsibility, independence, and discipline aligns with our teaching goals. Adhering to guidelines like following directions and meeting deadlines supports these objectives.

### Attendance Policy

We encourage students to attend all classes and arrive on time. Absences and tardiness are recorded, and unexcused absences remain unexcused until valid documentation is provided. Acceptable documentation includes official notes from medical professionals or university staff, but phone calls and emails are not sufficient. Absences related to job duties, extracurricular activities, or personal reasons are considered unexcused. Accumulating four or more unexcused absences may result in a lower course grade, and three tardies count as one unexcused absence.

### Participation Policies

Students are expected to complete and submit assignments on time, attend tests, bring necessary materials, and engage in class activities. Assignments should be completed individually unless collaboration is approved by the professor. Academic integrity is essential, and any cases of plagiarism or dishonesty will be addressed according to the MSU Honor Code. For more details, please refer to the MSU Academic Operating Policy and the Honor Code website.

### Transfer Students

Upon formal acceptance to MSU, the initial advisor will refer to a student's transcript to determine the best possible course of study for the entering semester, while transfer credit articulation is placed on the MSU transcript. Transfer students need to take the Music Theory Upper Division Proficiency Exam to be granted exemption from Music Theory/Ear Training courses based upon tested proficiencies.

*Important: it is the entering student's responsibility* to have their prior university transcript sent to the MSU Registrar, and to verify course acceptance by MSU.

Questions about transfer credit may be posed to the Head of the Department of Music or the Theory Area Coordinator.

### **Concert Attendance**

All music majors must be enrolled in MU1010 – Recital Hour. In addition, it is expected that music majors attend Recital Hour every week of the semester (typically Wednesdays at 2:00pm).

MU-1010 is unique in two respects. First, it is a zero-credit course for which students receive a letter grade (A through F). Second, the sole course requirement is attendance at the number of music performances specified by the music faculty. This type of course is required by the National Association of Schools of Music (NASM), as described in the most recent version of their handbook:

“Students engaged in professional undergraduate degrees in music should have opportunities to: Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theater productions, and other types of performances.” ---National Association of Schools of Music 2010-2011 Handbook Chapter VIII, Section D, No. 5, pg. 88.

The Department of Music fulfills this directive by requiring registration for MU1010 by music majors and minors for each and every semester they are declared as such and attend classes on campus. In order to fulfill their degree requirements, students must have a minimum number of pass semesters (C or higher) of MU1010.

<u>Degree</u>		<u>Semesters Required</u>
Music Education	B.M.E.	7 passed semesters
Music Performance	B.M.	8 passed semesters
Music	B.A.	8 passed semesters
Minor		2 passed semesters

## MSU Solo Artist Competition

Annually, the Starkville-MSU Symphony Orchestra offers a Solo Artist Competition for MSU students:

### Eligibility

Applicants must meet the following requirements:

Students must be enrolled in studio lessons at MSU throughout each semester of preliminary rounds, final competition, and if selected, for final performance with the Starkville Symphony Orchestra. Exception to this rule includes December graduates of an undergraduate or graduate degree program at MSU, students placed in a public school for student internship, or by approved petition of the faculty in the MSU Department of Music.

Students cannot win the MSU Solo Artist Competition in consecutive years. Students may qualify for final round participation in consecutive years if not selected as competition winner.

### Repertoire

Repertoire chosen for the Solo Artist Competition must be suitable for performance with the Starkville Symphony Orchestra (or sub-section of the ensemble).

Instrumentalists/Composers should select a piece under 10 minutes in length, although single movements over 10 minutes within a larger work will be considered.

Vocalists are required to prepare two contrasting arias from the symphonic song, oratorio, or operatic repertoire totaling no more than 10 minutes.

Compositions need to use standard orchestral instruments (in any combination), but must involve enough performers to be conducted. Pieces will be curated by a composition professor and conductor prior to entrance into the contest. Composers will be required to include an engaging program lecture-presentation that highlights

the composition form, motive, and pertinent programmatic information. An electronic performance is required in all rounds of the competition. Edits of compositions are allowed between competition rounds, however major content must remain the same as decided by preliminary judges (no major additions or deletions).

All repertoire selections are subject to the approval of the SSO music director and applied music professor before a preliminary audition will be scheduled.

### Memorization

Memorization of the performance work is required of all finalists, and highly encouraged in preliminary rounds. If an artist(s) decide to perform contemporary literature and/or chamber works that typically use music in performance, exemption must be approved in advance of the preliminary round by petition to the music faculty at MSU.

Winners are selected upon artistic merit, availability of orchestral score, difficulty of orchestral score, and balance of programming.

## Degree Programs

The Department of Music offers three undergraduate degrees:

Bachelor of Music Education (B.M.E.)	<a href="#">Website</a> - <a href="#">Catalog</a>
Bachelor of Music (B.M)	<a href="#">Website</a> - <a href="#">Catalog</a>
Bachelor of Arts in Music (B.A.)	<a href="#">Website</a> - <a href="#">Catalog</a>

The Department of Music offers one graduate degree:

Master of Music Education (M.M.E.)	<a href="#">Website</a> - <a href="#">Catalog</a>
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### **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.

### **Minimum Grade Requirements for BME, BM, and BA**

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

### **Diagnostic Examination for Beginning Music Majors**

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

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

It is the responsibility of the student, not the faculty member, to be aware of all rules, expectations and deadlines for the program, as outlined in the University catalog, the College of Education Student Handbook and the Department of Music Student Handbook. Students should follow their academic degree progress through the DegreeWorks link in 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). The Department Head must approve all exceptions in writing.

### **Applied Study**

All music majors are expected to be enrolled in applied music throughout the entire course of study (2 credit hours = 1 hour weekly lesson), one of which must be the semester of the degree recital or project defense, with the exception of a student internship semester. A degree recital(s) are required for all music majors, and must be successfully completed before graduation.

All music minors must be enrolled in applied music for a minimum of two semesters of study (total 4 credit hours). Music minors are not required to progress to upper level lessons (MUA 2000), yet encouraged to continue study beyond the initial 4 credits of applied lessons.

