



School of Music

University of Missouri



Student Handbook

2026–2027

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PREFACE

Welcome to Mizzou! Whether you're just beginning or are nearing graduation, this guide is designed to help you navigate your academic and co-curricular journey as a music major. You'll find information here on degree requirements, advising, resources, policies, student organizations, performance and research opportunities, and much more.

Sections are organized for easy navigation and include clickable links that direct you to additional campus resources or take you to specific references elsewhere in the document. If you're just getting started at Mizzou, the list below highlights essential topics to explore first:

- [Campus Facilities](#)
- [Academic Advising](#)
- [Course Registration Procedures](#)
- [Collaborative Pianists](#)
- [Ensemble Auditions and Studio Placement](#)
- [Instrument and Locker Requests](#)

While we have worked hard to make this handbook as thorough and accurate as possible, policies and procedures sometimes change. When in doubt, confirm with your academic advisor, studio teacher, or a School of Music staff or faculty member.

Peter Lea

Associate Teaching Professor
Director of Undergraduate Studies



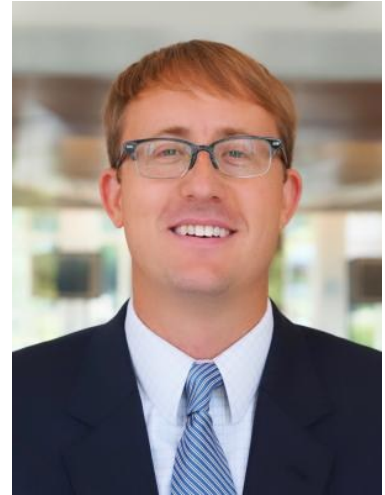
WELCOME AND INTRODUCTION

Message from the Director

Dear Students:

Welcome to the University of Missouri School of Music!

As Director, I am delighted to invite you into a vibrant community of musicians, scholars, educators, innovators, and creators. Our courses, led by world-class faculty and staff, will prepare you for a diverse range of music careers. We offer a personalized, student-centered environment where you can thrive artistically, academically, and socially. Throughout your studies, you will find opportunities to contribute meaningfully to the artistic development of our university and surrounding community.



The Jeanne and Rex Sinquefield Music Center, which was opened in January 2020, is our state-of-the-art home. Its acoustically designed rehearsal spaces, practice rooms and chamber music facilities, classrooms, and innovative recording technology studio foster collaboration and creativity, reflecting our shared commitment to musical excellence.

We celebrate our School of Music alumni, faculty, and staff, all of whom demonstrate the transformative power of music. In the future, we will be fortunate to consider you as an alumnus of the School of Music, and we know that you will remember fondly the experiences that you had during your time as a student at Mizzou. As you explore what the School of Music offers, I encourage you to embrace every opportunity to create, perform, and connect.

We are glad that you have chosen to become part of our School of Music community, and we look forward to supporting your musical journey.

Sincerely,

A handwritten signature in black ink, appearing to read 'Brian Silvey', with a long, sweeping horizontal line extending to the right.

Dr. Brian Silvey

Mission and Values

Our mission is

- To prepare students to make meaningful contributions in the world as performers, composers, teachers, and scholars.
- To expand the understanding and impact of music through faculty and student performance, composition, and research.
- To foster appreciation for music and participation in musical activities throughout the campus.
- To enrich and engage the broader community through performances and educational programs.
- To serve — as the School of Music of Missouri's flagship university — as a resource for the state, the nation, and the world.

We value

- Music's unique ability to improve the human condition.
- Musical citizenship and collaboration — serving and connecting with others through music.
- Creativity, innovation, and diversity of perspectives.
- A close-knit learning and performance environment, with extensive faculty-student interaction.
- The University's stated commitment to Respect, Responsibility, Discovery, and Excellence.



CAMPUS FACILITIES

The University of Missouri School of Music operates across several campus facilities, which students use for classes, practice, rehearsals, and performances. The primary buildings frequented by music students are described below; however, all campus building locations can be found on the University's interactive map at <https://map.missouri.edu/>.

Sinquefeld Music Center (SMC)

Opened in 2020, SMC is a modern, acoustically optimized facility that supports a wide range of instructional, rehearsal, and performance activities. It includes large rehearsal rooms for instrumental and choral ensembles, classrooms, practice rooms, a music technology lab, a recording studio, and a suite of faculty and administrative offices. [Directions](#).



Hours

Exterior doors: 7:00 a.m.–9:30 p.m. ([swipe access](#) to south doors until 11:00 p.m.)

Elevator and stairwells: 7:00 a.m.–9:30 p.m. Monday–Friday ([swipe access](#) until 11:00 p.m. on evenings and weekends)

Fine Arts Building (FAB)

Opened in 1960, the south side of FAB serves as a core academic and performance space for the School of Music. It houses Rogers Whitmore Recital Hall, several classrooms and practice rooms, faculty offices, and the Budds Center for American Music Studies. [Directions](#).



Hours

Exterior doors: 7:00 a.m.–9:30 p.m.

Stairwells: 7:00 a.m.–5:00 p.m. Monday–Friday ([swipe access](#) until 11:00 p.m. on evenings and weekends)

Memorial Union

Memorial Union serves as a central hub for campus life, offering spaces, services, and amenities for students, faculty, staff, and guests. The building includes Starbucks and the International Center on the north side and is a common meeting point on campus. [Directions](#).



MU Student Center

The MU Student Center offers dining, shopping, study spaces, and access to a variety of student services. It houses the Mizzou Store, where students can purchase textbooks, technology, and school supplies, along with multiple dining options and comfortable lounges for relaxing or collaborating with peers. [Directions](#).



Missouri Theatre

Opened in 1928, this historic downtown venue hosts many large ensemble performances by the School of Music. Students and faculty often sit in the balcony for optimal viewing. The theater also serves as a site for community and professional arts programming. [Directions](#).



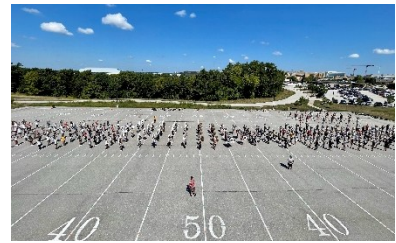
Jesse Hall

Built in 1895 to replace the original Academic Hall destroyed by fire, Jesse Hall is one of Mizzou's most iconic buildings, located just south of the campus columns. It houses administrative offices and Jesse Auditorium, a major venue for joint concerts by the Choral Union and Symphony Orchestra. [Directions](#).



Marching Mizzou Practice Field

The Marching Mizzou Practice Field is located near the corner of Champions Dr. and Providence Point in the southeast corner of the Softball Stadium in the Mizzou Sports Park. This outdoor field is where Marching Mizzou holds regular rehearsals and assembles before home football games. [Directions](#).



ACADEMIC PROGRAMS

This section outlines the Bachelor of Music (BM) and Bachelor of Arts (BA) degrees, as well as graduate programs including the Master of Music (MM), Master of Arts (MA), and the PhD in Music Education. You'll also find information on minors and certificates that allow students to explore interdisciplinary interests and develop specialized skills.

Undergraduate Degrees

Bachelor of Music (BM)

The Bachelor of Music (BM) degree is a program that may be earned with an emphasis in Composition, Music Education, Music History, Music Theory, or Performance. Students must audition to be admitted into the emphasis area, and no more than two emphasis areas will appear on the transcript. The degree is designed for students who intend to pursue careers as composers, performers, or preK-12 or college teachers, as well as for those who plan to pursue graduate study in one of these areas.

