



WILLIAM CAREY
UNIVERSITY

WINTERS SCHOOL *of* MUSIC

One Goal, One Passion

**Music
Handbook
2022 - 2023**

Table of Contents

Introduction _____	3
Vision Statement _____	3
Degree Programs _____	4
Admission to Music Curricula _____	5
Upper-Level Examinations _____	6
Jury Requirements _____	7
Grading _____	8
Recital Requirements _____	8
Proficiency Examinations _____	9
Piano Area Policies _____	11
Class Attendance _____	12
Applied Study _____	12
Recitals _____	12
Guest Artists _____	13
Music Organizations at William Carey _____	13
Performance Organizations _____	14
Performance/Audition Opportunities _____	15
Instrumentalist Injuries _____	16
Vocalist Injuries _____	19
NAXOS _____	21
Scholarship and Financial Aid _____	21
Faculty Directory _____	23
Degree Plans _____	27

INTRODUCTION

The Winters School of Music at William Carey University is named in honor of Donald and Frances Winters in recognition of their vision, dedication, and leadership in developing the music program at the university. The Winters School has been an accredited institutional member of the National Association of Schools of Music (NASM) since 1966 and a member of the American Music Therapy Association (AMTA) since 1977.

Music study at the Winters School is designed to realize the purpose and specific objectives of the university. Students are challenged to discover and develop their own musical capacities and interests so that they may fully realize their own self-expression, enjoy music as recreation, or utilize music as a profession.

Graduates with Bachelor of Music Education degree will have fulfilled all requirements leading to licensure with the Mississippi State Department of Education for teaching grades K-12 in either choral or instrumental music. The Bachelor of Music degree with a major in Music Therapy is approved by the American Music Therapy Association. Graduates with the Bachelor of Science degree with a concentration in Worship Leadership or Worship Technology will be prepared for graduate study and/or a career in worship ministry.

VISION STATEMENT

The Winters School of Music vision branding statement is the following:



WILLIAM CAREY
UNIVERSITY

WINTERS SCHOOL of MUSIC

One Goal, One Passion

Our **One Goal is Excellence** in both education and performance and our **One Passion is Jesus** in both worship and service.

Philippians 4:8 “Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable – if anything is excellent or praiseworthy – think about such things.”

DEGREE PROGRAMS

Curriculum plans for each degree are available online.

Bachelor of Arts in Music

The Bachelor of Arts degree with a major in music is a more general, less specialized degree program. The students must complete the music core, music major, and upper level elective coursework. This study, coupled with an outside minor such as business, psychology, foreign language, or theatre, allows for a greater diversification of possible career choices.

Bachelor of Music with majors in the following areas:

Music Education

Certified by the Mississippi Department of Education, the music education program prepares teachers in choral, instrumental, and general music, K-12. The music education degree requires four years of course work and two trimesters of supervised teaching.

Performance

Performance degrees are offered in guitar, organ, piano, and voice. Courses in literature, pedagogy, and applied lessons prepare the student for graduate study, performance, and teaching careers. Piano majors may also pursue an emphasis in pedagogy or collaborative performance. Voice majors may pursue an emphasis in pedagogy.

Music Therapy

The music therapy degree offers expertise in music and psychology that prepares the student for work in a clinical/hospital setting. This program requires four years of coursework that is followed by a six-month internship and leads to certification.

Bachelor of Science in Dance

This degree offers the ability to take dance coursework specific to the individual dance goals of the student. Performance opportunities are offered throughout the degree program. Free electives are built into the B.S. in Dance to allow students to easily attain a minor or a second major to expand their career.

Bachelor of Science in Music with concentrations in the following areas:

Worship Leadership

Developed with today's full-time and bi-vocational worship leader in mind, this degree is designed with free electives to use for a minor or a second major. Courses include studies in music, worship studies, conducting, ensemble, and performance. The culmination of the degree is a worship leadership internship in the local church.

Worship Technology

Developed with today's full-time and bi-vocational worship technology director in mind, this degree is designed with free electives to use for a minor or a second major. Courses include studies in music, worship studies, technology, ensemble, and performance. The culmination of the degree is a worship technology internship in the local church.

Master of Music Education

The fully online Master of Music Education (M.M.E.) degree program provides an opportunity for music educators to perfect musicianship and enhance pedagogical expertise toward becoming master teachers. The program supports and advances the mission of William Carey University which is to provide quality liberal arts and professional education programs within a caring, Christian academic community, encouraging the individual student to develop his or her highest potential in scholarship, leadership, and service. Upon completion of this degree, students will be eligible for an advanced license (AA) to teach in the state of Mississippi.

Master of Music in Worship Studies

The fully online Master of Music in Worship Studies (M.M.W.S.) degree program provides an opportunity for church music professionals to perfect musicianship and to enhance specific expertise in the fields of church music and worship studies. The program supports and advances the mission of William Carey University which is to provide quality liberal arts and professional education programs within a caring, Christian academic community, encouraging the individual student to develop his or her highest potential in scholarship, leadership, and service.

Doctor of Arts in Music

The fully online Doctor of Arts in Music (D.A.) degree is designed to prepare musicians for careers in collegiate teaching as well as help prepare them to become leaders in their current positions as educators and worship leaders. The philosophy of the program is to integrate in-depth preparation in a primary emphasis, either Music Education or Worship Ministry, with general studies in an interest area that includes, but is not limited to, Conducting/Performance Pedagogy, Leadership, Theology, and the Marching Arts. These interest areas are required to accommodate the diverse teaching responsibilities found in university instruction today. The School of Music core includes foundational course work in music history, music theory, and music performance.

ADMISSION TO MUSIC CURRICULA

Music Audition

Prior to admission, each candidate should perform before the music faculty or program director. Selections should be representative of the student's highest level of proficiency in vocal or instrumental music. The following minimum criteria are suggested:

- Voice: two art songs in their original languages
- Piano: two memorized selections in contrasting styles; sample repertoire might include a Bach two-part invention, classical sonatina/sonata movement, Chopin prelude, or comparable piece
- Organ: a representative selection
- Guitar: two contrasting pieces
- Orchestral/Band Instruments: one prepared piece, major scales, and an example of sight-reading

In particular instances, a student may be admitted as a music major who has not had the formal training necessary to perform the suggested literature but demonstrates exceptional talent.

Music Theory Placement

A Music Theory Placement Exam will be given to all students entering the School of Music. Freshmen will begin with MUT 100 (Introduction to Music Theory) or wait until the Winter term to begin theory with Freshman Theory I based on the results of the placement exam. MUT 100 does not count toward the student's degree plan.

Evaluation of Transfer Credits

Transfer credit in music theory is validated only upon successful completion of a basic musicianship exam. Advanced standing in applied music is granted only after successful completion of an upper-level exam.

ADMISSION TO THE MASTERS PROGRAM

Completion of a bachelor's degree in music with a minimum grade point average of 2.75 over the last 64 credit hours of coursework

Music Education program requirements specific to M.M.E.

Prior to admission, students must complete an admission application and either possess a current teacher's certificate or have successfully passed Praxis I and Praxis II examinations for teacher education eligibility.

Worship Studies program requirements specific to M.M.W.S.

Submit an essay of no less than 500 words describing learning and professional goals.

Requirements for graduation that include coursework, non-thesis projects, thesis, and the comprehensive examination are found in the graduate catalog.

ADMISSION TO THE DOCTORAL PROGRAM

Completion of a master's degree in music with a minimum grade point average of 3.0 on all master's level coursework.

Submission of two letters of recommendation from individuals familiar with the applicant's professional and/or educational work, a resume' or curriculum vita, and a 1,000- to 1,500-word writing sample that describes the candidate's interest in pursuing a terminal degree and an issue related to the candidate's intended emphasis area.

Completion of qualifying exams in music theory and music history.

Requirements for graduation are found in the graduate catalog.

UPPER-LEVEL EXAMINATIONS

To determine eligibility for upper-level music study, all students should register for an examination in the area of applied concentration after the successful completion of Sophomore Theory (or Commercial Theory for Worship Technology and Worship Leadership students) and Piano Proficiencies. The exam will consist of a ten-minute recital in the student's principal performing area. For all voice concentrations, the program must be performed from memory. Other majors and concentrations should consult their applied instructor regarding memorization requirements.

Instrumentalists must submit an unedited recording of the 12 major and 12 natural minor scales with arpeggios to the instrumental coordinator during week 6 of the trimester they intend to do their Upper-Level Exam. If the scales are not passed in week 6, then another recording may be made in week 8. If the scales are not passed in week 8, then the student will fail their Upper-Level Exam and be required to attempt it again the next trimester.