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 music major and music minor students taking applied lessons 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 20-25% of the semester grade and concert attendance shall constitute 5-10% of the semester grade. The remaining 65-75% of the semester grade will be determined by each area and may include: midterm jury, weekly grade, assignments, studio class, recital hour and/or studio recital performance.

For further information about grading, see your applied study syllabus.

### **Final Jury Procedure**

The final jury will consist of a minimum of three in-person faculty members, who will provide a written or typed 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. Please see the appendices for specific jury procedures by area, as this becomes a part of the student's department portfolio.

## **Minor and Non-Major Students**

The Minor in Music and Minor in Music and Culture includes a comprehensive set of courses designed to increase student musicianship and knowledge. Students must audition and be accepted as a music minor before it can be declared. Acceptance in any given studio area is based on availability. The requirements for the music minor cannot be completed after graduating from MSU.

Music Minors need to file a Music Minor Curriculum Plan with the Main Office in the MSU Department of Music (signed by the student, applied teacher, and department head). Please refer to the MSU Undergraduate Catalogue for course requirements for each Minor.

Non-Major students may take applied study (up through 2000 level), given musical ability and studio-area availability.

## 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 & Interpretative Analysis Paper 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 Paper Presentation

### 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 each student's file
- 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

## Interpretive Analysis Paper, Oral Presentation, and Performance

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

### Policy

At the beginning of the semester, students will be advised by their applied instructor about their exam. It is recommended that the oral presentation and performance be scheduled during 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 Interpretive Analysis Paper, 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 Interpretive Analysis Paper should:

- Focus on a single musical work, or appropriate repertoire based upon discipline, 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* 1,500 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 each 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 each 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/or 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. All music majors are required to take pass this exam before enrolling in a 3xxx/4xxx level applied lesson or senior-level coursework.

### Policy

This exam will be given as the final exam for MU 3111 and MU 3122, or as needed 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:
  - Minuet in G Major by J. S. Bach from Anna Magdalena's Book
  - Sonatina in C Major, Op. 36 No. 1 by Muzio Clementi
  - 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 a music degree 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 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 three times a year: in August, before the start and end of the Fall semester, in December during finals week near the end of the Fall semester, and in May, just after the spring semester has completed. These events are announced well in advance on the Department of Music website. Information is available from the Music Theory Coordinator.
- Transfer students who have completed three or more semesters of music theory and ear training should take the Music Theory UDPE 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 are urged to take Music Theory III to enable passing this test at the next opportunity. Transfer students who do not pass the Aural Dictation/Musicianship Skills half of the Music Theory UDPE before the start of their first semester are urged to take Music Theory III to enable passing this test at the next opportunity. The Music Theory Upper Division Proficiency is a degree requirement for all MSU music degrees, and does not represent an entrance exam. Information is available from the Music Theory Coordinator and questions are welcome.

- 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.
- 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, and intervals, etc. using given keys, and clefs
- 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
- Chord Spelling: examinee notates specified chords, given specified keys, Roman numeral harmonic symbols, and inversion symbols, which may include triads, seventh chords, secondary dominants, and chromatic chords in root position and inversions.
- 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 Eléments

- Melodic Intervals: examinee notates three ascending intervals and three descending simple melodic intervals
- Harmonic Intervals: examinee notates three simple harmonic intervals
- Chords: examinee identifies five chords in close spacing by quality and inversion, including all triads and Mm7ths in inversions
- Duet Dictation: examinee notates a brief, two-part contrapuntal duet
- Rhythmic Dictation: examinee notates a brief rhythm
- Melodic Dictation: 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 verbally counts 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

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

Artusi Interactive Music Theory and Aural Skills: online aural training application (<https://www.artusimusic.com>)

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 (BME, BM, BA)

## Degree Recital Definitions

- A half recital consists of 25-30 minutes of music.
- A full recital consists of 50-60 minutes of music.

## Degree Recital Requirements

- **BME** – A degree recital (half recital) must be successfully completed prior to the internship semester.
- **BM** – Two degree recitals (half recital and full recital) must be successfully completed prior to graduation.
- **BA** – A degree recital (half recital) or final project presentation must be successfully completed prior to graduation.

## CP Considerations

- Half recitals involving collaborative pianists must be paired. Individual half recitals will not be permitted unless special permission is granted by the applied teacher and the collaborative pianist.
- All recitals involving collaborative pianists must adhere to the recommended durations (25-30 minutes for half recitals and 50-60 minutes for full recitals). A special dispensation may be made for students who wish to perform additional repertoire that does not require a collaborative pianist. This must be approved by the applied teacher and collaborative pianist.

## Degree Recital Steps

There are three important steps that need to be completed, in this 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 for the hearing and final degree recital

After all of the requested information is collected with all required signatures, the form should be returned to the Main Office.

## Degree Recital Hearing

The purpose of the hearing is to ensure that students are sufficiently prepared for public performance and to provide constructive suggestions. Hearings are not required for non-degree recitals (although must be approved by the student's applied teacher). The Recital Hearing Form should be completed and provided by the applied teacher the day of the hearing.

- The recital hearing 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 teacher are responsible for providing the program and making any changes suggested by the recital committee. The final program should be submitted to the Main Office **for printing two weeks before the recital date.**
- At the recital hearing, students may begin with a composition or movement of choice, and faculty members will request performances of additional repertoire from the recital program.



- For areas that require a collaborative pianist, students will perform selected repertoire at the hearing. Performing the complete program at the hearing should be reserved for special cases.
- 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 after the failed hearing. The recital date should be rescheduled following the same procedure with the Main Office.

## **Non-Degree Recital Requirements**

For exceptional students, music faculty can encourage students to pursue non-degree recitals in the Freshman-Junior level of study in preparation for degree recitals. In rare circumstances, non-music majors can also be approved to offer a non-degree recital.

To be scheduled as an official MSU Department of Music event, the student must present a formal request to the Music Faculty (adopted by the applied music faculty). When approved, a student may work with the applied teacher to reserve a performance venue (less priority than degree recitals) and advertise for the recital. Applied faculty have final determination whether a student is fully prepared (and serves to approve the recital proficiency).