Below are links to the emphasis areas in the Catalog:

- [BM in Composition](#)
- [BM in Music Education](#)
- [BM in Music History](#)
- [BM in Music Theory](#)
- [BM in Performance](#) (Brass, Percussion, Piano, Strings, Voice, Woodwinds)

Program Outcomes

1. Develop proficiency in identifying the elements of music and apply this knowledge in composition, education, performance, and research.
2. Examine and evaluate the historical, cultural, and social contexts that shape music and its impact.
3. Articulate musical ideas through composition, performance, and research.
4. Cultivate collaborative skills essential for composition, education, performance, and research.
5. Develop pedagogical expertise to effectively teach music across diverse learning environments.

Bachelor of Arts (BA) in Music

The [Bachelor of Arts](#) (BA) in Music requires fewer music courses than the BM degree, thereby making more hours available for non-music courses. The degree does, however, require a well-rounded set of courses that provide a solid musical foundation. In addition, the student has the flexibility to pursue a secondary area of interest. Most students pursuing a double major (music and another field) choose the BA degree. Students who wish to continue their study of music at the

graduate level should choose the BM degree that is aligned with their interests. Students must audition to be admitted into the BA in Music.

Program Outcomes

1. Develop proficiency in identifying the elements of music and apply this knowledge in composition, education, performance, and research.
2. Examine and evaluate the historical, cultural, and social contexts that shape music and its impact.
3. Articulate musical ideas effectively through performance and research.
4. Cultivate collaborative skills essential for composition, education, performance, and research.
5. Develop pedagogical expertise to effectively teach music across diverse learning environments.

Graduate Degrees

Master of Music (MM)

Through continued development of performance skills and overall musicianship, the Master of Music degree is designed to prepare the graduate for a career in performance, teaching, or doctoral study. A bachelor's degree in music is the prerequisite necessary to pursue a Master of Music degree, and no more than one of the following emphasis areas will appear on the transcript. Emphasis areas have different requirements for the [comprehensive exam](#), which is typically held in the last semester of study.

- [Collaborative Piano](#)
- [Composition](#) ([catalog](#), [degree plan](#), [comprehensive exam](#))
- [Conducting](#) (Choral, Orchestral, Winds)
- Music Education ([campus](#), [online](#))
- [Music Theory](#)
- [Piano Pedagogy](#)
- [Performance](#) (Brass, Percussion, Piano, Strings, Voice, Woodwinds)

Program Outcomes

- Articulate musical ideas through composition, performance, and research.
- Cultivate collaborative skills essential for composition, education, performance, and research.

Master of Arts (MA)

Through continued development of performance skills and overall musicianship as well as research and writing skills, the Master of Arts degree is designed to prepare graduates for careers in teaching

or for doctoral study. A bachelor's degree in music is the prerequisite to pursue a Master of Arts degree.

- [Musicology](#)

Program Outcomes

- Develop advanced proficiency in identifying type and function of elements and apply this knowledge in composition, education, performance, and research.
- Examine and evaluate the historical, cultural, and social contexts that shape music and its impact.
- Articulate musical ideas through composition, performance, and research.
- Cultivate collaborative skills essential for composition, education, performance, and research.
- Develop pedagogical expertise to effectively teach music across diverse learning environments.

Doctor of Philosophy (PhD)

The PhD in Music Education is designed to prepare students for careers in higher education as music education teachers/researchers, as ensemble conductors with a strong commitment to music education teaching and research, or as expert teachers or music supervisors in the preK-12 system. Applicants must be certified music teachers, with a bachelor's or master's degree in music education and at least three years of school teaching experience, or present evidence of equivalent experiences. Individuals with music teaching experience in higher education but without music teaching experience in elementary or secondary schools are eligible for admission, but are required to complete prerequisites and field experiences in elementary and secondary schools prior to taking comprehensive examinations.

This program is “research-intensive,” and students are expected to complete four to five research courses, read past and current research, assist and eventually collaborate with faculty and peers on research projects, develop the ability to translate research findings to classroom applications, and ultimately achieve independence as a researcher.

Students encounter a stimulating curriculum that is relevant to their career aspirations, taught by faculty who are on the cutting edge of best-practice pedagogy, research, scholarship, and creative activity. Music education faculty members play active leadership roles in international and national organizations devoted to improving preK-12th grade music instruction. They also regularly publish their work in premier research and practitioner journals, and remain actively engaged with music teachers through presentations and clinics.

- [Music Education](#)

Program Outcomes

- Demonstrate fluency to synthesize and apply concepts, issues, and research related to music curriculum, pedagogy, philosophy, history, psychology, and current issues in the field.
- Improve personal musicianship in areas related to personal professional goals.
- Demonstrate the potential to become an independent scholar and contribute to knowledge in the field related to some aspect of music teaching and/or learning.

Minors and Certificates

The following section outlines minors and certificates that are available to music majors. These programs allow students to explore specialized areas within or related to music, enhance their academic and professional profiles, and pursue interdisciplinary interests. Only programs that are approved and compatible with music major degree plans are included here.

To declare a minor or certificate, students must consult with their academic advisor and follow the procedures outlined by the University. Additional information and declaration forms are available through the [MU Advising website](#). Students are encouraged to begin planning early in their degree program to ensure that minor or certificate coursework can be integrated effectively with their primary degree requirements.

Minor in Musical Theatre

The minor in musical theatre is an interdisciplinary program between the School of Music and the Department of Theatre, designed for undergraduate students who want to develop their skills in singing, acting, and stage performance. This 18-credit program combines applied music study, ensemble participation, and theatre coursework to provide a well-rounded foundation in the art of musical theatre. The requirements are listed in the [catalog](#).

Graduate Minor in Musicology

The graduate minor in musicology allows graduate music students to deepen their scholarly understanding of music history, literature, and research methods. Designed to complement degrees in performance, composition, conducting, or theory, this minor strengthens skills in historical inquiry and can enhance employability by preparing students to teach undergraduate music appreciation and history courses. The requirements are listed in the [catalog](#).

Certificate in Arts Entrepreneurship (undergraduate/graduate)

This certificate provides an excellent foundation for aspiring working artists, musicians, actors, and designers, as well as for those who want to work in arts management at businesses and nonprofit organizations. It provides each student with the unique opportunity to explore their creative process and their ability to collaborate with others.

The Certificate in Arts Entrepreneurship is meant to extend the study of an individual arts discipline. Students across the disciplines of Music, Theatre, and Visual Studies (Art, Art History, Design, Digital Storytelling, and Film). The business, marketing, and organizational skills offered by certificate courses help students develop the skills needed to build thriving careers in the arts industries. Aimed primarily at degree-seeking students in the School of Music, Department of Theatre, and School of Visual Studies, this certificate is also available to students in other departments as an add-on to a degree or as a stand-alone certificate.

Students interested in pursuing the Arts Entrepreneurship certificate should first consult with their academic advisor based on their major. The catalog lists the requirements ([undergraduate](#), [graduate](#)) and the [course rotation schedule](#) indicates when the courses are offered. If you have any questions about the program itself, contact Dr. [Claire Syler](#), the faculty coordinator for the Arts Entrepreneurship certificate.