FAILURE TO COMPLETE ALL COMPONENTS OF THE UPPER-LEVEL EXAM MEANS THAT STUDENTS MAY NOT REGISTER FOR UPPER-LEVEL MUSIC COURSES UNTIL ALL COMPONENTS OF THE EXAM ARE SUCCESSFULLY COMPLETED.

Students must register for applied music at the sophomore level until the Upper-Level Exam is successfully completed.

Transfer students will be permitted to enroll in upper-level coursework, including applied study, in their first trimester at Carey provided they meet the following criteria: 1) have earned the equivalent of two full years of credit (freshman and sophomore) in their applied concentration, 2) have earned credit for freshman and sophomore music theory, and 3) have completed or made significant progress toward completion of all requirements for the piano proficiency as determined by the Carey music faculty. To continue in upper-level coursework beyond the first trimester at Carey, transfer students meeting the criteria above must successfully complete the upper-level exam and piano proficiency by the end of the first trimester. Failure to complete both requirements will result in the student being restricted from enrolling in additional upper-level coursework until those requirements have been satisfied. With applied faculty approval, a transfer student's upper-level program may consist in part of previously prepared material, but not entirely.

JURY REQUIREMENTS

All students enrolled in applied music as a major concentration are required to perform an **Applied Jury Examination** at least two out of three trimesters each year OR, at the discretion of the applied teacher, students may be required to take an **Applied Jury Examination** each trimester. Repertoire and memorization requirements are contained in each applied course's syllabus.

Each student will choose one piece and the jury will request additional selections from the student's repertoire list. Performance majors should expect to perform several selections.

Instrumentalists will perform one piece from their current repertoire and scales in the following sequence:

- Fall freshmen juries – 6 major scales with arpeggios
- Spring freshmen juries – the other 6 major scales with arpeggios
- Fall sophomore juries – 12 natural minor scales with arpeggios
- Spring sophomore juries – 12 harmonic minor scales with arpeggios
- Fall junior juries – 6 melodic minor scales with arpeggios
- Spring junior juries – the other 6 melodic minor scales with arpeggios

Transfer Students

- Fall junior juries – 12 major and natural minor scales with arpeggios will be covered through upper-level recording

- Spring junior juries – 12 harmonic minor scales with arpeggios
- Fall senior juries – 12 melodic minor scales with arpeggios

*If possible, all scales should be played at least 2 octaves. When playing 12 scales, they should be performed in 4 minutes or less. When playing 6 scales, they should be performed in 2 minutes or less.

Students must submit music to their collaborative accompanist **FOUR** weeks prior to juries.

Appropriate attire for the jury is expected of all students and is as follows:

- Men: slacks, dress shirts, and ties – with or without jackets
- Women: dress of moderate length or suitable slacks outfits
- *Avoid jeans and athletic shoes

Applied vocal and instrumental majors may engage collaborative pianists at the rate of \$300 per trimester for an hour each week or \$150 for a half-hour each week. Instrumentalists who do not need a weekly collaborative pianist but do need one for recital class and/or juries, may engage a collaborative pianist at the rate of \$50 per trimester. These fees will be charged to the student's account after signing the **Collaborative Pianist Contract**. Students may obtain the contracts from Dr. Brian Murphy's studio.

GRADING

The final grade in applied music is determined by combining the jury grade with the professor's evaluation of the student performance throughout the trimester. Grading criteria for all music courses is contained in the course syllabus.

Student failure to appear for a jury without PRIOR notice to the applied teacher will result in a jury grade of "F." Certain extenuating circumstances (i.e., death in the family, illness with doctor's excuse) may allow the student to receive an incomplete ("I"); however, a final trimester grade may not be determined until the jury is complete. Failure to be present at a Jury, Upper-Level Exam, or Piano Proficiency Exam without PRIOR notification will result in an "F" in the applied lesson.

Since an incomplete ("I") is designed to accommodate the student unable to perform during the exam time, and not to excuse a student who is unprepared, the make-up jury should be completed by the end of the second week of the following trimester. Students who fail to meet the jury make-up deadline will receive an "F" and must re-enroll and successfully pass the failed applied course.

An incomplete ("I") which extends beyond the end of the following trimester automatically becomes an "F."

RECITAL REQUIREMENTS

Students in the following degree programs are required to present recitals:

- Music Education – senior recital of 25-30 minutes
- Performance – junior recital of 25-30 minutes and a senior recital of 45-55 minutes
- Music Therapy – junior recital of 25-30 minutes

- BA in Music – senior recital of 25-30 minutes

Students must complete the Upper-Level Exam, ALL Piano Proficiencies, and Sophomore Theory before being allowed to present a JUNIOR RECITAL.

Non-degree recitals are encouraged. Scheduling will be based on availability.

Process for Scheduling a Recital

In selecting and reserving a recital space, required degree recitals take precedence over non-degree recitals.

The recital date must be cleared with the applied teacher, advisor, and collaborative pianist (if applicable) before it can be reserved on the Music calendar. Dates must be scheduled in the Music Office. Students who do not perform a recital on the registered date will not be guaranteed a make-up recital date within that trimester. **Recital Scheduling Forms** may be obtained in the Music Office.

Degree recitals cannot be performed until the student passes a recital hearing with the applied music faculty at least two weeks prior to the scheduled date of the recital. Recital programs must be turned in to the Music Office at the time of the recital hearing. Students are responsible for setting up the recital space and cleaning up following a recital.

PROFICIENCY EXAMINATIONS

All students pursuing a Bachelor of Music, a Bachelor of Arts in Music, or a Bachelor of Science in Music degree **must pass ALL COMPONENTS OF THE UPPER-LEVEL EXAM.**

All music majors are required to have an applied secondary. For most music majors, this will be piano, as all students are required to demonstrate proficiency on the keyboard according to NASM. Students whose secondary is piano must register and pass the Piano Proficiency Exam by the end of the sophomore year or continue to register for secondary applied piano each trimester until the exam is passed. Piano majors will pass their proficiency exam in their applied lessons and must enroll in another chosen secondary area of applied music and pass the corresponding proficiency.

Secondary exams consist of the following:

Piano

- Solo Repertoire: the student will prepare a total of two (2) contrasting solo pieces that demonstrate overall competency in technique phrasing, expressing, touch, use of pedal, and overall musicianship. One piece should be early-intermediate, the other should be intermediate-advanced
- Scales/Arpeggios/Chord progressions: the student will prepare all 12 Major and Minor Scales, one octave: a “1-3-5-3-1” arpeggio, one octave; and the I-IV 4/6-I-V 6/5-I chord progression
- Open Score: the student will demonstrate the ability to play all non-adjacent combinations of parts (ST; SB; AB) from a standard SATB open score example. The student should be able to switch parts in the middle of the piece. The student will also prepare and perform the SA and TB parts of a traditional closed choral vocal score.
- Hymn Playing: the student will demonstrate the ability to perform two (2) 4-part,

contrasting hymns from a standard denominational hymnal. Appropriate use of pedal and continuity is required.

- Harmonization: the student will harmonize two (2) simple melodies in the original key, using roman numerals or pop chord symbols as guides. Standard diatonic chords should be used in an appropriate accompaniment style. The melody is played in the right hand and the accompaniment is played in the left hand. The student will then modulate with a pivot chord and transpose to a new key chosen by the student.
- Accompaniment: this component consists of both written examples and improvised examples. The student will play an accompanying figure with both hands while the teacher plays or sings the melody. Evenness and continuity are to be emphasized. Folk, popular, or sacred music used by music educators, music therapists, and church musicians will be used.
 - o Written: the student will perform two (2) written accompanying examples while the teacher performs the melody.
 - o Improvised: the student will perform two (2) improvised accompanying examples while the teacher performs the melody.
- Sight Reading: the student will demonstrate the ability to sight read two (2) examples of at least a two-part texture with no advanced preparation.

FAILURE TO PASS ALL COMPONENTS OF THE PIANO PROFICIENCY EXAM BY THE END OF THE SIXTH TRIMESTER (OR EQUIVALENT FOR TRANSFER STUDENTS WHO HAVE COMPLETED TWO YEARS OF MUSIC STUDY AT ANOTHER INSTITUTION) WILL RESULT IN A \$500 DEDUCTION FROM TALENT SCHOLARSHIP OR ENSEMBLE AWARDS.