MSU Collaborative Pianists are not expected to prioritize non-degree recitals. It is possible that the student would be referred to a secondary collaborative pianist. Additional fees to the collaborative pianist will be required of the student performing the non-degree recital (for additional rehearsals and performance).

## 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
- Clearly express a research topic (in the form of a 250-word abstract) to be approved of by the student's project committee no later than the third week of the semester
- Consist of at least 2,500 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, articles, or approved internet sources, which are documented via footnotes
- Use the style guide selected by the advisor (APA, MLA, Chicago, etc.)
- 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 teacher no later than the tenth week of the semester and subsequently revise according to the applied teacher's suggestions regarding content, grammar, and spelling
- Submit the final paper to the student's committee 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 public

- Include a visual handout that highlights the paper's most important aspects
- Utilize a PowerPoint/Prezi/Canva/Slides 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 will:

- 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 good-standing 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.

## Department of Music – Music Major Awards

Limited scholarships are available to all music major students, based upon entrance audition in front of a faculty panel. Awards are administered by the Department Head, in consultation with area faculty. It is recommended that students audition by May 1 to be considered for a department award (earlier auditions provide more favorable results).

## MSU Bands Talent/Service Awards

Ensemble service awards are available to band musicians regardless of academic major. 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. Auditions will be held in front of a faculty panel and awards will be administered by the Director of Bands.

### **MSU Choirs Talent/Service Awards**

Ensemble service awards are available to choir musicians regardless of academic major. 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. Auditions will be held in front of a faculty panel and awards will be administered by the Director of Choral Activities.

### **MSU Orchestras Talent/Service Awards**

Ensemble service awards are available to orchestra musicians regardless of academic major. 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. Auditions will be held in front of a faculty panel and awards will be administered by the Director of Orchestral Activities.

### **MSU Opera Talent/Service Awards**

Limited service awards are available to opera cast musicians regardless of academic major. The amount of these awards is determined by casting needs of each production, demonstrated during an audition. The awards are assigned on a per-production basis. Auditions will be held in front of a faculty panel and awards will be administered by the Director of Opera.

### **MSU Piano Talent/Service Awards**

Limited talent awards are available to piano musicians regardless of academic major. The amount of these awards is determined by department need and musical ability. Auditions will be held in front of a faculty panel and awards will be administered by the Director of Applied Piano.

### **MSU-SOSD Student Service Awards**

Limited service awards are available to string musicians regardless of academic major, in service to the Director of the Starkville-Oktibbeha School District String Program (on faculty at MSU). The amount of these awards is determined by department/school district need and length of service. Awards will be administered by the Director of the Starkville-Oktibbeha School District String Program.

### **MSU Endowed Scholarships**

The Department of Music also offers area-specific scholarships funded by the generosity of donors. These awards are given by area faculty as a result of audition and academic standing.

- Alma Bennett Scholarship – Piano
- Cheryl Prewitt Scholarship – Christian Voice and Music
- Gerrie Collins Scholarship – Piano
- Jerry D. Williams Scholarship – Choral
- Katherine Gardner Thomas Memorial Scholarship – Piano
- Leanne Fazio Scholarship – Piano
- Lillian Leard Scholarship – Music Education
- Linda Karen Smith Scholarship – Voice
- Lois C. Kaufman Scholarship – Music Education
- Martha Jo Reedy Scholarship – Piano
- Nancy Graves Scholarship – Piano
- Ronnie Bailey Memorial Scholarship
- Susan Wooten Wells Scholarship

### **Additional College of Education Scholarships**

Students accepted as BME and BM music majors 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 BA music majors 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: <https://www.cas.msstate.edu/academics/scholarship-opportunities>

# Concert Ensembles / Chamber Ensembles and Policies

## Ensemble Requirements

- Music Performance majors (B.M.) are required to participate in a mixture of concert and elective ensemble for 8-12 credits (based on concentration) over eight (8) semesters.
- Music Education majors (B.M.E.) are required to participate in a concert ensemble for seven (7) semesters.
- Music majors (B.A.) are required to participate in a concert ensemble for two (2) semesters, and a chamber ensemble or concert 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.
- Participation in all ensembles is governed by specific guidelines set forth by individual directors.

## Choral Activities

- Chamber Singers
- OPUS
- Schola Cantorum
- State Singers

## Band

- Campus Band
- Concert Band
- Famous Maroon Band
- MSU Community Band – non-credit ensemble
- Symphonic Band
- Wind Ensemble



## **Orchestral Activities**

- Philharmonia
- MSU Symphony Orchestra

## **MSU Opera**

- Opera Workshop
- Opera Production

## **Instrumental Studio 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

## Student Organizations

Students who participate in these groups are responsible for attending to all responsibilities associated with membership. Music 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 in scheduling events and performance facilities, program preparation and publicity.

American Choral Directors Association (Dr. Nicholas Cummins, advisor)

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](http://acda.org). Any student interested in joining the organization should contact the Director of Choral Activities at 662-325-3490 or [via email](#).

Collegiate National Association for Music Education (Dr. Craig Aarhus, advisor)

CNAfME 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 Associate Director of Bands at 662-325-2713 or [via email](#).

Kappa Kappa Psi (Professor Elva Kaye Lance, advisor)

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 662-325-2713, via email at [epsilon@kkpsi.org](mailto:epsilon@kkpsi.org) or the web page address at

<https://msstate.campuslabs.com/engage/organization/the-epsilon-chapter-of-kappa-kappa-psi>

Music Teachers National Association Collegiate Chapter (Dr. Jenna Klein, advisor)

The MTNA Collegiate Chapter helps acquaint students with professional opportunities and career options in the music field, while developing professional leadership and connection with other young professionals and active music teachers. Our collegiate chapter activities include outreach initiatives and concerts, fundraisers, national and regional music conference attendance and presentations, among other events. Through each activity we organize or participate in we seek to connect with other music students and professionals and broaden our knowledge of the music teaching and performing fields. Any student interested in joining the organization should contact Dr. Jenna Klein in the Department of Music office at 662-325-3070.