Program Outcomes

1. Develop a comprehensive understanding of budgeting principles and financial management specific to arts entrepreneurship, including creating and managing budgets for artistic projects.
2. Demonstrate proficiency in grant writing and fundraising strategies tailored to arts organizations, including researching funding opportunities, developing proposals, and implementing fundraising campaigns.
3. Create a professional portfolio showcasing artistic work, business plans, marketing strategies, and digital media content, utilizing website design, social media platforms, and multimedia tools effectively.

Certificate in Music Production (undergraduate/graduate)

The Music Production Certificate provides a strong foundation for students interested in audio recording, sound design, and music production, preparing them for careers in the creative and technical aspects of the music and media industries. The program emphasizes hands-on learning, offering students opportunities to work with industry-standard tools such as digital audio workstations, microphones, and mixing consoles. Core courses cover music technology, audio recording techniques, production and mixing, and live sound reinforcement, while elective options allow for exploration of electronic music, sound design, and arts entrepreneurship.

Designed to complement a wide range of degree programs, the certificate is ideal for students in music, theatre, journalism, and related fields, as well as those from other disciplines who want to develop technical and creative audio production skills. Graduates are well-prepared for entry-level roles in music production, live sound, broadcast, and media industries, as well as entrepreneurial opportunities in creative arts.

Students interested in pursuing the Music Production certificate should first consult with their academic advisor based on their major. The catalog lists the requirements ([undergraduate](#), [graduate](#))

and the [course rotation schedule](#) indicates when the courses are offered. If you have any questions about the Certificate in Music Production, contact Dr. [Cory Brodack](#), Assistant Teaching Professor of Music Production.

Program Outcomes

1. Demonstrate proficiency in audio recording techniques and technologies, including the use of industry-standard digital audio workstations (DAWs), microphones, and mixing consoles in both studio and live sound environments.
2. Apply fundamental principles of acoustics, signal flow, and sound design to create professional-quality audio productions for various media, including but not limited to music, film, and interactive content.
3. Develop critical listening skills and the ability to analyze and manipulate audio elements such as frequency, dynamics, and spatial characteristics to achieve desired sonic outcomes.
4. Exhibit professional skills and knowledge of industry practices, including project management, copyright law, and business aspects of the audio production field, preparing students for entry-level positions in the audio industry.

Certificate in Jazz Studies (undergraduate/graduate)

This program is designed for undergraduate music majors or graduate students who have already completed a degree in music. This certificate is designed to deepen a student's preparation for a career in jazz performance or further study in jazz. The Graduate Certificate in Jazz Studies is a one-year program that provides opportunities for continued development of skills in jazz-specific areas, such as improvisation, pedagogy, and arranging. The certificate is available to degree-seeking and non-degree-seeking students alike, non-music as well as music majors, and is designed as an intensive introduction to jazz performance. The program will deepen the student's preparation for a career in jazz performance or prepare the student for further study in jazz. The catalog lists the requirements ([undergraduate](#), [graduate](#)). For additional information, contact the Director of Jazz Studies, [Dr. Sam Griffith](#).

Undergraduate Prerequisites

- Must meet prerequisites for the courses taken in the certificate
- Must [audition](#) for the required ensembles
- Must audition for the program

Graduate Prerequisites

Entrance into the Graduate Certificate program requires a live [audition](#), although video-recorded auditions will be acceptable in rare cases with the permission of the Director of Jazz Studies. Entrance into the program also requires completion of a Bachelor of Music degree (or demonstrated equivalent), with a GPA of 3.0 in the last 60 credit hours. If a candidate does not meet the required prerequisites for a specific curriculum, appropriate course(s) may be added as additional requirements.

- Bachelor's degree in music (or demonstrated equivalent)
- GPA of 3.0 in the last 60 hours of the BM
- Must [audition](#) for the required ensembles
- Must audition for the program
- Must demonstrate basic jazz keyboard proficiency or Jazz Piano Class ([MUS I VT 1620](#)) will be required (not for graduate credit)

Program Outcomes

1. To develop an appreciation and understanding of jazz history through performance, analysis, and historical study.
2. To develop skills in improvisation through the study of jazz harmony and through the transcription and analysis of significant jazz improvisers.
3. To develop skills in the performance practice of jazz ensembles ranging from solo performance to big-band performance.

ADVISING AND REGISTRATION

This section is designed to help you navigate the academic side of your music degree—from planning classes and meeting with your advisor to registering for courses and tracking your progress toward graduation. You'll find information on undergraduate and graduate advising, transfer credit policies, course registration procedures, degree audit tools, and a rotating schedule of upper-level music courses. Whether you're just getting started or preparing for your final semester, these resources can help you make informed, confident decisions about your academic path.

Academic Advising

Academic advisors—comprising both faculty and staff—are here to help you make the most of your time at Mizzou. They will assist you in identifying degree programs that align with your interests and strengths, understanding graduation requirements, and exploring extracurricular opportunities that can enhance your skills and broaden your experiences.

Your advisor serves as a guide, interpreter, and mentor, fostering a collaborative relationship grounded in shared responsibility. The goal of academic advising is to support your growth as an independent learner and empower you to take ownership of your academic and professional journey. Together, you and your advisor will identify and pursue opportunities—from mapping out a degree plan and navigating course registration to exploring career paths and preparing for life after graduation.

Undergraduate

Every undergraduate student at Mizzou is assigned to an [academic advisor](#). For BA and BM students in the School of Music, your academic advisor is Lauren Hynes. You can contact her by [email](#), by phone at (573) 884-4723, by scheduling an advising appointment through [MU Connect](#), or by stopping by her office in [FAB 265](#). In addition, Lauren has created a helpful [Canvas site](#) with links to various resources to help guide you through your career (essential [academic policies](#) are also listed below).

Lauren works closely with the School of Music's Directors of Undergraduate Studies:

- Dr. Wendy Sims (listed as a co-advisor for all BM in Music Education students)
- Dr. Peter Lea (BM in all other emphasis areas and BA in Music)

Graduate

Graduate students are assigned [faculty](#) advisors based on their emphasis area. For example, performance students are typically advised by their applied lesson instructor, whereas musicology students are advised by the first reader of their thesis. You can find your assigned advisor by visiting the "My Advisors" page under the "Academic Records" tile in your [myZou Student Center](#) (essential [academic policies](#) are also listed below).

All graduate advisors work in close collaboration with the School of Music's Directors of Graduate Studies:

- Dr. Wendy Sims (MM and PhD in Music Education)
- Dr. Eli Lara (MM in all other emphasis areas and MA in Musicology)

Transfer Credits

Undergraduate

If you have completed college-level coursework or standardized exams prior to enrolling at Mizzou, please review the information below to ensure proper credit evaluation:

Transcripts to Send to MU Admissions

Be sure to send official documentation to [MU Admissions](#) if you completed any of the following:

- Dual credit courses taken during high school
- College courses completed at institutions other than Mizzou
- AP (Advanced Placement) exam scores with a score of 3 or higher
- IB (International Baccalaureate) transcripts, provided you meet the required minimum scores for standard- or higher-level exams (review how to send information at [ibo.org](#))

Transfer Course Equivalency: To check how your courses will transfer to Mizzou, use the official [Transfer Course Equivalency Tool](#).

Music Transfer Credit: All music courses taken at other institutions require department-level review for transfer credit. Please contact your [academic advisor](#) to facilitate this review.

Master's

Master's students may transfer up to 20% of the total credit hours required for their degree, not to exceed nine hours, from another institutionally accredited college or university, including other campuses within the University of Missouri System.