Voice

Sing from memory three contrasting songs with precise intonation, musical accuracy, and sense of style; three selections should include one Italian art song, one German lied, and one English piece (preferably from oratorio repertoire)

Guitar

- Play two intermediate-level pieces, one from memory
- Play one piece from a chord chart
- Play all major and minor scales
- Play all major, minor, and augmented triads
- Play all major, minor, and diminished seventh chords
- Play I-IV-V7-I cadences in all keys

Organ

- Solo Repertoire: play two solo pieces of varying styles
- Modulation and transposition: play an assigned hymn, modulate up one-half or one-whole step, perform the hymn in the new key
- Melody and Accompaniment: play a hymn with the melody on one manual, the inner parts on another manual, and the bass part in the pedals
- Arranging: adapt an anthem, written with piano accompaniment, for the organ and play the anthem following a director/conductor

Orchestral/Band Instruments

- Play two pieces of intermediate difficulty

- Play all major and minor scales
- Play all major and minor arpeggios
- Play a chromatic scale

PIANO AREA POLICIES

Piano Proficiency Exam

All music majors at William Carey University are required to demonstrate keyboard competency by completing the components of the Piano Proficiency Exam. The content covered in Freshman and Sophomore Piano Classes provides a foundational knowledge of the piano in order to better equip a student for a successful career in music. The learning and application of these skills will also lead to the completion of the Piano Proficiency Exam.

The Piano Proficiency Exam must be completed in its entirety before attempting an Upper-Level Exam.

If the pace outlined by the piano classes is maintained, a student should pass the Piano Proficiency Exam and complete the School of Music's piano requirements after four trimesters (three as a freshman and one as a sophomore). Students are allowed a total of six trimesters (three as a freshman and three as a sophomore) if extra time is needed. A student may also finish the Piano Proficiency Exam early if he or she is capable. **Students are required to remain enrolled in piano continuously until the Piano Proficiency Exam is completed.** *Failure to complete the Piano Proficiency Exam after six trimesters will result in scholarship reduction.*

Placement Policy

All freshmen students will automatically be enrolled in MUP 121 (Freshman Piano Class) in their first trimester. Music majors with a piano concentration will be enrolled in the piano major section of applied piano (MUP 130).

If a student has a significant background in piano, the student may bypass piano class and enroll in a secondary section of applied piano (MUP 110). Members of the piano faculty will hold individual hearing times for any students wishing to audition for this placement. A student wishing to schedule a hearing should contact the Music Office and come to the hearing prepared to demonstrate their level of comfort at the piano. *The piano faculty members reserve the right to determine whether a student should be placed in applied piano or in class piano.*

After the completion of the Piano Proficiency Exam, a student may continue taking applied piano, if desired. A student may NOT take applied piano as supplement to class piano (applied piano is not used as tutoring for the Piano Proficiency Exam).

Transfer music majors and minors who have passed four semesters of class piano at their previous institution will not be required to complete any piano classes or the piano proficiency exam. Transfer music majors and minors who have passed two or three semesters of class piano must enroll in MUP 221 (Sophomore Piano Class). Transfer music majors and minors who have had one piano class or no piano at the college level must enroll in MUP 121 (Freshman Piano Class). Transfer students may continue taking applied piano

lessons as electives, if desired, upon the completion of class piano requirements.

The piano faculty reserves the right to the appropriate course placement or applied piano placement of ALL music majors.

CLASS ATTENDANCE

Students are expected to attend class on time and adhere to each instructor's attendance policy that is contained in the course syllabus. According to school policy (**see *Catalog***), students must attend a minimum of 75% of class meetings to receive credit for the course.

Students in applied music courses are expected to attend all lessons. In the event of an emergency or illness, students must notify applied instructors **prior** to the lesson. The collaborative pianist will be paid if scheduled to attend the lesson. Faculty will re-schedule lessons if they must miss a lesson. If a student misses more than three unexcused lessons, the student cannot pass the applied music course. Excused absences include extended illness with a doctor's excuse for each lesson or representation by the student in a School of Music ensemble.

Ensemble attendance is consistent among every group in the School of Music. A student is permitted one absence for sickness without a doctor's excuse as long as the student emails the director before the rehearsal. After one absence, a doctor's excuse or prior approval for a major life event is required.

APPLIED STUDY

A general music fee of \$60 is assessed per applied music course in the Business Office.

There are two types of applied lessons:

Non-Major – for students who desire elective applied lessons or are taking applied lessons leading to a proficiency exam. These lessons are 30 minutes in length.

Major – for Music Majors on their primary voice part or instrument. These lessons are 60 minutes in length.

Students are expected to perform in a General Recital at least two out of three trimesters in their applied concentration. The deadline for signing up for a General Recital performance is **4:00 pm Wednesday** prior to the performance on Friday. Students must supply the Music Office with complete information including Title, Composer, Composer's Birth and Death Dates, Collaborative Pianist, and Length of Piece (*General Recital Performance Forms* are in the Music Office).

Students are expected to participate in their individual studio recitals, classes, or chamber groups as assigned by their applied professor.

RECITALS

Recital Class – 9:25 am until 10:00 am every Friday

Junior Recitals – Thursdays at 6:00 pm (when Thursdays are full, then Tuesdays at 6:00 pm are opened; if Tuesdays are full, then Mondays at 6:00 pm are opened)

Senior Recitals – Thursdays at 7:00 pm (when Thursdays are full, then Tuesdays at 7:00 pm are opened; if Tuesdays are full, then Mondays at 7:00 pm are opened)

Faculty Recitals, Guest Recitals, etc. – Thursdays at 7:00 pm

Attendance at recitals and school concerts is considered an integral part of each student's development as both a performer and an informed listener. Recital Class students are required to attend 7-10 weekly recital classes and 2-5 student recitals, faculty recitals, ensemble concerts, musicals, and operas presented or sponsored by the Winters School of Music and other pre-approved musical performances for a total of 12 performances per trimester.

Music majors and minors must register for MUR 000 (Recital Class) each trimester of undergraduate study until the final trimester when MUR 001 (Senior Recital Class) is taken. Both courses are zero credit. BS in Music majors must register for Recital Class until the completion of the Upper-Level Exam and MUC 000 (Worship Colloquium) until graduation. Failure to register for Recital Class will result in a reduction of Talent Scholarship or Ensemble Award. A grade of "P" or "F" will be earned in the class.

Students who fail Recital Class for two trimesters will forfeit \$500 from their Music Talent Scholarship or Ensemble Award; every additional trimester that is failed will result in additional reduction of Talent Scholarship or Ensemble Award. Students are required to register for MUR 001 (Senior Recital Class) during music therapy internship and student residency II trimesters. Carey scholars are not excused from this requirement. Honors Colloquium will not count as recital credit or as an excused absence from Recital Class.

Transfer students who have met recital requirements at their respective schools, but do not have transcript credit, may be required to secure a letter verifying recital attendance.

All music majors must perform during Recital Class at least two times during the year; students in secondary and elective study are encouraged to perform also. Music majors who fail to perform twice per academic year will fail the spring trimester of Recital Class. Information and instructions regarding Recital Class performances will be available from individual applied teachers. Appropriate attire for all recital performances consists of the same requirements for jury examinations.

GUEST ARTISTS

Each year, the Winters School invites several American and international performers to present recitals in Thomas Fine Arts Auditorium, Recital Hall, or Bass Chapel, followed by master classes the next day. These performances provide students with marvelous exposure to repertoire and opportunities to work with noted artists. Music majors are required to attend the recitals and participate in the master classes.

MUSIC ORGANIZATIONS AT WILLIAM CAREY

Delta Omicron – a professional and honorary fraternity, DO is open to music majors and minors who achieve its required academic performance and professional standards. It

provides opportunities to increase leadership, service, and performance skills.

Phi Mu Alpha Sinfonia – an American collegiate professional and social fraternity for men with a special interest in music.

NAfME – an organization for music education majors that provides opportunities for increasing knowledge concerning the field of music education. Students are involved in opportunities at the local, state, and national levels.

American Music Therapy Association – an organization for music therapy majors, AMTA provides opportunities for increasing knowledge concerning the field of music therapy and promotes opportunities and experiences for students in providing activities for persons with disabilities. Students are involved in opportunities at local, regional, and national levels.

PERFORMANCE ORGANIZATIONS

All music majors are required to participate in at least one performance ensemble based on their principal applied performance area each trimester enrolled at William Carey University.

- All voice principals are required to participate in Worship Choir (Oratorio) and are highly encouraged to audition for the premier choral ensemble, the Chorale.
- All choral education majors must audition for the Chorale until they enter their residency I trimester.
- All instrumental principals are required to participate in either Orchestra, Piano Ensemble, Guitar Ensemble, Concert Band, or Symphonic Winds based on their primary instrument.
- All wind and percussion concentration music education students are required to participate in the Spirit of Carey until they enter their residency II trimester.
- Bachelor of Science majors are required to participate in at least 6 trimesters of Worship Choir (Oratorio) or Worship Band regardless of applied principal.