Phi Mu Alpha Sinfonia (Dr. Phillip Stockton, advisor)

Phi Mu Alpha Sinfonia is the world's oldest and largest secret, national, fraternal society in music. Sinfonia was born on October 6, 1898, at the New England Conservatory in Boston. Currently, there are over 250 active chapters, over 7,000 current collegiate members and over 125,000 alumni worldwide. The opportunity of becoming a Sinfonian is offered to as many men as possible who, through a love for music, can assist in the fulfillment of the Fraternity's Object and ideals. Sinfonia's chief purpose is to develop Fraternity in music and Promote music in America. Central to being a Sinfonian is that we seek to bring Harmony to mankind with a charitable spirit and the power of music. The Object of this Fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater.

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 Associate Director of Choral Activities at 662-325-3490, via [email](#) or visit: <https://msstate.campuslabs.com/engage/organization/phi-mu-alpha-sinfonia>

Sigma Alpha Iota (Dr. Elizabeth Swanson, advisor)

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 our social media platforms or [epsilonchi.sai@gmail.com](mailto:epsilonchi.sai@gmail.com).

### Special Interest Clubs

- Flute Studio (Dr. Olivia Boatman, advisor)
- Percussion Club (Dr. Jason Baker, advisor)
- Starkville-MSU Symphony Association (Dr. Daniel Stevens, advisor)
- Starkville Strings School (Dr. Serena Scibelli, advisor)
- TrebullDawgs a capella choir (Dr. Nicholas Cummins, advisor)
- Tuba and Euphonium Studio (Professor Hunter Farley, advisor)

## Faculty and Staff

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

### **Craig Aarhus, Professor**

Associate Director of Bands, Music Education Coordinator

BME Auburn University, 1997; MA University of Iowa, 2002; DMA University of Iowa, 2007

### **Jason Baker, Professor**

Percussion

BM University of Connecticut, 1994; MM New England Conservatory, 2000; DMA University of North Texas, 2004; MBA Mississippi State University, 2012

### **Olivia Boatman, Assistant Professor**

Flute

BME Mississippi State University, 2011; Arkansas State University, 2013; DM Florida State University, 2016

### **Jennifer Campbell, Instructor**

Music Education, Elementary Music

BME Baldwin-Wallace Conservatory, 2007; MM University of Mississippi, 2014; PhD University of Mississippi, 2016

### **Amy Catron, Assistant Teaching Professor**

Cello

BM Eastman School of Music, 1993; MM University of Akron, 1995; DMA Boston University, 2023

### **William (Hunter) Corhern**

Program Manager for Band

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

### **Nicholaus Cummins, Assistant Professor**

Director of Choral Activities

BME University of Mississippi, 2002; MA University of Alabama-Birmingham, 2004; DMA Louisiana State University, 2012

**Robert Damm, Professor**

Music Education Partnerships, World Music

BME Quincy University, 1986; MA University of Illinois at Urbana-Champaign, 1987;

PhD University of North Texas, 1998

**James Hunter Farley, Lecturer**

Tuba, Euphonium

BME University of Memphis, 2018; MM Northwestern University, 2022

**Johnny Folsom, Lecturer**

Student Intern Supervisor

BME Troy State University, 1974; MME Troy State University, 1977; EdS Troy State University, 1997

**Jeanette Fontaine, Associate Professor**

Voice, Opera, Performance Area Chair

BM University of Nevada, Las Vegas, 2004; MM University of Nevada, Las Vegas, 2006; DMA University of Alabama, 2012

**Danielle Gaude**

Administrative Assistant I

**Courtney Grant, Lecturer**

Viola

BM Pennsylvania State University, 2006; MM University of Delaware, 2008; DMA West Virginia University, 2017

**Jessica Haislip, Instructor**

Oboe, Bachelor of Arts Coordinator

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

**Matthew Haislip, Assistant Professor**

Horn

BS Texas A&M University-Commerce, 2007; MM University of Cincinnati, College-Conservatory of Music, 2009; DMA University of Missouri-Kansas City, 2015

**Michaëlle T. Harrison, Lecturer**

Organ

BM Mississippi University for Women, 1983; MM The University of Alabama, 1985;  
DMA The University of Alabama, 1988

**Barry Hause, Lecturer**

Music – General Education

BA Franz Liszt Conservatory, 1997; MA Franz Liszt Conservatory, 2000

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

Music Technology

BME Augusta 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, 1980

**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

**Jess Julian, Lecturer**

Guitar

BM Oakland University, 2017; MM University of Memphis, 2021

**Jenna Klein, Assistant Professor**

Piano

BS SUNY at New Paltz, 2013; MM University of Northern Iowa, 2018; PhD  
University of Oklahoma, 2021



**Elva Kaye Lance, Instructor**

Director of Bands, Ensemble Area Coordinator

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

**Leonard Ligon, Lecturer**

Double Bass

BM University of Georgia, 2016; MM University of Georgia 2018

**Ben Neal, Lecturer**

Percussion

AA Northeast Mississippi CC 2016; BME Delta State University 2019; MM New Mexico State University 2021

**Jillian Ochsendorf, Lecturer**

Trombone

BM Capital University, 2020; MM University of Nevada, Reno, 2022

**Bret Pimentel, Lecturer**

Clarinet, Saxophone

BM Brigham Young University, 2003; MM Indiana University, 2005; DMA University of Georgia, 2009

**Mandy Quinn, Lecturer**

Percussion

BS University of North Alabama, 2010; MA University of Central Florida, 2013

**Anne Katherine Ragsdale, Instructor**

Collaborative Piano

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

**Cori Reece, Lecturer**

Voice

BA Mississippi State University 2018; MM University of Mobile 2020

**Ryan Ross, Professor**

Musicology

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

**Serena Scibelli, Assistant Professor**

Violin

BM Conservatorio L. Cherubini, 2004; MM Conservatorio A. Steffani, 2006; MM University of Georgia, 2015; DMA University of Georgia, 2018

**Rosângela Yazbec Sebba, Professor**

Piano, Community Music School Coordinator

BM Universidade Federal de Goiás, Brazil, 1991; MM University of Wyoming, 1996; DMA University of Southern Mississippi, 2000

**Rebekah Schultz, Lecturer**

Piano

BA Mississippi State University, 2010; MM Southwestern Baptist Theological Seminary, 2014; PhD, University of Mississippi, 2023.