Approval Process

To request transfer credit:

- The transfer must be approved by your [academic advisor and the Director of Graduate Studies](#).
- You must submit a [Plan of Study or Course Substitution Form](#) that includes the transfer courses.
- An official transcript is required if one is not already on file with the Graduate School.

Once submitted, the Graduate School will review the request. If approved, the courses will appear on your official MU transcript.

Eligibility Requirements

Transfer coursework must meet the following criteria:

- Be clearly designated as graduate-level credit on the transcript, with assigned credit hours and a final grade.
- Be earned at a regionally accredited U.S. institution or an international institution recognized by its country's Ministry of Education as a graduate-degree-granting institution.
- Be no more than eight years old at the time your degree is conferred.
- Comprise no more than 20% or 9 credits of the coursework on your Plan of Study.
- Be used as general electives only; they do not count toward 8000-level course requirements.

Students are encouraged to discuss potential transfer credits with their advisor early in the degree process. Review this and other Graduate School policies for master's students on the Graduate School's [website](#).

Doctoral

Doctoral students may transfer up to 30 credit hours of post-baccalaureate graduate coursework from an institutionally accredited college or university toward the total hours required for their degree.

Approval and Evaluation

- All transfer credits are treated as general electives; they do not count toward the 8000-level course requirement, but they do contribute to the overall credit total for the degree.
- The student's doctoral committee is responsible for determining whether transfer credit is appropriate.
- The Graduate School must conduct a final review to ensure that the coursework meets minimum standards.
- If approved, the transfer credits will appear on the student's official MU transcript.

Additional Guidelines

- All coursework applied to the doctoral plan of study must be completed within eight years of the plan's approval.
- Requests for exceptions to the transfer policy must be approved by the Dean of the Graduate School.

Students should consult their doctoral advisor and committee early in the planning process to determine whether previously earned credits may be eligible for transfer. Review this and other Graduate School policies for doctoral students on the Graduate School's [website](#).

Course Registration Procedures

To add a class at Mizzou, log into [myZou](#) and click on the "Manage Classes" tile in your Student Center. You'll be able to add classes by entering a class number directly or searching through the course catalog. Be sure to select the correct term and confirm your enrollment through the three-step process. If a course requires instructor or department consent, you will need permission (use the [Music Course Registration Assistance Form](#)). Note: permission for ensembles will be entered automatically after audition results have been posted.

The [Stellic Scheduler Guide](#) offers step-by-step instructions for building your schedule and registering for classes. Before making changes to your schedule, check key [academic deadlines](#), [fee reassessment dates](#), and consult your [academic advisor](#).

Degree Audit Tools

A degree audit is a report reflecting a student's academic progress toward the completion of a program of study (degree, minor, certificate, etc.). [Stellic](#) is Mizzou's academic planning and degree progress platform. Students can review their degree audit, build future semesters' plans, search for classes and add them directly to their plans, build schedules, and register for classes, all in one platform. The degree audit matches students' Mizzou and transfer coursework to a program of study's completion requirements. A degree audit is not a substitute for working with an [academic advisor](#), who can help you interpret the audit and make informed decisions.

Important Dates 2026–2027

This list includes important milestones tailored to music degrees; however, you should always consult the official [Academic Calendar](#) maintained by the Registrar to stay up to date on university-wide deadlines and events.

Fall 2026

August 24	Classes begin
September 1	Last day to register, add, or change sections
September 7	Labor Day Holiday (no classes)
October 28	Spring early registration begins
October 30–31	NATS auditions
November 5–7	MMTA/MTNA auditions
November 11	Veterans Day (no classes)
November 20	Last day for student ensemble and student recitals
November 21–29	Thanksgiving Recess (no classes)
December 6	Last day for large ensemble concerts
December 7	Last day to withdraw from a course
December 14–18	Final Exams

Spring 2027

January 19	Classes begin
January 26	Last day to register, add, or change sections
January 26–30	MMEA conference
February 5	Mizzou Music Day
February 15	Mizzou Music Day
February 20	Mizzou Music Day
March 19	Application priority deadline for May and August commencements
March 27–April 4	Spring Recess
April 4	Last day for elective student recitals
April 18	Last day for student ensemble and student degree recitals
April 25	Last day for large ensemble concerts
April 29–May 1	MSHSAA State Music Festival (School of Music classes cancelled)
April 30	Application deadline for May and August commencements
May 3	Last day to withdraw from a course
May 10–14	Final Exams

Rotating Courses

Many upper-level courses in the School of Music are offered on a rotating basis. This schedule is designed to help students plan and complete degree requirements in a timely manner. While the offerings below reflect current plans, they are subject to change based on faculty availability and student demand. Always consult your academic advisor before finalizing your schedule to ensure the courses you need will be available when you need them and will satisfy degree requirements. The courses are organized by area, including Arts Entrepreneurship, Music History, Music Production, and Music Theory and Composition (undergraduate courses that include a W in the course code are designated writing-intensive). For courses specific to individual emphasis areas, consult with your applied lesson teacher and/or [advisor](#).

Arts Entrepreneurship

Fall

Career Development for Musicians, MUS_GENL [4510/7510](#)

Arts Engagement, MUS_GENL [4514/7514](#)

Spring

Principles of Arts Entrepreneurship, MUS_GENL [4512/7512](#)

Arts Finance, MUS_GENL [4516/7516](#) (asynchronous online)

Music History

Fall 2026

Historical Studies in Opera, MUS_H_LI [4313W/7313](#)

Contemporary Issues in Musicology: Ecomusicology, MUS_H_LI [4342W/7342](#)

Contemporary Issues in Musicology: Music of the Czech Lands, MUS_H_LI [4342/7342](#)

Spring 2027

American Musicals, MUS_H_LI [4376](#)

Music of the Baroque Era, MUS_H_LI [4336W/7336](#)

Focal Composers: Gustav Mahler in Context, MUS_H_LI [8340](#)

Pedagogy of Music Theory, Composition, and Musicology, MUS_GENL [8230](#)

Summer 2027

Historical Studies in Jazz and Pop (online), MUS_H_LI [4317/7317](#), 2nd 4-week session, July

Fall 2027

Historical Studies in African-American Music, MUS_H_LI [4320W/7320](#)

Spring 2028

Focal Composers: John Cage, MUS_H_LI [8340](#)

Summer 2028

Historical Studies in Jazz and Pop (online), MUS_H_LI [4317/7317](#), 2nd 4-week session, July

Music Production

Fall

Introduction to Music Technology, MUS_GENL [4260/7260](#)

Audio Recording Techniques, MUS_GENL [4261/7261](#)

Spring

Mixing and Music Production, MUS_GENL [4262/7262](#)

Live Sound Reinforcement, MUS_GENL [4263/7263](#)

Music Theory and Composition

Graduate students refer to the [music theory course guidelines](#) for MM and consult with their [advisor](#) when deciding which music theory course to take to satisfy degree requirements.