These requirements are for all students regardless of receiving a Talent Award or not. Each ensemble will have required performance attire. In most cases, this attire will be billed to the student's account.

Vocal Ensembles – all vocalists in a vocal ensemble must be in Worship Choir

- Chorale – the premier choral organization is open, by audition, to all students at William Carey University and performs the gamut of choral literature as well as extended works. All choral education majors must audition for the Chorale until they enter their residency I trimester. (credit)
- Worship Choir (Oratorio) – a choral ensemble that is open to all students; no audition required. All vocal concentration music majors will participate in this ensemble. (credit)
- Women's Choir – an auditioned choir that sings SSAA literature and performs in chapels and other choral events. (credit)
- Indigo Musica – an auditioned chamber ensemble. (non-credit)
- Carpenter's Wood – an auditioned vocal ensemble that performs for churches and community events. (non-credit)
- Commissioner's Quartet – an auditioned male quartet. (non-credit)

- Musical Theatre Workshop – an ensemble that performs a variety of small- and large-form musical theatre literature. (credit)
- Opera Workshop – students audition and portray operatic roles in full-stage productions, one-act operas, or within studio settings with costumes, scenery, and make-up. (credit)
- Restoration Band – a contemporary worship band. (non-credit)
- Worship Singers – an auditioned vocal ensemble that performs in churches, school chapels, and ministry conferences. (non-credit)

Instrumental Ensembles – all instrumentalists in an instrumental ensemble must be in Orchestra, Piano Ensemble, Guitar Ensemble, Concert Band, or Symphonic Winds based on their primary instrument

- Symphonic Winds – the auditioned premier instrumental ensemble that performs appropriate literature for the ensemble and accompanies large-scale ensembles and productions. (credit)
- Concert Band – placement-based ensemble that performs appropriate literature and accompanies large-scale ensembles and productions. (credit)
- Carey Big Band – auditioned and placement-based jazz ensemble. (credit)
- Knights of Jazz – a small auditioned jazz combo. (non-credit)
- Spirit of Carey – auditioned indoor marching ensemble. All wind and percussion concentration music education majors must participate in this group until they begin residency II. (credit)
- Evidence – a competitive WGI indoor ensemble. Requires an audition and participation in the Spirit of Carey. (credit)
- William Carey University Orchestra – auditioned string ensemble. (credit)
- Carey String Quartet – auditioned string quartet. (non-credit)
- Pep Band – an ensemble selected from current large-format ensemble audition results that performs for basketball games in the winter trimester. The cap in this group is 25 students. (non-credit)
- Pit Orchestra – an ensemble selected from current large-format ensemble audition results that performs for opera and musical theatre productions. (non-credit)
- Handbell Ensemble – an auditioned handbell choir that is open to all students. (credit)
- Guitar Ensemble – a performance group that explores a wide range of musical genres from Renaissance to Contemporary utilizing pieces written for guitar ensemble or arrangements of appropriate works. Open to all students by audition. (credit)
- Piano Ensemble – an auditioned ensemble of pianists that performs literature for more than one piano. (credit)

Music majors are required to register for the appropriate ensemble (based upon applied concentration) **each** trimester enrolled as full-time students, even if the ensemble requirement has been met.

Worship majors must enroll in at least 6 trimesters of Worship Choir (Oratorio) or Worship Band regardless of concentration.

PERFORMANCE/AUDITION OPPORTUNITES

NATS – the National Association of Teachers of Singing is a professional organization for

instructors of voice. NATS provides an opportunity for pre-college or college students to audition and compete with students of similar proficiency and age. Regional auditions are held during the second week of November and state auditions are held the last weekend in March.

MMTA – the Mississippi Music Teachers Association is a professional organization affiliated with the Music Teachers National Association (MTNA). Membership is open to teachers and college students. Performance auditions are available in voice, piano, organ, guitar, strings, woodwinds, and brass areas at the annual state convention which is held the first Thursday, Friday, and Saturday of November at rotating locations.

INSTRUMENTAL INJURIES

Musculoskeletal and Hearing Health for Instrumentalists: Musculoskeletal Injury Awareness and Prevention

The term musculoskeletal refers not only to the muscles and skeletal structures of the body, but also the tendons, ligaments, nerves, blood vessels, and associated tissues. Although injuries to these structures are often considered in the context of athletics, they are also prevalent in activities and careers associated with musical performance. Common injuries of this type include carpal tunnel syndrome, tendonitis, and bursitis, among others. These can result from such things as: repetitive movements, poor posture, improper instrument carriage, insufficient rest, stress that inhibits relaxation, or excessive force. Such habits can lead to injuries that result in issues ranging from significant pain to career-ending conditions. Below is a list of signs and symptoms that may indicate a musculoskeletal injury:

- | | | |
|---------------------|------------------|------------------------|
| -Pain | -Joint stiffness | -Loss of motor control |
| -Swelling | -Redness | |
| -Tingling sensation | -Numbness | |

A close look at some specific injuries and how they manifest themselves may help us better evaluate personal playing habits.

Tendonitis: occurs when a tendon becomes inflamed due to overuse and friction resulting from repeated movements. Awkward posture and/or unnatural positions of joints can create friction, and the repeated action puts stress on the tendons. This condition can appear in players of a wide variety of instruments.

Epicondylitis: can come in different forms. The lateral form is also known as “tennis elbow,” while the medial form is known as “golfer’s elbow.” It can manifest as pain in the forearm, wrist, or elbow. It is often found in players who must use forearm rotation, and/or wrist bending with independent finger movement. Examples are keyboard, percussion, clarinet, harp, oboe, and trombone.

Focal Dystonia: occurs when a muscle in a specific location stops working properly. Some indications are difficulty playing, feeling fatigued in a specific location, cramping, involuntary joint movement, and loss of coordination. This condition can appear with or without pain. Typically, this condition is found in the hands and fingers of keyboard players and string players, the feet of drummers, and in the embouchure of brass players.

Back and Neck: these injuries often result from prolonged sitting or standing, as well as postures associated with supporting certain instruments (such as bassoon). Other causes related to body position is the tilting or turning of the head for long periods and “hunching” the shoulders. These actions and tendencies can cause unnatural spine position that may lead to bulging or herniated discs.

Carpal Tunnel: this condition is the result of nerve, tendon, and blood vessel compression and results in tingling, pain, and/or numbness in the thumb, index, and middle finger. Players who require repetitive wrist flexion, along with a great deal of finger movement, are at risk. A variation of this known as cubital tunnel syndrome can occur at the elbow and result in similar symptoms in the two outside fingers.

These are a small sampling of the potential injuries facing instrumentalists. Given the complexity of the human body, an exhaustive list of possible physical issues is just not practical. Rather, the goal is to bring awareness and promote thinking regarding health and safety as a very real concern for instrumentalists. Understanding the possible dangers and being proactive about addressing them can help instrumentalists insure a long and healthy career. That begins with the individual taking responsibility for evaluating their playing from every perspective. It also means seeking and accepting the advice of instructors who may observe harmful tendencies in the physical aspects of your performance. Remember that, as musicians, we are working toward a performance that will best represent what we want to share with the listener. All the habits that lead to injury work against that effort. Addressing those characteristics that lead to inefficiency and tension will result in better performances.

Steps to help prevent injury:

1. Stay relaxed! Avoid sustained tension in muscles and joints. This may require an adjustment to grip head/back angle, etc.
2. Warm up! It would be foolish for an Olympic sprinter to attempt the 100-meter without adequate stretching and jogging beforehand. It is equally foolish for instrumentalists to skip a warm-up. Don't just warm-up the embouchure, warm-up the large muscle groups with some quick stretching and motion. Also, loosen the neck, wrist, fingers, and shoulders as well.
3. Rest! Throughout the practice, take short breaks to stretch and relax the body. If you plan to practice more than 45 minutes to an hour, break the time up into multiple sessions during the day. 1 ½ hours of practice will not be as beneficial as two 45-minute sessions.
4. Don't force! If your body is telling you that you are overdoing it ... you are!
5. Plan ahead! If you know you have a big performance coming up, don't “cram” at the last minute. Your body will not be prepared for the sudden strain. Gradually increase your practice time and intensity starting well in advance. This will allow you to build the muscles up safely.
6. Evaluate! Ask yourself if there are other activities you participate in that are leading to discomfort when you play your instrument. This may require a change.
7. Lift properly! When moving equipment, avoid awkward positions.
8. Don't ignore! If you think you may have injured yourself, get medical advice/attention immediately. This could be the difference in the length of your career.