**James Sobaskie, Professor**

Music Theory, Theory/History Coordinator

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

**Daniel Stevens, Professor**

Department Head of Music

BM Oberlin College, 2000; MM Oklahoma State University, 2005; DMA University of North Texas, 2010

**Phillip Stockton, Assistant Teaching Professor**

Associate Director of Choral Activities, Graduate Music Coordinator

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

**Clifton Taylor, Professor**

Associate Director of Bands

BME University of Southern Mississippi, 1990; MME University of Southern Mississippi, 1995; DMA University of South Carolina, 2004

**Garrett Torbert, Assistant Teaching Professor**

Voice

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

**Roza Tulyaganova, Associate Professor**

Voice, Opera

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

**Sophie Wang, Assistant Teaching Professor**

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

**Rachel Wood, Staff Accompanist**

Collaborative Pianist

BA Mississippi University for Women, 2008

# Appendix A – Brass Area

## Appendix Materials

Music majors are required to perform a jury at the conclusion of each semester. Music minors are required to perform a jury during the semesters of applied lessons that are counted towards the minor. At the discretion of the applied teacher, students may be excused from performing a jury during the semester of a degree recital performance.

Brass juries will be performed for a panel of a minimum of three faculty members. Each faculty member on the panel will complete an evaluation and assign a grade for each student's jury performance. Applied teachers will collect the jury evaluations from the panel of faculty members and place all jury evaluations in their students' permanent files.

Students should arrive at least ten minutes prior to their assigned jury times. Students should dress in appropriate performance attire for the jury and should be warmed up and dressed professionally, with their instrument emptied of condensation.

Brass juries will consist of the following elements:

- Scales (or a grade entered for passing off all required scales prior to the jury)
- Solo Repertoire
- Self-Prepared Independent Study Repertoire
- Sight-Reading
- UPDE Presentation and Paper (during UDPE semester double jury only)

## Grading

The following grading percentages are used in applied brass lessons:

- Weekly Lesson Grade: 30%
- Studio Class Grade: 10%
- Required Performance in Recital Hour Grade: 10%
- Required Concert Attendance Grade: 10%
- Midterm Jury, if required, or Technique/Scales/etc. at Instructor's Discretion: 15%
- Jury: 25%
- Total: 100%

## Appendix B – Percussion Area

### Facilities and Equipment Policies

1. Only students with keycard access may be present in the Percussion Practice Rooms. Students may not loan their card or allow entry for other students.
2. Cover and return all equipment to its proper storage space. Students may not remove any equipment without permission from the percussion faculty.
3. Report any missing/broken equipment to the percussion faculty.
4. Use medium/soft mallets to prevent damage to instruments.
5. Ensembles not sanctioned by the MSU Department of Music may not use the Percussion Practice Rooms.
6. Do not use other students' personal equipment without permission.
7. Students must act in a professional manner at all times when using the Percussion Practice Rooms.

### Applied Grades

1. Weekly Lesson Grade Average (Weekly lesson grades are an average of instructor's grade and the student's self-grade) – 65%
2. Midterm Jury – 10%
3. Final Jury – 15%
4. Concert Attendance – 10%

### UDPE Additional Information

The Percussion UDPE consists of two components:

1. Paper, presentation, and performance of a work for keyboard percussion.
2. Etude performances on snare drum and timpani.

## Jury Procedures

1. Midterm Jury – 10% of Final Grade
  - a. Scales and Arpeggios
    - i. Perform “Scale Gauntlet”, “Mode Gauntlet”, or 7<sup>th</sup> chords (depending on level)
  - b. Rudiments
    - i. Perform “Rudi-Gauntlet” (tempo given by instructor based on level) or an rudimental etude substituted by the instructor.
  - c. Accessories – orchestral percussion etude
  - d. Percussion Terms Test
  - e. Listening Identification
  - f. Sight Reading
2. Final Jury (or senior recital) – 15% of Final Grade
  - a. Two Prepared Pieces
  - b. Independent study piece (assigned by instructor)

## Appendix C – Piano Area

### Auditions

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

Although other dates are available, the department offers several audition dates, including scholarship auditions for music majors. For more information, go to [//www.music.msstate.edu/students/scholarships/](http://www.music.msstate.edu/students/scholarships/)

Piano auditions can be scheduled with the area coordinator; however, music majors and minors will also need to audition for a major ensemble (choir, band, or orchestra). It is possible to schedule your piano audition on the same day as your major ensemble audition (choir, band, or orchestra) – go to [auditions and scholarships](#).

### Audition Procedures/Requirements

Please fill out the [audition request form](#) and send to [Dr. Rosângela Sebba](#). The MSU piano faculty offers a complimentary 30-minute lesson free of charge, for incoming piano majors. First-year students and transfers are encouraged to take advantage of this opportunity to get to know the professors and their distinctive styles of teaching.

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

## **Jury Requirements and Forms**

All students taking applied lessons, except for 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% (studios without a midterm jury, should apply this percentage as progress midterm grade)
- Weekly Lessons 15%
- Studio Class 10%
- Recital Hour Performance 15%
- Studio Recital 15% (studios without a semester recital, should apply this percentage as weekly lessons increasing the percentage from 15% to 30%)
- Recital/Concert Attendance 5%

## **Midterm Jury Procedure**

The midterm jury will consist of the instructor of record only, who will provide a written evaluation of the student progress and assign a grade. The written evaluation will be shared with the applied student during the next lesson. The applied midterm jury form with evaluation and grade, will be placed in the students' files. This jury is referred to as the "reading" jury, when students are evaluated according to their reading and learning ability: correct notes, rhythms, steady tempo, continuity, evenness, dynamics and pedaling.