Fall 2026

Counterpoint, MUS_THRY [4224W/7224](#)

Instrumentation, MUS_THRY [4226/7226](#)

Choral Arranging, MUS_THRY [4230/7230](#)

Spring 2027

Post-Tonal Music Theory, MUS_THRY [4220/7220](#)

Orchestration, MUS_THRY [4227/7227](#)

Analysis of Popular Music (online), MUS_THRY [4280/7280](#)

Pedagogy of Music Theory, Composition, and Musicology, MUS_GENL [8230](#)

Summer 2027

Analysis of Video Game Music (online), MUS_THRY [4281/7281](#), 1st 4-week session, June

Fall 2027

Counterpoint, MUS_THRY [4224W/7224](#)

Introduction to Electronic Music, MUS_THRY [4245/7245](#)

Instrumentation, MUS_THRY [4226/7226](#)

Choral Arranging, MUS_THRY [4230/7230](#)

Spring 2028

Analysis and Interpretation of Music, MUS_THRY [4221/7221](#)

Introduction to Digital Synthesis, MUS_THRY [4247/7247](#)

Analysis of Video Game Music (online), MUS_THRY [4281/7281](#)

Summer 2028

Analysis of Popular Music (online), MUS_THRY [4280/7280](#), 1st 4-week session, June

ENSEMBLES

Ensemble participation is central to the musical experience at Mizzou, offering students opportunities to perform diverse repertoire, collaborate across disciplines, and grow artistically. With ensembles spanning choral, instrumental, jazz, opera, new music, and chamber music traditions, there is something for every level and area of interest. Most ensembles require an audition, though some are open to all students. Details about audition requirements, rehearsal times, and participation can be found on the School of Music [website](#) and in the descriptions that follow (see also the [zero-credit ensemble policy](#)).

Choral Ensembles and Opera

Choral Union

Organized in 1977, this chorus represents a “union” of choral singers from the student body, University faculty and staff, and community members from Columbia and mid-Missouri. Under the direction of Dr. Brandon A. Boyd, the ensemble presents one major program each semester. The Choral Union combines with professional orchestras, performers, conductors, and various University instrumental ensembles to present performances of significant choral/orchestral literature. A primary objective of the Choral Union is to offer participants direct, extended educational exposure to some of the most significant music personalities of our time. These artists have included Aaron Copland, Robert Shaw, Sir David Willcocks, John Rutter, Lukas Foss, Vincent Persichetti, Margaret Hillis, Otto-Werner Mueller, and William Warfield. The Choral Union’s repertoire has included large-scale oratorios such as Bach’s *Christmas Oratorio* and Handel’s *Messiah* and Judas Maccabaeus, Haydn’s *The Creation*, Mendelssohn’s *Elijah*, the Requiems of Mozart, Brahms, and Verdi, Beethoven’s Ninth Symphony, and such 20th-century works as Honegger’s *King David*, Carl Orff’s *Carmina Burana*, and Vaughan Williams’s *Dona Nobis Pacem*. Choral Union rehearses from 7–9 p.m. on Thursdays. Audition is not required.

Opera Workshop (Show-Me Opera)

The *Show-Me Opera* offers a dynamic performance experience for undergraduate and graduate singers enrolled in opera workshop and production courses. Students work on the preparation and performance of operatic and musical theatre scenes each fall, followed by a fully staged opera with orchestra and a program of staged arias and duets each spring. The ensemble also champions new works by MU student composers and participates in outreach performances in the community. Co-directed by Professors Christina Ray and Steven Tharp, Show-Me Opera presents performances both on campus and at Columbia’s historic Missouri Theatre. Opera Workshop rehearses Monday through Friday in the late afternoon (times and requirements vary depending on role). [Audition](#) required.

Concert Chorale

Dedicated to providing a positive and high-quality choral experience, members of Concert Chorale will experience a wide variety of diverse and stimulating music that will include traditional repertoire, modern choral compositions from living composers, traditional folk songs from around the world, and a cappella/barbershop arrangements of popular songs. Directed by Dr. Austin Norrid, the ensemble gives multiple performances throughout the year. Concert Chorale rehearses from 12:15–1:45 p.m. on Tuesdays and Thursdays and is open to any university student. [Audition](#) required.

Hitt Street Harmony

Hitt Street Harmony is an auditioned chamber vocal ensemble specializing in traditional vocal jazz repertoire, often in collaboration with instrumental jazz combos. In addition, this ensemble performs contemporary popular music and a cappella arrangements. Each semester the group performs one full-length concert and participates in various outreach events in the community. Hitt Street Harmony provides a diverse, challenging experience for each of its singers, developing vocal independence and a variety of performance techniques. This ensemble is conducted by graduate teaching assistants. Hitt Street rehearses from 2:00–2:50 p.m. on Mondays, Wednesdays, and Fridays. [Audition](#) required.

Sankofa Chorale

Sankofa Chorale provides a choral and instrumental space where singers, regardless of ethnicity, can perform the various genres of the Black tradition. The repertoire includes, but is not limited to, spirituals, folk music, traditional and contemporary gospel music, operatic scenes, Broadway musical excerpts, rhythm and blues, and other formally composed works by Black composers and arrangers. The Sankofa Chorale was founded by Dr. Brandon A. Boyd. Sankofa rehearses from 6:30–8:30 p.m. on Tuesdays. Audition is not required, but a [hearing](#) is suggested.

University Singers

University Singers is a select choral ensemble performing advanced repertoire from a broad range of styles and traditions. The ensemble has performed at national conventions of the National Collegiate Choral Organization (Yale University) and the American Choral Directors Association (Chicago and Kansas City), as well as multiple appearances at the Missouri Music Educators Association conference. In addition to touring nationally, the group has performed internationally in Italy, Austria, Hungary, and China, including venues such as the Liszt Academy of Music in Budapest and collaborations with the Salzburg Cathedral choir. Other notable performances include an appearance at the White House and residencies with guest conductors Peter Phillips (Tallis Scholars) and Joseph Flummerfelt. It is directed by Dr. Brandon A. Boyd. University Singers rehearses from 12:15–1:45 p.m. on Mondays, Wednesdays, and Fridays. [Audition](#) required.

Instrumental Ensembles

Concert Jazz Band

Concert Jazz Band is the flagship ensemble of the Jazz Studies Program at the University of Missouri. The group has been featured on stage with the finest jazz musicians in the world, including artists such as Benny Golson, Bobby Shew, Rufus Reid, Bob Mintzer, Terell Stafford, Eric Person, John Fedchock, Mike Mainieri, Dave Pietro, Randy Brecker, Lynne Arriale, Andy Narell, Matt Wilson, and Maria Schneider. The band has been invited to perform at prestigious collegiate jazz festivals, including Wichita, Elmhurst, Notre Dame, and Addison/North Texas. These performances have resulted in several Outstanding Ensemble and Outstanding Soloist awards. The band was selected to perform at the Missouri Music Educators Association state convention in 2003, 2008, and 2025. The group, directed by Dr. Sam Griffith, performs the finest in classic and contemporary jazz and is committed to the creation and performance of new and original compositions and arrangements. The Concert Jazz Band rehearses from 2–3 p.m. on Mondays and Wednesdays. [Audition](#) required.

Marching Mizzou

Known as the “Big ‘M’ of the Midwest,” Marching Mizzou is the largest and most visible ensemble in the School of Music, with members representing over 75 majors across campus. The ensemble performs at home football games, parades, and other high-profile events across the state, country, and abroad. Notable appearances include the St. Patrick’s Festival Parade in Dublin (2024 "Best Overall Band"), the 2021 Missouri Bicentennial Inaugural Parade, and the 2022 Macy’s Thanksgiving Day Parade in New York City. Marching Mizzou is under the direction of Dr. Amy M. Knopps, Associate Director of Bands and Director of Athletic Bands, Dr. Christian Noon, Assistant Director of Bands, and Dr. Pete Zambito, Assistant Director of Athletic Bands. Marching Mizzou rehearses from 4:15–6:00 p.m. Tuesday through Friday during the fall semester. [Audition](#) required.