Hearing Health

One of the greatest risks for instrumentalists is hearing loss. Unlike the musculoskeletal issues that many musicians don't think much about, noise levels are something that we deal with on a regular basis. Many players fail to take necessary precautions to protect their hearing despite this awareness. It is important that we understand hearing health is not a concern only for those working around amplified instruments and music. It is a very real concern for all instrumentalists. This includes solo practice sessions in small spaces.

Loss of hearing is not the only concern. Other hearing problems such as tinnitus or pitch-perception problems can be just as detrimental to a musician's career. Tinnitus is often associated with a "ringing" in the ears, although it may also be perceived as buzzing, roaring, clicking, or hissing. The pitch of the sound may vary, and it may be experienced in one or both ears. One of the common causes of tinnitus is exposure to loud noises. It can be a temporary condition or permanent depending on how long the ears were exposed to the loud noise resulting in damage to the inner ear cells. Another common cause is blockage due to earwax. Obviously, this is something that can typically be easily controlled by each individual. In some instances, tinnitus can occur along with other health issues such as high blood pressure. This reinforces the need for instrumentalists to maintain good overall health. Finally, pitch perception problems (the inability to correctly differentiate between two pitches) are a concern for instrumentalists. Again, this can result from damage due to exposure to loud noises. Obviously, a performing musician who cannot differentiate between pitches any longer will virtually be required to leave the field under most circumstances.

A few facts about hearing and noise that will hopefully prompt thoughtful consideration:

1. Hearing health is crucial for lifelong success in music.
2. Permanent hearing damage can result from exposure to loud noises. This is known as Noise Induced Hearing Loss (NIHL).
3. This damage is typically preventable by avoiding exposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound the higher the risk of damage.
5. The greatest risks come from sounds above 85dB in intensity (about the level of a typical vacuum cleaner).
6. Approximate exposure limits to sound are as follows:
 - a. 85dB (vacuum cleaner/MP3 player at 1/3 volume) = 8 hours
 - b. 90dB (blender, hair dryer) = 2 hours
 - c. 94dB (MP3 player at 1/2 volume) = 1 hour
 - d. 100dB (MP3 player at full volume, lawnmower) = 15 minutes
 - e. 110dB (rock concert, power tools) = 2 minutes
 - f. 120dB (jet planes at takeoff) = without ear protection damage is almost immediate
7. Planning rehearsal and practice time to allow breaks from high volume material will help prevent damage.
8. Use earplugs when you know you will be exposed to high levels.
9. Don't limit your precautions to the music building/department. Take precautions in every environment.

10. Seek immediate medical advice/attention if you suspect you have suffered damage.
11. If you have concerns about possible hearing damage in relation to your involvement in the school of music, speak with an instructor or director to discuss it.

As with most injury prevention, most of the responsibility lies with the individual choosing to take precautions in his/her daily activities. The role of the school of music is to make students and faculty aware of the dangers associated with the field, provide suggestions on how to avoid injury, and refer individuals to medical professionals, if necessary, through personal referral or through the office of student support. The school of music is also charged with providing rehearsal and performance space that will permit a safe environment when utilized in an appropriate and responsible manner.

Resources Related to Musculoskeletal and Hearing Health

- National Association of Schools of Music (NASM) <http://nasm.art-accredit.org/>
- Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index/html>
- PAMA Bibliography (search tool) <http://www.artsmed.org/bibliography.html>
- Part 1: Introduction and Background. Preventing Musculoskeletal Injury (MSI) for Musicians and Dancers: A Resource Guide <http://www.shape.bc.ca/resources/pdf/part1.pdf>
- Part 2: Musicians. Preventing Musculoskeletal Injury (MSI) for Musicians and Dancers: A Resource Guide <http://www.shape.be.ca/resources/pdf/part2.pdf>
- Daum, M.C. Musculoskeletal problems in musicians. Center for safety in the arts. <http://www.sierranevada.edu/life/safety/musicsaf.html>

VOCAL INJURIES

Vocal Injury Awareness and Prevention

Vocal health is not only important for singers, but it is crucial for anyone who uses their voice for their profession, such as teachers, clergy, salespeople, lawyers, and counselors. Below are examples of issues or problems one can have with their voice and some strategies that may help mitigate them.

Colds, Sore Throats, and Laryngitis: viruses that cause the vocal folds to become inflamed. Your voice may sound hoarse, deeper than usual, and you may not have access to your high register. Your vocal folds are especially susceptible to damage when you are sick with an upper respiratory infection. Avoid using your voice as much as possible, avoid throat clearing, talk quietly if you must talk, rest, and hydrate.

Fatigue (muscle fatigue and tissue fatigue): when the voice is overused and can feel like a tight or sharp pain in the throat area. Tissue fatigue is more like a raw or sore localized feeling right behind the Adam's Apple. If you have muscular fatigue, work with your vocal instructor or a vocologist for a more efficient, less effortful technique. If the fatigue is at the tissue level, work to improve vocal hygiene by removing vocal irritants, staying hydrated, and using good breath support.

Acid Reflux Disease/Gastro-esophageal Reflux Disease: when acid comes up from the stomach into the larynx and can damage the vocal tissues. Some people experience a sour taste in the mouth or have heartburn-like symptoms. While surgery or prescription drugs may be

needed to treat the issue, the first step is to try not to eat or drink (aside from water) 2-3 hours before bedtime. Limit foods such as coffee, chocolate, spicy or fatty foods, carbonated drinks, and alcohol. Don't smoke. Try to eat smaller amounts of food throughout the day. Avoid clothing that is tight around the waist, such as tight belts or jeans. Remain upright immediately after eating. Use a pillow to elevate the head or raise the head of your bed so you are not completely flat when you sleep. You can also try acid-reducing agents, such as Pepcid AC, that are now available over the counter.

Vocal Nodule: a benign growth (kind of like a callus) usually on both sides of the vocal folds resulting from chronic vocal abuse.

Vocal Polyp: usually only on one side of the vocal fold often resulting from a traumatic incident to the vocal fold (like a bad sneeze or cough while sick) after a vocal hemorrhage (bleed) or mucosal tear.

Steps to help prevent injury:

1. Listen to your body! You and only you know how you feel. If you notice you are having to strain or push your voice, take a break. If you notice you are tired or hoarse, rest the voice.
2. Warm-up! Warm up the midrange of the voice before the extremes. Use lip trills, singing through a straw, or other semi-occluded exercise (SOVT) to both warm up the voice and soothe a tired voice. And, don't just warm up the voice – warm up and stretch the entire body (especially the neck, shoulders, and back).
3. Rest! Throughout your practices and rehearsals, take breaks to rest the voice and stretch and relax the body. Find ways to practice that don't involve the voice (mental practice, rhythm work, research/background information, diction work, etc.). Avoid whispering – that does not rest your voice.
4. Sleep! It is crucial that singers get enough sleep. General wear and tear on the voice and minor damage can often be remedied with adequate sleep.
5. Hydrate! Singers must stay well-hydrated to keep the surfaces of the vocal folds moist and functioning efficiently. Try to drink 64 ounces of water per day. Avoid alcohol, excessive caffeine, and other substances or foods that may irritate your voice.
6. Don't do drugs! Singers should avoid aspirin products. This includes any anti-inflammatory drug such as Aleve, Motrin, Advil, aspirin, etc. Vitamin E should be used in moderation. These agents thin the blood and could cause a vocal fold hemorrhage, particularly if combined with excessive or improper vocal usage. Tylenol is acceptable for the voice. Smoking and other recreational drugs are extremely detrimental to the vocal fold tissues. Note that some over-the-counter cold & flu medications and pain relievers can dehydrate the body.
7. Take a break! If you plan to practice more than 45 minutes to an hour, break the time up into multiple sessions throughout the day and practice silently for at least 5 minutes for every 40 minutes of active vocal use. Avoid singing for more than 2 hours a day, especially if you are still building your vocal technique.
8. Good posture! Use good posture/alignment and cultivate an efficient and free vocal technique.
9. Don't force! If your body is telling you that you are overdoing it ... you are!
10. Plan ahead! If you know you have a big performance coming up, don't "cram" at the

last minute. Your body will not be prepared for the sudden strain. Gradually increase your practice time and intensity starting well in advance. This will allow you to build the muscles up safely.