## 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 final jury form with evaluation and grade, will be placed in the students' files. The jury is always scheduled on "reading day" -- the day after classes end. The final jury is comprised of four categories:

- Technique (all major and minor scales and arpeggios, Etudes)
- Sight-reading (provided by the piano area coordinator)
- Independent Study (assigned at the beginning of the semester)
- Repertoire (2-4 pieces by different composers and musical periods. At least two pieces must be memorized for the final jury)

## Freshman 1<sup>st</sup> and 2<sup>nd</sup> Semester Jury Requirements

1. 1<sup>st</sup> Semester: At least all major scales and arpeggios, two octaves playing 16<sup>th</sup> notes; ♩ = 92. 2<sup>nd</sup> semester: Final goal is to play all parallel major and harmonic minor scales and arpeggios, four octaves playing 16<sup>th</sup> notes; ♩ = 110
2. Gurlitt, Beringer or Hanon Etudes (teacher prerogative)
3. 2-4 pieces from different composers and periods. Two pieces must be memorized for the final jury (teacher prerogative). Bach Inventions or Prelude & Fugue; Classical sonata movement; 20<sup>th</sup> century short piece
4. An independent study piece determined by the area faculty, to be given to student at the beginning of the semester
5. The second semester jury serves as a level change, after instructor's permission

### Sophomore 1<sup>st</sup> and 2<sup>nd</sup> Semester Jury Requirements

1. All parallel major and harmonic minor scales and arpeggios, four octaves playing 16<sup>th</sup> notes; ♩ = 120
2. An etude of choice in consultation with your instructor (see handout provided with Czerny and Clementi. Chopin and Liszt are suggested for advanced students or Junior/Senior years)
3. 2-4 pieces from different composers and periods. Two pieces must be memorized for the final jury (teacher prerogative). Bach Prelude & Fugue or Baroque Sonata; Classical sonata movement continuing from previous year; Romantic work
4. An independent study piece determined by the area faculty, to be given to students at the beginning of the semester. Duets are encouraged.
5. The second semester jury serves as a level change, after instructor's permission, and presentation of the Upper Division Proficiency Exam

### Junior 1<sup>st</sup> and 2<sup>nd</sup> Semester Jury Requirements:

1. All contrary major and harmonic minor scales and arpeggios, four octaves playing 16<sup>th</sup> notes; ♩ = 120
2. An etude of choice in consultation with your instructor (finish handout provided with Czerny and Clementi. Chopin and Liszt are suggested for advanced students or Junior/Senior years)
3. 2-4 pieces from different composers and periods. Two pieces must be memorized for the final jury (teacher prerogative). Bach Prelude & Fugue or Baroque Sonata; a complete Classical sonata finish from previous year; Romantic work; 20<sup>th</sup> century work
4. An independent study piece determined by the area faculty, to be given to students at the beginning of the semester. Accompaniments/chamber music are encouraged
5. By the 2<sup>nd</sup> semester and after instructor's permission, students should be done with presentation of the Upper Division Proficiency Exam

### Senior 1<sup>st</sup> and 2<sup>nd</sup> Semester Jury Requirements:

1. All contrary major and harmonic minor scales and arpeggios, four octaves playing 16<sup>th</sup> notes; ♩ = 120. Or, thirds and sixths scales, four octaves playing 16<sup>th</sup> notes; ♩ = 120
2. An etude of choice in consultation with your instructor (Chopin, Liszt, or other composers)
3. 8. 2-4 pieces from different composers and periods. Two pieces must be memorized for the final jury (teacher prerogative). Bach Prelude & Fugue or Baroque Sonata; a complete Classical sonata finish from previous year; Romantic work; 20<sup>th</sup> century work; chamber music
4. An independent study piece determined by the area faculty, to be given to student at the beginning of the semester. Accompaniments/chamber music are encouraged
5. Recital should be given on the last semester prior to student teach or graduation

### Piano Recital Guidelines

Recitals have a minimum of 30 minutes of music. BM students are required to prepare a Junior recital (30 minutes of memorized works) and a Senior recital (60 minutes of memorized works) as fulfillment of the degree requirement prior to graduation.

### Departmental Recitals

- All piano majors are required to attend masterclasses and workshops related to the area
- All piano majors are required to attend all recitals presented by piano majors
- All piano majors are required to attend ALL piano faculty and piano guest artist recitals

### Concert Attendance Expectation

All full-time undergraduate piano majors and minors must demonstrate a persistent pattern of professional and musical growth through regular attendance and support for faculty and student recitals, concerts, and academic presentations on- and off-campus. 5% of your final studio grade is concert attendance and students should attend events in their entirety, save a program with a signature of a faculty member at the end of the events. Your instructor will select events to attend besides the ones required for the piano area. Refer often to the [Department of Music Calendar](#) for performances updates.

### Change of Studio Policy

To request a change of studio teacher assignment, the student must follow the protocol below:

- Try to resolve any problems with the major teacher directly by discussing your concerns
- Schedule a face-to-face meeting with the Piano Area Coordinator to discuss why you wish to change teachers
- Area faculty will meet to discuss the request and determine if a change is warranted

## Other Useful Information

- Studio Classes: When possible, studio classes are scheduled weekly to provide students with the opportunity to perform for each other and other guests. Ask your teacher for studio times and schedule.
- Practice Rooms: 2 practice rooms with Steinways A are designated for piano majors and minors. Food and drinks are not allowed inside the room, or close to the pianos. Always close the lid and place the cover after practicing. Practice rooms are checked out on a first come first served basis with an ID card.
- Required Equipment: You are responsible for providing a metronome, recording device(s), and scores.
- Juries, Performances and Concert Attendance Dress Code: The purpose for the dress code is so the audience can stay focused on the music during the performance and won't be distracted by inappropriate attire, showing professional behavior and respect to the audience. The code has been made to create the best-looking and cleanness appearance. Therefore, if a musician comes to a concert or jury in inappropriate attire, he or she may be asked to change before being allowed on stage.

## Appendix D – String Area

### String Area Auditions

#### Auditioning for the String Area consists of:

- Performance of two contrasting prepared pieces.
- Performance of an etude.
- Performance of major and minor scales and arpeggios.
- Sight reading.
- Brief interview with the String faculty.

More information on String Area and Ensemble Scholarship auditions can be found at: <https://www.music.msstate.edu/future-students#contact> which includes the audition dates, audition procedure, acceptable repertoire for the performance portion, frequently-asked questions, and the procedure for distance auditions.