Mini Mizzou

Mini Mizzou, composed of some of the best students of Marching Mizzou, is a highly spirited ensemble that performs at two away SEC Football games per season and home SEC volleyball matches, all men’s and women’s basketball games, and tournaments. In addition to their numerous campus and community appearances, Mini Mizzou performs at various alumni functions and university extension activities throughout the United States as well as the men’s and women’s basketball SEC tournaments and NCAA tournaments for men’s basketball, women’s basketball, and volleyball. Membership is open to all current members of Marching Mizzou by [audition](#) in the fall semester.

Studio Jazz Band

Studio Jazz Band features young, talented musicians in the MU Jazz Studies program and forms its own identity as a featured ensemble in the program. The group performs a challenging repertoire, emphasizing a mix of classic and contemporary material, with a strong pedagogical focus. The band is often featured in concert with many great regional and national performers, including Tom Andes, Allen Beeson, Phil Wilson, Ron Miles, Plas Johnson, Mike Steinel, Jamey Aebersold, and others. The band performs in masterclass settings with visiting clinicians as well. The band is directed by Dr. Sam Griffith and performs regularly on and off campus, averaging 4–6 concerts per year. The Studio Jazz Band rehearses from 7–9 p.m. on Wednesdays. [Audition](#) required.

Symphonic Band

This ensemble is one of the highest-quality performing organizations on campus. It is composed of accomplished wind and percussion players and performs a traditional repertoire, as well as commissioned selections, of wind band literature. The Symphonic Band has represented MU with performances at state, regional, and national professional music conferences and conventions. Students are placed in this ensemble by auditions that occur at the beginning of each semester. Membership is open to all students in the university. The Symphonic Band gives two performances each semester and is conducted by Dr. Amy M. Knopps. The Symphonic Band rehearses from 12:15–1:45 p.m. Tuesdays and Thursdays. [Audition](#) is required.

Symphony Orchestra

The Symphony Orchestra presents outstanding performances of orchestral works from the 18th century to the present. Its membership includes music majors, non-majors, graduate students, and undergraduates all devoted to the serious study and passionate performance of great symphonic music. From the classics of Bach, Brahms, Debussy, Ravel, and Mahler to world premieres of 21st-century works, the Symphony Orchestra studies and performs great masterworks of the orchestral repertoire at award-winning levels of excellence. Directed by Dr. John McKeever, the ensemble regularly performs in the historic Missouri Theatre and in venues across the state. Its touring performances have included five appearances at the Missouri Music Educators Association Convention, appearances at the 2019 American Choral Directors Association Conference, performances at the 1996 Music Educators National Conference in Kansas City, MO and in Salt Lake City, Utah, in 2006. The educational and artistic experience of Symphony Orchestra members is enriched each year with performances of major choral-orchestral works as part of the University's Choral Union series, and in performances of major operatic works as part of the University's "Show-Me Opera" program. Symphony Orchestra rehearses from 4:15–6:00 p.m. on Tuesdays and Thursdays with sectionals on Wednesdays from 6:30 to 8:30 p.m. [Audition](#) required.

University Band

The University Band is composed of outstanding student musicians from all schools and departments within the university. Featuring works from all genres of the wind band repertoire, this ensemble performs regularly throughout the academic year. Performances are often shared with the Symphonic Band and area public school bands. Participation in the University Band offers MU students an ideal opportunity to remain involved in music performance throughout their college career, despite their busy academic schedules. The University Band is open to all students and is directed by Dr. Christian M. Noon. The University Band rehearses from 7–9 p.m. on Tuesdays. Audition is not required.

Wind Ensemble

The Wind Ensemble incorporates the finest woodwind, brass, and percussion performers on campus. This select ensemble offers one-per-part playing in a flexible setting and performs the highest-quality wind band literature. High expectations for individual musicianship and advanced technical attainment make membership in the Wind Ensemble a challenging and rewarding experience. Membership is through competitive auditions held each semester. Recent guests of the Wind Ensemble have included renowned wind band composers John Mackey, Steve Bryant, David Maslanka, Michael Markowski, Ryan George, and Aaron Perrine. The Wind Ensemble has recently toured China, Italy, Austria, and the Czech Republic, and has made several appearances at state, regional, and national music conferences. The Wind Ensemble gives two performances each semester and is conducted by Dr. Brian A. Silvey. Wind Ensemble rehearses from 12:15–1:45 p.m. on Mondays, Wednesdays, and Fridays. [Audition](#) required.

Chamber Ensembles

Jazz Combos

The Jazz Studies Program at MU averages 8–10 jazz combos, consisting of 5–7 members. It is in these combos that members learn to work within the small-group dynamic, while learning and memorizing repertoire. Students have the opportunity to perform at university and local functions, giving them professional work experience. Student compositions and arrangements are encouraged and performed in a creative atmosphere. A strong emphasis on improvisation is the priority of each group. Combos are coached by MU Jazz faculty in weekly rehearsals arranged around student availability. [Audition](#) required.

Mizzou New Music Ensemble

The New Music Ensemble, under the direction of faculty composer and Alarm Will Sound member Stefan Freund, collaborates with MU's faculty and student composers, performs frequently on and off campus, and works with some of the world's leading composers and interpreters of new music. Seven graduate assistantships are available for New Music Ensemble members. Over the last six

years, the ensemble has performed regularly in St. Louis, in such venues as the Sheldon Concert Hall, Shoenberg Theatre at the Missouri Botanical Garden, Contemporary Art Museum, and World Chess Hall of Fame, collaborating with visual artists in the Sound of Art Series. The ensemble has been coached by prestigious guest composers and performers, including Steven Stucky, Tod Machover, Matt Haimovitz, eighth blackbird, the Verdehr Trio, and others. The New Music Ensemble rehearses from 9:15–10:45 a.m. on Mondays, Wednesdays, and Fridays. [Audition](#) required.

Studio Ensembles

Many applied studios organize chamber ensembles featuring students who play the same or complementary instruments. These ensembles offer students the opportunity to perform in small groups, develop ensemble skills, and explore a wide range of repertoire. Participation is typically arranged through the applied faculty in each area. Students interested in joining a studio-based chamber group should contact their [applied instructor](#) directly for more information.

World Percussion Ensemble

The World Percussion Ensemble (WPE) began in 1997 as the Latin Percussion Ensemble and expanded as the students' interests in different world music styles increased. It currently consists of Tiger Pans (Caribbean Steel Band), the Chiyedza Mbira Ensemble (Zimbabwe), and the West African Ensemble (drumming, dancing, and singing from Ghana). WPE frequently collaborates with specialists in these areas with recent guests including Nani Agbeli, Musekiwa Chingodza, Fradreck Mujuru, and Tom Miller. The group performs two concerts per year on campus, in addition to a variety of performances in public schools and in the community. In 2018, the Chiyedza Mbira Ensemble was selected through competitive application to perform a Showcase Concert at the Percussive Arts Society International Convention in Indianapolis with special guest Musekiwa Chingodza. Tiger Pans Steel Band is directed by Pete Zambito and rehearses from 2:00–2:50 p.m. on Thursdays. Audition is not required.

BEYOND THE CLASSROOM

At Mizzou, your musical education doesn't stop at the edge of the classroom. The School of Music supports a wide range of experiences that extend your learning, creativity, and professional development through research, creative activity, study abroad, student organizations, community engagement, and internships. Composing original music, presenting at conferences, leading outreach events, and gaining real-world experience are just a few of the high-impact opportunities available to help you build meaningful connections, strengthen your résumé, and prepare for life after graduation.