11. Evaluate! Evaluate whether there are other activities you participate in that are leading to discomfort when you sing, such as talking too loudly, talking in noisy environments, repetitive throat clearing, shouting, cheering, singing or over-singing other genres of music, and general overuse.
12. Watch what you eat! Maintain a healthy diet and find positive ways to manage stress.
13. Don't ignore it! If you feel any vocal pain, immediately stop using your voice. If you suspect a vocal injury or have hoarseness or unintended voice change for more than two weeks, consult a medical professional. Your vocal instructor is trained to help you find the most potential from a healthy voice, not diagnose or rehabilitate an injured voice. As with most injury prevention, the bulk of the responsibility lies with the individual choosing to take precautions in their daily activities. The role of the school of music is to make students and faculty aware of the dangers associated with the field, provide suggestions on how to avoid injury, and refer individuals to medical professionals, if necessary, through personal referral or through the office of student support.

Resources Related to Vocal Health

The National Center for Voice and Speech <http://www.nevs.org>

National Association of Schools of Music (NASM) https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf

National Association of Teachers of Singing https://www.nats.org/NATS_Wellness_Blog.html

National Institute on Deafness and other Communication Disorders

<https://www.nidcd.nih.gov/health/taking-care-your-voice>

Vanderbilt Voice Center <https://www.vanderbilthleath.com/prgoram/voice-center#speech-language-pathologists>

NAXOS

Music majors at WCU have access to the Naxos Music Listening Library online through the following address: NML URL: <http://WMCarey.NaxosMusicLibrary.com>.

SCHOLARSHIPS AND FINANCIAL AID

All music students are eligible to receive scholarship awards based upon academic achievement, special talent, or commitment to full-time Christian service (CRV). College work-study and Mississippi Tuition Assistance Grant awards (M-TAG) can be added to academic/music scholarships. Students must adhere to requirements outlined in the university's *Guide to Scholarships, Awards, and Grants* to maintain financial aid. Failure to maintain the required GPA or fulfillment of the Winters School of Music responsibilities could result in the loss of scholarship or award. Music majors must maintain a cumulative grade point average of 2.50 to retain their **Talent Scholarships and, when applicable, Ensemble Awards**. Student may **NOT** receive **Talent Scholarships** for more than five years. Exceptions may be applied for but will only be granted under circumstances deemed

appropriate by the Dean of the School of Music.

When representing William Carey University in an on-campus or off-campus performance, tour, conference, or event, students are to refrain from public displays of affection and to model the code of conduct found in the William Carey student handbook. Additionally, students are not to wear any clothing that represents another university. Each music student has graciously received financial assistance from the school and should represent our institution well.

The School of Music assists students in locating full-time or part-time church-related positions. Information regarding current church openings is found on the “Service Opportunities” board outside the Music Office. Students seeking off-campus employment must divulge scholarship responsibilities to prospective employers.

FACULTY DIRECTORY

Professors

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Adjunct Instructors

Jason Beghtol – music education
Travis Coakley – instrumental music education
Samuel Dahmer – string bass
Richard DeLaFuente - percussion
Susan Dickey – music appreciation
Mike Harland – music history
Kaitlin Hosey – French horn
Toney Keeler – choral music education
Dr. Jessica McMillan – choral music education, worship studies
Jeneanne Miller – technology, music education
Kenny Myrick – double reeds
Peter Nionakis – trumpet, jazz studies
Rachel Odom – music education
Sarah Odom – elementary music education
Dr. Jose Ottonello - cello
Beth Parker – piano
Dee Dee Pitts – music education
Kristopher Smith – worship studies
Kathy Vail – piano, organ
Dr. Cassandra Weiss – music education

Graduate Assistants

Alexandra Arnold, MMEd – choral music education
Bradley Hollingsworth, MMEd – instrumental music education
Logan Chun, MMWS– worship studies

DEGREE PLANS

Bachelor of Arts in Music

Bachelor of Music – Music Education: Choral

Bachelor of Music – Music Education: Instrumental

Bachelor of Music – Music Therapy

Bachelor of Music – Performance (Guitar, Piano, Voice)

Bachelor of Science – Worship Leadership

Bachelor of Science – Worship Technology



APPLICATION FOR DEGREE

B.A. MUSIC
126 Total Hours

Name to be printed on diploma:

Student ID

Catalog Year: 2020-21

Campus: Hattiesburg

Race:

Gender:

Expected graduation date:

Teacher's Certificate: NO

GENERAL CORE 57 Hours			
Old Testament	REL 101	3	
New Testament	REL 102	3	
Composition	ENG 101	3	
Research	ENG 102	3	
LIT	ENG	3	
Phil/Lit		3	
HIS/PHI/ENG Upper Level		3	
Foreign Language	101 102 201 202	3 3 3 3	
Communications	COM 101 or 230	3	
History	HIS 101	3	
	HIS 102	3	
Psych/Soc/Eco		3	
Lab Science		4	
ART or THE App		3	
Mathematics	MAT 131	3	
Dance or MPE 362	PED 1 PED 1	1 1	
Writing Intensive	MUT 355	/	

MUSIC CORE 38 Hours			
F Theory I	MUT 161	3	
SS/ET I	MUT 164	1	
F Theory II	MUT 162	3	
SS/ET II	MUT 165	1	
SS/ET III	MUT 167	1	
S Theory I	MUT 261	3	
S Theory II	MUT 262	3	
Form/Analysis	MUT 355	3	
Music History I	MHL 313	3	
Music History II	MHL 314	3	
Basic Conducting	MCC 340	2	
Ensemble-1 per trimester required (6 hours must be upper level hours)	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	

B.A. MAJOR 22 Hours			
Applied Concentration	MU_130	1	
	MU_130	1	
	MU_130	1	
	MU_230	1	
	MU_230	1	
	MU_230	1	
	MU_330	1	
	MU_330	1	
	MU_430	1	
	MU_430	1	
	MU_430	1	
Applied Secondary (4 hours required)	MU_121	1	
	MU_121	1	
	MU_121	1	
	MU_221	1	
Tech Elective Upper Level	MTT_	2	
Orchestration	MUT 359	2	
Music History Upper Elective	MHL_	2	

FREE Electives 9 Hours			
Must be upper level hours			

OTHER REQUIREMENTS			
Piano Proficiency Exam	MUP 000	0	
Secondary Proficiency Exam		0	
Upper Level	MU 001	0	
Recital or Project	MU 003	0	
Recital Class	MUR 001	0	

Substitutions/Exceptions Approved

Applicant: _____ Date _____

Program Advisor: _____ Date _____

Dean: _____ Date _____

Registrar: _____ Date _____



Application for Degree
B.M. — Music Education
Instrumental
133 Total Hours

Name to be printed on diploma

Campus: Hattiesburg
Race:
Gender:
Expects to Graduate:
Teacher's Certificate: YES

Student ID:

Catalog Year: 2020-21

GENERAL CORE 42 Hours			
Old Testament	REL 101	3	
New Testament	REL 102	3	
Composition	ENG 101	3	
Research	ENG 102	3	
Literature	ENG_	3	
Communications	COM 101 or 230	3	
History	HIS 101/102 or HIS 201/202	3 3	
Gen. Psychology	PSY 201	3	
Psychology	PSY 204	3	
Lab Science		4	
ART or THE App		3	
Mathematics	MAT 131	3	
PED or MPE 362 or MPE 398* (*marching band or show choir)	PED 1 PED 1	1 1	
Writing Intensive	MUT 355	/	

OTHER REQUIREMENTS			
Piano Proficiency Exam	MUP 000	0	
Secondary Proficiency Exam		0	
Upper Level	MU 001	0	
Recital or Project	MU 003	0	
Recital Class	MUR 001	0	

Substitutions/Exceptions Approved:

MUSIC CORE 38 Hours			
F Theory I	MUT 161	3	
SS/ET I	MUT 164	1	
F Theory II	MUT 162	3	
SS/ET II	MUT 165	1	
SS/ET III	MUT 167	1	
S Theory I	MUT 261	3	
S Theory II	MUT 262	3	
Form/Analysis	MUT 355	3	
Music History I	MHL 313	3	
Music History II	MHL 314	3	
Basic Conducting	MCC 340	2	
Ensemble-1 per semester required	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	