Students auditioning as a String major or minor in the Music Department will be accepted *unless* the String faculty votes unanimously *not* to accept the student as a major or minor.

\*If only one professor recommends the student for major or minor status, the student will be accepted provisionally. That professor will be the student's applied instructor. If provisionally accepted, the student will register for non-major lessons and will be evaluated at the end of each semester by the String faculty. The student must show significant technical and musical improvement to be officially accepted into the program (at least an 80-point average on their jury sheets).

All string students must declare a primary instrument, regardless of their major. The string-area faculty support applied lessons in Violin, Viola, Cello, String Bass, Guitar, and Harp. Students may be allowed to study multiple instruments but must declare the primary instrument relative to the string area and keep it on record with the String Area Coordinator. At any time, students may change their primary string instrument, with documented correspondence between the student, String Area Coordinator, and all affected applied string faculty (pre- and post-change).

Non-Music Majors can study a string instrument. Beginner string students may be allowed to enroll in an applied studio as long as faculty have available teaching space. BA and BME music majors who have chosen String as their primary or secondary concentration must be enrolled in applied String lessons (two credits) for a minimum of six (6) semesters of study. (Two semesters each of the following levels of applied String lessons are required: MUA 1650-1680, MUA 2650-2680, and MUA 3650-3680.) Transfer students must complete at least four credit hours of applied String lessons at Mississippi State University in order to graduate. Students are entitled to one 50-minute String lesson per week and should have the opportunity to receive at least 12 lessons per semester.

Students must complete the Upper Division Proficiency Exam (UDPE) in String in order to register for MUA 3052. Students must be enrolled in String lessons during the semester of their Senior Recital/Project. A degree recital is required and must be successfully completed before graduation.

## Teaching Philosophy

### Punctuality and Use of Lesson Time

Both the teacher and student should respect each other's time and not show up late for lessons or miss lessons without advance notice. The entirety of the lesson should be spent on repertoire and technical work. Friendly conversation should be kept to a minimum.

### Repertoire

The applied studio professor and the student will determine acceptable repertoire for majors, minors, and non-majors. The selections should always match the student's *current* level of technical and musical ability. Challenging the student is a worthwhile endeavor insofar as the student can rise to the challenge *within the semester*.

### Technique

Technical work should make up a substantial portion of every lesson. The instructor will work with the student on the following issues as they are relevant:

- Posture and Stance Vibrato
- Bow Hand Balance and Articulations Musical Interpretation
- Stylistic Conventions
- Stage Presence
- Tone Quality Dynamics
- Resonance/Intonation Expression

### Guests and Observers

With the exception of the Music Department Head and String Area Coordinator, it is recommended that guests do not sit in on String lessons. A guest may be given permission to sit in on a lesson if: (1) the observation serves an educational or instructional purpose, (2) the String Area Coordinator approves prior to the observation, and (3) both the instructor and student give consent.



## Studio Recitals

String studio recitals are not required. Music Department resources cannot be allocated toward studio recitals. Any costs involved are the responsibility of the instructor (securing a collaborative pianist, organizing a reception, etc.). Scheduling of a String studio recital must be approved by the Music Department Head. The studio recital program and performances must be endorsed by the String Area Coordinator and the applied studio professor.

## Applied String Lessons

### Grading

Grades for applied String lessons are based on many factors. The grading guidelines below are recommended, though grading is ultimately up to the discretion of the applied teacher:

- Weekly Lesson Grade – 20%
- Assignments – 20%
- Studio Class and Required Event Attendance – 20%
- Scale Exams– 20%
- Jury – 20%

### Weekly Lesson Grade

Each week, students will be given a grade by the applied instructor based on the following criteria:

- Bringing all materials to the lesson
- Musical preparedness
- Practice and improvement
- Final Jury

String majors and minors are required to perform a jury at the conclusion of each semester. Non-majors are not expected to perform a jury.

## **BM String Majors – Repertoire**

String majors will receive one 50-minute lesson each week. Repertoire selections throughout the course of the study should represent all musical eras, from the Baroque to Contemporary works.

During the *first semester* of applied string study, the student will be expected to make significant progress, primarily in technique. Students will be required to learn a minimum of three (3) shorter pieces.

During the *second semester* of applied string study, the student will be expected to make significant progress primarily in technique. Students will be required to perform a minimum of three shorter works or one longer work.

During the *third semester* of applied string study, the student will be expected to perform a minimum of four (4) selections featuring a variety of musical eras.

During the *fourth semester* of applied string study (UDPE), the student will be expected to perform a repertoire as determined with their applied professor. The student must demonstrate the ability to perform works from at least three major musical eras (Baroque, Classical, Romantic, 20th Century/Contemporary). If the student is not prepared to take the UDPE this semester, see third semester requirements above.

During the *fifth semester* of applied string study, the student will be expected to perform selections featuring a variety of musical eras and languages. This semester should be spent in preparation for the junior recital.

During the *sixth semester* of applied string study, the **Junior Recital** will be performed. Approximately 25 minutes of music representing a variety of major eras should be performed. If the student decides to continue with applied string study and not perform their recital/project this semester, see fifth semester requirements above.

During the *seventh semester* of applied string study, the student will be expected to perform selections featuring a variety of musical eras. This semester should be spent in preparation for the senior recital.

During the *eighth semester* of applied string study, the **Senior Recital** will be performed. Approximately 50 minutes of music representing a variety of major eras should be performed. If the student decides to continue with string study and not perform their recital/project this semester, see seventh semester requirements above.

During *semesters of applied string study following completion of the recital*, the student will be expected to prepare a minimum of two (2) selections. The repertoire selection is at the discretion of the instructor.

\*A leading role in an MSU Opera production may substitute for one selection at the final jury at the discretion of the String faculty.

\*Students giving a recital in the second half of the semester (after midterm) are excused from performing a final jury. For students who give a recital in the first half of the semester, a final jury is at the discretion of the applied instructor.

### **BME and BA String Majors – Repertoire**

String majors will receive one 50-minute lesson each week. Repertoire selections throughout the course of study should be representative of all musical eras from the Baroque through Contemporary works.