Research and Creative Activity

Music students can engage in meaningful research and creative activity both within their coursework and beyond the classroom. Whether through independent studies, faculty-mentored projects, performances, or interdisciplinary collaborations, students can explore their unique interests, develop new skills, and contribute to the broader artistic and scholarly community. These experiences not only enrich academic learning but also prepare students for further study, professional work, and lifelong creative inquiry. You can connect with a mentor through [ForagerOne](#) and find additional information at the websites for [Undergraduate Research](#) and the [Graduate School](#). If you have any questions, you can also reach out to the School of Music Undergraduate Research Liaison, Dr. [Peter Lea](#).

If you are an undergraduate student pursuing your own project under the guidance of a faculty mentor, you can have it recorded as a zero-credit course on your transcript—highlighting your initiative for future employers or graduate school applications. Although these courses are listed at the 4000 level, you may register for any of them at any point in your undergraduate career. The courses are:

- [MUS_THRY 4886](#): Creative Activity in Composition
- [MUS_APMS 4886](#): Creative Activity in Performance
- [MUS_EDUC 4888](#): Research in Music Education
- [MUS_H_LI 4888](#): Research in Music History
- [MUS_THRY 4888](#): Research in Music Theory

The list below highlights some of the most common conference, presentation, and performance opportunities available. For additional options specific to your discipline, consult with your faculty mentor.

- The [Humanities Symposium](#) brings together undergraduate researchers from across disciplines during Show Me Research Week to share original work through presentations and posters. Students engage with peers, faculty mentors, and the broader community, with the event also featuring keynote talks by leading scholars in the humanities and fine arts.

- The [Missouri Music Educators Association](#) annual conference is a cornerstone event for music educators and students across the state, held each January at Margaritaville Resort in Osage Beach, MO. The conference provides professional development, networking, and performance opportunities that support high-quality music instruction for all students. MU students may attend sessions, perform with invited ensembles, and connect with music educators and peers from across Missouri, gaining valuable insights into teaching, advocacy, and musicianship. Undergraduate and graduate students have the opportunity to present their research at the Research Poster Session.
- Held each fall at a different collegiate Missouri institution, the [Missouri Music Teachers Association \(MMTA\) State Auditions](#) provide students at all levels—from elementary through collegiate—the opportunity to perform in a competitive setting and receive feedback from professional adjudicators. These auditions are held concurrently with [Music Teachers National Association](#) Young Artist Competitions, where participants compete for recognition, scholarships, and advancement to the regional and national auditions.
- The **MU Soloist Competition** offers upper-level undergraduate and graduate students the chance to audition for a solo performance with a major university ensemble in the spring semester (Concert Jazz Band, Symphony Orchestra, or Wind Ensemble). Winners will rehearse and perform their selected work with a full ensemble in a concert setting the following year. Additional information will be provided to applied instructors.
- The **MU Emerging Artist Competition** is held in the fall and offers upper-level undergraduate and graduate students the chance to audition for recognition and a performance in a showcase concert in the spring. Additional information will be provided to applied instructors.
- [The National Association of Teachers of Singing](#) (NATS) offers a variety of prestigious competitions and auditions that recognize and support outstanding vocalists, performers, and composers at various stages of their careers. Students can participate in the **National Student Auditions**, which include categories such as classical, musical theatre, commercial music, and spirituals, advancing from regional rounds to national finals. Other major opportunities include the **National Musical Theatre Competition** for emerging professionals, the biennial **NATS Artist Awards** for advanced singers, and the **Art Song Composition Award** for composers. These events offer significant cash prizes, professional exposure, and valuable feedback, and many are held in conjunction with national NATS conferences or workshops.
- The [Research and Creative Activities Forum](#) (RCAF) is an annual, interdisciplinary conference that showcases graduate student research and creative work across campus. Participants share poster presentations in diverse categories—from life sciences and engineering to artistic expression and humanities—and compete for awards, including the GPC People's Choice Award.
- The [Summer Research and Creative Achievements Forum](#) is the summer version of the Humanities Symposium (listed above), but designed specifically for undergraduate students.

- The [Summer Research Exposure Program](#) pairs first- and second-year undergraduates with faculty members to engage in mentored research and creative activities. At the end of the summer program, students and faculty will have the option to apply for additional funding and continue their research relationship for the full academic year.
- [Undergraduate Research Day at the Capitol](#) is hosted by the University of Missouri System. Each March, undergraduate researchers demonstrate to lawmakers in Jefferson City the unique opportunities undergraduate students have to participate with faculty in research at the University of Missouri.
- The [University Libraries Undergraduate Research Contest](#) recognizes and rewards outstanding research conducted by undergraduate students at the University of Missouri. Undergraduates in any discipline are invited to enter the contest, which will be judged by a cross-disciplinary panel of librarians.

Funding

The [Budds Center for American Music Studies](#) offers funding to support American music-related scholarly, creative, or educational projects that demonstrate significant disciplinary or community impact. Music students—both undergraduate and graduate—may apply for support for activities such as research, performances, presentations, and public engagement, provided the project aligns with the Center’s mission and culminates in a meaningful product. Application guidelines may be found on the Budds Center website and are due by January 31 annually.

[Graduate Professional Council Research Development Awards](#) provide support for graduate and professional students’ research and creative/scholarly activity. Awards are processed as reimbursements for valid research expenses not already covered by the university. Applicants are eligible for up to \$600 to fund their research.

[Graduate Professional Council Travel Awards](#) provide support for students traveling to conferences to present or for professional development opportunities. The Conference Presentation Travel Award (CPTA) is designed to assist MU graduate and professional students who are representing the University of Missouri by presenting research papers, posters, or creative works at conferences (up to \$600). The Professional Development Award (PDA) is intended to cover some of the costs for students to participate in non-presentation opportunities at conferences, meetings, workshops, or other relevant outlets that contribute toward preparing the student for employment in their chosen career path (up to \$300).

[Sinquefield Commissions](#) are available to music composition students of the University of Missouri. Four \$500 Sinquefield Commissions are available each academic year. To be eligible, the student should plan to write a new work for a university ensemble that is coached or directed by a Mizzou faculty, a faculty member, or faculty ensemble, and should schedule the premiere of the work during the year of funding.

[Support for Undergraduate Research Activities and Travel](#) (SURAT) offers funds to help support research activities (e.g., research supplies, participant incentives) or help offset the costs of travel to a research conference or fieldwork opportunity. These funds assist students in the College of Arts and Sciences who do not have other means of supporting their work, such as through individual awards (e.g., Mizzou Forward) or faculty mentor grants or support funds.

Study Abroad

Studying abroad is a powerful way for music students to gain a global perspective while earning credit toward their Mizzou degree. Whether you're studying performance, theory, history, or education, immersing yourself in another culture can deepen your artistic insight and expand your worldview—an experience recognized as a high-impact educational practice. With programs in over 50 countries and options that align with most majors, early planning is key. Start by visiting the Mizzou Study Abroad table at the Mizzou Abroad Fair or checking out events on [MU Engage](#). Watch [Study Abroad 101](#) and then talk with your academic advisor to make sure study abroad fits into your degree plan. Follow @MizzouAbroad on [Instagram](#) and [Facebook](#) or visit the [website](#) to learn more.