Music Major 32 Hours			
Applied Concentration	MU_130	1	
	MU_130	1	
	MU_130	1	
	MU_230	1	
	MU_230	1	
	MU_230	1	
	MU_330	1	
	MU_330	1	
Applied Secondary (4 hours required)	MU_121	1	
	MU_121	1	
	MU_121	1	
	MU_221	1	
Instrumental Conducting	MCC 460	2	
Tech Elective	MTT_	2	
Orchestration	MUT 359	2	
Music Hist Elect	MHL_	2	
Music Elem	MUE 313	2	
Stringed Inst.	MUE 326	1	
Percussion	MUE 362	1	
Brass	MUE 363	1	
Woodwinds	MUE 364	1	
Marching Band	MUE 365	2	
Instrumental Methods	MUE 367	3	

Professional ED 21 hours			
Intro-MusEd-1	MUE 210	1	
Intro-MusEd-2	MUE 211	1	
Intro-MusEd-3	MUE 212	1	
Survey of the Exceptional Child	MUE 372	3	
Classroom Mgt	MUE 436	3	
Residency I	MUE 478	3	
Internship	MUE 496	9	

Applicant: _____ Date _____

Program Advisor: _____ Date _____

Dean: _____ Date _____

Registrar: _____ Date _____



Application for Degree B.M. — Music Therapy 133 Total Hours

Name to be printed on diploma:

Student ID:

Catalog Year: 2020-21

Campus: Hattiesburg

Race:

Gender:

Expects to graduate:

Certification: YES

General Core 39 Hours			
Old Testament	REL 101	3	
New Testament	REL 102	3	
Composition	ENG 101	3	
Research	ENG 102	3	
English Literature	ENG	3	
Public Speaking	COM 101	3	
History	HIS 101/102 or 201/202	3 3	
Psychology	PSY 201	3	
Lab Science	BIO 234	4	
Mathematics	MAT 131	3	
Writing Intensive	MTH 403	/	
Fine Art Appreciation	THE 135 or ART 200	3	
Dance	PED 1	1	
	PED 1	1	

Music Core 35 Hours			
F Theory I	MUT 161	3	
SS/ET I	MUT 164	1	
F Theory II	MUT 162	3	
SS/ET II	MUT 165	1	
SS/ET III	MUT 167	1	
S Theory I	MUT 261	3	
S Theory II	MUT 262	3	
Music History I	MHL 313	3	
Music History II	MHL 314	3	
Conducting	MCC 340	2	
Ensembles	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	
	MPE	1	

Music Therapy Core 59 Hours			
Applied Concentration Lessons (8 Hours)	MU_130	1	
	MU_130	1	
	MU_130	1	
	MU_230	1	
	MU_230	1	
	MU_230	1	
Applied Secondary Lessons (4 hours)	MU_	1	
	MU_	1	
	MU_	1	
Guitar & Voice	MTH 100	1	
Introduction MT Older Adults	MTH 200	3	
	MTH 201**	1	
Recreational	MTH 202	3	
Principles of MT	MTH 300	3	
Documentation	MTH 302	3	
MT Special Ed. Special Ed.	MTH 303	3	
	MTH 304**	1	
Mental Health Psychiatric	MTH 400	3	
	MTH 401**	1	
Medical MT	MTH 402	3	
Psych. of Music	MTH 403	3	
Internship	MTH 497	2	
**Sophomores must choose elective practica (6 hrs) found in catalog. Practicum must be taken at the same time as the course. Must have 180 pre-internship hours prior to MTH 497.	MTH_	1	
	MTH_	1	
	MTH_	1	
	MTH_	1	
	MTH_	1	
11 hrs Additional Coursework			
World Drumming and Culture	MHL 316	2	
Percussion or Handbells	MUE 362	1	
	MHB 330		
Improv	MUT 310	2	
Intro Psych Stat	PSY 351	3	
Abnormal Psych	PSY 410	3	

Other Requirements			
Piano Prof	MUP 000	0	
Secondary Proficiency Exam		0	
Upper Level	MU 001	0	
Recital Jr.	MU 002	0	
Recital Class	MUR 001	0	

Substitutions/Exceptions Approved

Applicant Signature: _____ Date _____

Program Advisor: _____ Date _____

Dean: _____ Date _____

Registrar: _____ Date _____



Application for Degree
B.M. — Guitar Performance
121 Total Hours

Name to be printed on diploma:

Student ID:

Catalog Year: 2020-21

Campus: Hattiesburg

Race:

Gender:

Expected graduation date:

Teacher Certificate: NO

GENERAL CORE 38 Hours			
Old Testament	REL 101	3	
New Testament	REL 102	3	
Composition	ENG 101	3	
Research	ENG 102	3	
Philosophy or Lit with ENG prefix	PHI 201 or ENG_	3	
Communications	COM 101 or 230	3	
History	HIS 101/102 or HIS 201/202	3 3	
Psychology	PSY 201	3	
Science	BIO, CHE, or PHY	3	
PED or MPE 362	PED	1 1	
ART or THE App		3	
Mathematics	MAT 131	3	
Writing Intensive	MUT 355	/	

MUSIC CORE 38 Hours			
F Theory I	MUT 161	3	
SS/ET I	MUT 164	1	
F Theory II	MUT 162	3	
SS/ET II	MUT 165	1	
SS/ET III	MUT 167	1	
S Theory I	MUT 261	3	
S Theory II	MUT 262	3	
Form/Analysis	MUT 355	3	
Music Hist I	MHL 313	3	
Music Hist II	MHL 314	3	
Basic Conducting	MCC 340	2	
Ensemble	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	

MUSIC MAJOR 45 Hours			
Applied Concentration	MUG 130	1	
	MUG 130	1	
	MUG 130	1	
	MUG 230	1	
	MUG 230	1	
	MUG 230	1	
	MUG 330	2	
	MUG 330	2	
Applied Secondary	MU 121	1	
	MU 121	1	
	MU 121	1	
	MU 221	1	
Music Lit I	MHL 110	1	
Music Lit II	MHL 111	1	
MHL Choice	MHL	2	
Fretboard Theory	MUT 320	2	
Jazz/Blues Improv	MUT 310	2	
18 th Cent Counterpoint	MUT 351	3	
Guitar Lit & History I	MUG 434	2	
Guitar Lit & History II	MUG 435	2	
Arranging for Guitar	MUG 441	3	
Music Elective Choice (total 3 upper level hrs)	MUT 357, MUT 359, MHL 315, MHL 335, or MHL 430	3	
Guitar Pedagogy	MUG 439	2	

OTHER REQUIRMENTS			
Piano Proficiency Exam	MUP 000	0	
Secondary Proficiency Exam		0	
Upper Level	MUG 001	0	
Junior Recital	MUG 002	0	
Senior Recital	MUG 003	0	
Sr. Recital Class	MUR 001	0	

Substitutions/Exceptions Approved:

Applicant: _____ Date _____

Program Advisor: _____ Date _____

Dean: _____ Date _____

Registrar: _____ Date _____



Application for Degree
B.M. — Piano Performance
122 Total Hours

Name to be printed on diploma

Student ID:

Catalog Year: 2020-21

Campus: Hattiesburg

Race:

Gender:

Expects to Graduate:

Teacher's Certificate: NO

GENERAL CORE 38 Hours			
Old Testament	REL 101	3	
New Testament	REL 102	3	
Composition	ENG 101	3	
Research	ENG 102	3	
Philosophy or Lit with ENG prefix	PHI 201 or ENG_	3	
Communications	COM 101 or 230	3	
History	HIS 101/102 or HIS 201/202	3 3	
Psychology	PSY 201	3	
Science	BIO, CHE, or PHY	3	
ART or THE App		3	
Mathematics	MAT 131	3	
PED or MPE 362	PED 1	1	
	PED 1	1	
Writing Intensive	MUT 355	/	

OTHER REQUIRMENTS			
Piano Proficiency Exam	MUP 000	0	
Secondary Proficiency Exam		0	
Upper Level	MUP 001	0	
Junior Recital	MUP 002	0	
Senior Recital	MUP 003	0	
Recital Class	MUR 001	0	

MUSIC CORE 38 Hours			
F Theory I	MUT 161	3	
SS/ET I	MUT 164	1	
F Theory II	MUT 162	3	
SS/ET II	MUT 165	1	
SS/ET III	MUT 167	1	
S Theory I	MUT 261	3	
S Theory II	MUT 262	3	
Form/Analysis	MUT 355	3	
Music History I	MHL 313	3	
Music History II	MHL 314	3	
Basic Conducting	MCC 340	2	
Ensemble	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	