During the *first semester* of applied string study, the student will be expected to make significant progress, primarily in technique. Students will be required to perform a minimum of two (2) selections.

During the *second semester* of applied string study, the student is expected to progress significantly in technique and will be required to perform at least two (2) selections.

During the *third semester* of applied string study, the student will be expected to perform a minimum of three pieces.

During the *fourth semester* of applied string study (**UDPE**), the student will be expected to perform four (4) selections. The student must demonstrate the ability to perform at least three major musical eras (Baroque, Classical, Romantic, 20th Century/Contemporary). If the student is unprepared to take the UDPE this semester, see the third-semester requirements above.

During the *fifth semester* of applied string study, the student will be expected to perform a minimum of three (3) selections featuring a variety of musical eras. This semester should be spent preparing for the junior recital, so some previous repertoire may be repeated. 8

During the *sixth semester* of applied string study, the student may choose to perform their **Junior Recital** or **Project Presentation** (BA students only). The student may choose to perform their recital/project. A variety of major eras should be represented. If the student decides to continue with applied string study and not perform their recital/project this semester, see fifth-semester requirements above.

During *semesters of applied study following completion of the recital/project*, the student will be expected to prepare a minimum of two (2) selections. The repertoire selection is at the discretion of the instructor.

\*Students giving a recital in the second half of the semester (after midterm) are excused from performing a final jury. For students who perform a recital in the first half of the semester, a final jury is at the discretion of the applied instructor.

### Music Minors – Repertoire

String minors registered for 2 credits will receive one 50-minute lesson each week and must prepare a minimum of two (2) selections. There should be at least one foreign language selection.

String minors registered for 1 credit will receive one 25-minute lesson each week and must prepare at least one (1) selection.

\*Once music minors have completed their two required semesters of String lessons for majors (2 credit, 50-minute weekly lessons), they should register for String lessons for non-majors in all subsequent semesters (1 credit, 25-minute weekly lessons) if they wish to continue studying.

## Non-Majors - Repertoire

Non-majors will receive one 25-minute lesson each week and should work on at least one (1) selection per semester appropriate to the student's ability technically and musically.

The instructor must approve any additional pieces.

## String Jury Procedures

Each applied String jury shall consist of a minimum of three faculty members. All faculty members present will provide an online evaluation of the student's performance and assign a grade.

1. Each student will be assigned a jury time by the String Area Coordinator. The student is expected to arrive at least 10 minutes early to the jury.
2. The student should dress appropriately for the jury, treating it as a performance.
3. At least two weeks prior to the jury, the student should:
  - Go to the online jury website: <https://msstate.jury-system.com> and create a username and password. Then login. Sign up for the jury time that was assigned by the String Area Coordinator under the "Booking" tab.
  - Create and save a rep record under the "Rep Records – String Area" tab, listing all repertoire studied that semester.
4. The student chooses the first selection at the jury. The String faculty will choose additional selections at their discretion.
5. The online jury evaluation forms are immediately emailed to the student and their applied teacher following the jury.
6. The applied teacher will print and place the online evaluations in the student's permanent file. The jury grading rubric is here:  
<https://www.music.msstate.edu/current-students/student-forms>

\*Students receiving an incomplete in applied String lessons must perform a jury no later than the end of the third week of classes of the following semester. If the jury is not completed within the first 30 calendar days from the date of his/her next enrollment, the Incomplete becomes an "F."

## String Contract

The applied instructor may choose to set memorization dates for all repertoire studied that semester. The student will be informed of these memorization dates at the beginning of the semester. On the assigned dates, the student will perform the repertoire from memory. Recommended grading for the String Contract is as follows:

- A 1-2 mistakes
- B 3-4 mistakes
- C 5-6 mistakes
- D 7-8 mistakes
- F 9 or more mistakes

## Practice Sessions

The applied instructor may choose to have students submit a weekly video recording of their practice sessions. These may be solo or partner practice sessions at the applied teacher's discretion.

## Studio Class

BME and BA String majors and String minors registered for major lessons (2-credit, 50-minute weekly lessons) are required to attend Studio Class every week. Studio Class for all String studios meets on Tuesdays from 3:00-3:50pm. Studio Class is a weekly lecture series that will include presentations by MSU faculty and guest speakers, as well as interactive sessions.

## Required String Events Attendance

A list of required String-related events, master classes, concerts, and recitals will be posted on the String area board at the beginning of each semester. String majors are required to attend all performances listed as Required String Events (except for those events marked OPTIONAL). String minors are required to attend three of the performances listed as Required String Events. *Only one* of these may be an event in which the student is also performing.

A sign-in sheet will be available at the entrance of the required event. It is the student's responsibility to sign in. Students should sign their name next to their printed name on the sign-in sheet. Each sign-in sheet will be scanned and emailed to the String faculty following the event.

## Appendix E – Vocal Area

The jury grading rubric is posted here: <https://www.music.msstate.edu/current-students/student-forms>



## Appendix F – Woodwind Area

### Woodwind Jury Procedures

Music majors are required to perform a jury at the conclusion of each semester. Music minors are required to perform a jury during the semesters of applied lessons that are counted towards the minor. At the discretion of the applied teacher, students may be excused from performing a jury during the semester of a degree recital performance.

Woodwind juries will be performed for a panel of a minimum of three faculty members. Each faculty member on the panel will complete an evaluation and assign a grade for each student's jury performance. Applied teachers will collect the jury evaluations from the panel of faculty members and place all jury evaluations in their students' permanent files.

Students should arrive at least ten minutes prior to their assigned jury times. Students should dress in appropriate performance attire for the jury.

Woodwind juries will consist of the following five elements:

- Scales
- Etude
- Solo repertoire
- Self-prepared repertoire
- Sight-reading

### Grading

The following grading percentages are recommended, although grading is ultimately up to the discretion of the applied teacher:

- Weekly lesson grade: 30%
- Studio class grade: 10%
- Required performance (recital hour) grade: 10%
- Required concert attendance grade: 10%
- Midterm jury, if required: 15%
- Jury: 25%