MUSIC MAJOR 46 Hours			
Applied Concentration	MUP 130	1	
	MUP 130	1	
	MUP 130	1	
	MUP 230	1	
	MUP 230	1	
	MUP 230	1	
	MUP 330	2	
	MUP 330	2	
	MUP 330	2	
	MUP 430	2	
Applied Secondary	MUP 430	2	
	MUP 430	2	
	MU_ 111	1	
	MU_ 111	1	
MHL Choice	MU_ 111	1	
	MU_ 221	1	
MHL Choice	MHL	2	
Keyboard Chamber Music	MUP 342	2	
Piano Ped I	MUP 347	2	
Piano Ped II	MUP 348	2	
Adv Piano Skills	MUP 350	2	
Piano Ped Pract	MUP 351	2	
Vocal Acc	MUP 355	2	
Piano Lit I	MUP 410	2	
Piano Lit II	MUP 411	2	
Music Electives must be upper-level (6 hours)	MU		
	MU		
	MU		
	MU		

Substitutions/Exceptions Approved

Applicant: _____ Date _____

Program Advisor: _____ Date _____

Dean: _____ Date _____

Registrar: _____ Date _____



**Application for Degree
B.M. — Vocal Performance
125 Total Hours**

Name to be printed on diploma

Student ID:

Catalog Year: 2020-21

Campus: Hattiesburg

Race:

Gender:

Expected graduation date:

Teacher's Certificate: NO

GENERAL CORE 38 Hours			
Old Testament	REL 101	3	
New Testament	REL 102	3	
Composition	ENG 101	3	
Research	ENG 102	3	
Philosophy or Lit with ENG prefix	PHI 201 or ENG_	3	
Communications	COM 101 or 230	3	
History	HIS 101/102 or HIS 201/202	3 3	
Psychology	PSY 201	3	
Science	BIO, CHE, or PHY	3	
ART or THE App		3	
Mathematics	MAT 131	3	
PED or MPE 362	PED 1	1	
	PED 1	1	
Writing Intensive	MUT 355	/	

MUSIC CORE 38 Hours			
F Theory I	MUT 161	3	
SS/ET I	MUT 164	1	
F Theory II	MUT 162	3	
SS/ET II	MUT 165	1	
SS/ET III	MUT 167	1	
S Theory I	MUT 261	3	
S Theory II	MUT 262	3	
Form/Analysis	MUT 355	3	
Music Hist I	MHL 313	3	
Music Hist II	MHL 314	3	
Basic Conducting	MCC 340	2	
Ensemble	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	
	MPE_	1	

MUSIC MAJOR 49 Hours			
Applied Concentration	MUV 130	1	
	MUV 130	1	
	MUV 130	1	
	MUV 230	1	
	MUV 230	1	
	MUV 230	1	
	MUV 330	2	
	MUV 330	2	
	MUV 330	2	
	MUV 430	2	
Applied Secondary	MU_ 121	1	
	MU_ 121	1	
	MU_ 121	1	
	MU_ 221	1	
MHL Choice	MHL	2	
Ital /Singers	MUV 416	3	
Ger/Singers	MUV 417	3	
Fr/Singers	MUV 418	3	
English Diction	MUV 257	1	
Italian Diction	MUV 258	1	
German Diction	MUV 358	1	
French Diction	MUV 359	1	
Vocal Pedagogy	MUV 411	3	
Teaching of Voice	MUV 412	1	
Vocal Ped II	MUV 413	3	
Song Lit	MUV 320	2	
Music Elective must be upper level (3 hours)	MU		
	MU		
	MU		

OTHER REQUIREMENTS			
Piano Proficiency Exam	MUP 000	0	
Secondary Proficiency Exam		0	
Upper Level	MU 001	0	
Junior Recital	MU 002	0	
Senior Recital	MU 003	0	
Recital Class	MUR 001	0	

Substitutions/Exceptions Approved:

Applicant: _____ Date _____

Program Advisor: _____ Date _____

Dean: _____ Date _____

Registrar: _____ Date _____



APPLICATION FOR DEGREE

**B. S. MUSIC
WORSHIP LEADERSHIP
120 Total Hours**

Campus: Hattiesburg

Race:

Gender:

Expected Graduation date:

Teacher's Certificate: NO

Name to be printed on diploma:

Student Id

Catalog Date: 2020-21

GENERAL CORE 54 Hours

Old Testament	REL 101	3
New Testament	REL 102	3
Composition	ENG 101	3
Research	ENG 102	3
World LIT	ENG	3
Lit (upper level)		3
Communications	COM 101 or 230	3
History	HIS 101/102 or HIS 201/202	6
Psy, Soc, or Rel		3
Lab Science		4
ART or THE App		3
Mathematics	MAT 131	3
		3
Nat/Phy Science, Mat, or Computing (12 hours)		3
		3
HEA 300 or MPE 362		2

MUSIC Core/Major 36 Hours

F Theory I	MUT 161	3
SS/ET I	MUT 164	1
F Theory II	MUT 162	3
SS/ET II	MUT 165	1
SS/ET III	MUT 167	1
S Theory I	MUT 261	3
S Theory II	MUT 262	3
Music History I	MHL 313	3
Basic Conducting	MCC 340	2
Ensemble (6 hours upper level)	MPE_	1
	MPE_	1
	MPE_	1
	MPE_	1
	MPE_	1
	MPE_	1
Applied Concentration	MU_130	1
	MU_130	1
	MU_130	1
	MU_230	1
	MU_230	1
	MU_230	1
Applied Sec.	MU_121	1
	MU_121	1
	MU_121	1
	MU_221	1

Concentration 15 Hours

Intro to Church Music	MUC 201	2
Surv. Cong. Lit	MUC 335	2
Music in Worship	MUC 437	2
Cont. Worship Practices	MUC 438	2
Visual Media	MTT 317	2
Worship Min. Internship	MUC 497	1
Choose one of the following based on advisement. (1 hour upper level)	MUG 325	
	MUV ____	
	MUP 470	
	MHB 330	
Writing Intensive	REL 480	3

Free Electives 15 Hours

Free Electives (15 hours upper level)		

OTHER REQUIREMENTS

Piano Proficiency Exam	MUP 000	0
Secondary Proficiency Exam Upper Level	MU 001	0
Project	MU 003	0
W. Colloquium	MUC 000	0
Recital Class	MUR 001	0

Substitutions/Exceptions Approved:

Applicant: _____ Date _____

Program Advisor _____ Date _____

Dean _____ Date _____

Registrar _____ Date _____



APPLICATION FOR DEGREE

B. S. MUSIC

WORSHIP TECHNOLOGY

120 Total Hours

Campus: Hattiesburg

Race: _

Gender:

Expected Graduation date:

Teacher's Certificate: NO

Name to be printed on diploma:

Student Id

Catalog Date: 2020-21

GENERAL CORE 54 Hours

Old Testament	REL 101	3
New Testament	REL 102	3
Composition	ENG 101	3
Research	ENG 102	3
World LIT	ENG	3
Lit (upper level)		3
Communications	COM 101 or 230	3
History	HIS 101/102 or HIS 201/202	6
Psych, Soc, or Rel		3
Lab Science		4
ART or THE App		3
Mathematics	MAT 131	3
Nat/Phy Science, Mat, or Computing		3
		3
		3
HEA 300 or MPE 362		2

MUSIC Core/Major 36 Hours

F Theory I	MUT 161	3
SS/ET I	MUT 164	1
F Theory II	MUT 162	3
SS/ET II	MUT 165	1
SS/ET III	MUT 167	1
S Theory I	MUT 261	3
S Theory II	MUT 262	3
Music History I	MHL 313	3
Basic Conducting	MCC 340	2
Ensemble (6 hours upper level)	MPE_	1
	MPE_	1
	MPE_	1
	MPE_	1
	MPE_	1
	MPE_	1
Applied Concentration	MU_130	1
	MU_130	1
	MU_130	1
	MU_230	1
	MU_230	1
	MU_230	1
Applied Sec.	MU_121	1
	MU_121	1
	MU_121	1
	MU_221	1

Concentration 15 Hours

Intro to Church Music	MUC 201	2
Visual Media	MTT 317	2
Intro to Pro Tools	MTT 319	3
Audio Techniques	MTT 360	2
Lighting and Video	MTT 417	2
Worship Min. Internship	MUC 497	1
Writing Intensive	REL 480	3

Free Electives 15 Hours

Free Electives (15 hours upper level)		

OTHER REQUIREMENTS

Piano Proficiency Exam	MUP 000	0
Secondary Proficiency Exam		0
Upper Level	MU 001	0
Project	MU 003	0
W. Colloquium	MUC 000	0
Recital Class	MUR 001	0

Substitutions/Exceptions Approved:

Applicant: _____ Date _____

Program Advisor _____ Date _____

Dean _____ Date _____

Registrar _____ Date _____