The U.S. Department of State's [Benjamin A. Gilman International Scholarship](#) provides need-based funding—up to \$5,000—for Pell Grant recipients to study or intern abroad, with additional awards available for STEM research or critical language study. In addition to covering key travel and academic costs, Gilman scholars gain access to federal employment opportunities.

Student Organizations

The University of Missouri offers a vibrant array of student organizations—ranging from musical ensembles to special-interest communities—so you can find your niche, pursue your passions, and build connections across campus. To explore all opportunities, visit [MU Engage](#), where you can search for like-minded people. Getting involved through MU Engage is a great way to enrich your college experience, develop skills, and make lasting friendships outside the classroom. Below are some of the music-related organizations.

Canticum Novum provides an opportunity for undergraduate students at the University of Missouri to participate in a small chamber ensemble. Canticum Novum will strive to increase the individual choral abilities of each member through focused and challenging ensemble work. Contact: [Maggie Hosking](#).

Graduate Student Association for Music represents graduate student interests in the School of Music, promotes personal and professional growth in performance, education, and scholarship, and cultivates an inclusive community through social events. Contact: [Melissa Montoya](#).

MU Golden Dynamics serves as an opportunity for undergraduate students of every major at the University of Missouri to participate in creating a student-led show choir through performance, direction, and community engagement. Contact: [Michael Hark](#).

MU Jazz Society creates a safe, creative space for students to share their love of jazz and promotes opportunities for jazz education and experience on campus. Contact: [Luke Reaume](#).

MU Percussion Society promotes percussion education and performance on campus by offering diverse experiences, hosting guest artists, and providing accessible musical events for the broader community. Contact: [Vanessa Graham](#).

MU Saxophone Society fosters a diverse and inclusive community of musicians who share an interest in the saxophone by providing educational resources, performance opportunities, and outreach initiatives. Contact: [George Szabo](#).

National Music Organization Affiliates

Mizzou music students actively lead and participate in several nationally recognized music organizations, providing opportunities for professional development, networking, and leadership experience.

Kappa Kappa Psi (KKP) is a national honorary fraternity that fosters leadership, service, and musicianship among college band members, providing students with opportunities to support their ensembles while developing personal and professional skills. **Eta Upsilon Chapter** contact: [Madeline Collins](#); [website](#).

Music Teachers National Association (MTNA) supports music educators at all stages of their careers through professional development, networking, resources, and opportunities for continued learning and certification. Events include the MMTA/MTNA competitions, national pedagogy conferences, guest artist recitals, masterclasses, and community projects. **Mid-Missouri Collegiate Chapter** contact: [Bryce Ramsbottom](#); [website](#).

National Association for Music Education-Collegiate (NAFME-C) offers future music educators early access to professional development, networking, leadership opportunities, and valuable resources—preparing students for successful careers in music education. Contact: [Christina Sanchez](#); [website](#).

Phi Mu Alpha Sinfonia (PMA) is a national fraternal society in music that promotes brotherhood, character, and service through music, inspiring members to pursue musical excellence while using their talents to uplift others. **Zeta Chapter** contact: [Aidan Gildehaus](#); [website](#).

Sigma Alpha Iota (SAI) is an international music fraternity that fosters community among those dedicated to music, offering members opportunities for service, scholarship, and lifelong connection through campus involvement, philanthropic projects, and national awards and fellowships. **Iota Lambda Chapter** contact: [Emily Swanson](#); [website](#).

Tau Beta Sigma (TBS) is a national honorary band sorority that supports collegiate bands through service and community engagement. At Mizzou, the chapter aids Marching Mizzou with uniform

management and leads service projects, youth outreach, and programs that empower women in music. **Zeta Omega Chapter** contact: [Grace Hunsley](#); [website](#).

Collegiate National Band Association (C-NBA) brings together musicians and educators of all levels to promote excellence in band performance, support the creation of new wind band music, and foster a diverse and inclusive community through professional development, outreach, and lifelong musical engagement. Contact: [Neil Reed](#); [website](#).

Student National Association of Teachers of Singing (SNATS) is committed to advancing excellence in singing through education, performance, research, and community. With a diverse global membership, NATS provides lifelong learning opportunities, professional resources, and inclusive support for teachers and students in all vocal styles. Contact: [Katie Jones](#); [website](#).

Community Music

Community Music at Mizzou provides Mizzou music students with valuable hands-on teaching and performance opportunities through private lessons, group classes, and outreach programs designed for learners of all ages. In addition to enriching the cultural life of mid-Missouri, these experiences support your professional development and align with the School of Music's broader focus on entrepreneurship and career readiness.

The [Community Music Program \(CMP\)](#) is the School of Music's outreach initiative offering high-quality private instruction and performance opportunities to learners of all ages and experience levels across central Missouri. Designed to support individualized musical growth beyond large ensemble settings, CMP also provides Mizzou music students with the chance to gain valuable teaching experience. MU students interested in teaching through CMP should [email](#) for more information.

The [Missouri String Project](#) provides affordable string instruction students in grades 3–5 while offering supervised, hands-on teaching experience to MU music students preparing for careers in education. Through group lessons and orchestra rehearsals led by university students and guided by faculty, young musicians receive high-quality instruction, and future teachers gain valuable classroom experience. MU students interested in teaching should email mostring@missouri.edu for more information.

[Sound Explorers](#) is an adaptive beginning concert band for middle and high school students with developmental disabilities, and it offers Mizzou music students a meaningful opportunity to serve as partner teachers. Each participating musician is paired with a collegiate band student for a weekly 30-minute private lesson followed by a 30-minute group rehearsal, allowing MU students to gain hands-on teaching experience while helping young musicians develop their skills, confidence, and enjoyment of making music with others. Sessions are held on Sundays at the Sinquefeld Music Center. MU students interested in serving as partner teachers should contact the program coordinator for more information.

The [Hire-A-Musician](#) (HAM) program offers MU music students the opportunity to perform paid gigs for campus and community events, including weddings, receptions, and ceremonies. Students must receive approval from their applied instructor to be added to the official roster and act as freelance performers—not as MU employees. Rates typically begin at \$100 per hour per musician but may vary depending on the event. Students are responsible for coordinating directly with clients, managing logistics, and handling payment. Those interested in joining the HAM roster can fill out a brief [survey](#) and are encouraged to view gigs as valuable professional and service-based experiences.

The [Higday Mozart Outreach Concert Series](#) provides MU School of Music students with the opportunity to perform free, interactive concerts in local schools and community settings, sharing the music of Mozart and other great composers with young audiences across Columbia. Funded by the Paul D. Higday Mozart Trust, the series fulfills a mission to make classical music more accessible while giving students valuable performance and outreach experience. Ensembles and soloists from across the School of Music have participated, and interested students can contact the program coordinator at muasmusicoutreach@missouri.edu to learn how to get involved.

Internships

Internships—both paid and unpaid—offer music students valuable opportunities to gain real-world experience, develop professional skills, and explore career paths within and beyond the performing arts. Whether teaching, performing, producing, or working behind the scenes, internships allow students to build résumés, network with industry professionals, and apply classroom knowledge in meaningful, hands-on ways that support future career goals. Here are just some of the possibilities:

- [Blue Lake Fine Arts Camp](#)
- [Columbia Public Schools Summer Camps](#)
- [Interlochen Center for the Arts](#)
- [KOPN Radio](#)
- [Kansas City Symphony: Career](#)
- [Kansas City Symphony: Internship](#)
- [Lyric Opera of Kansas City](#)
- [Odyssey Performance Fellow](#)
- [Opera Theatre of Saint Louis](#)
- [OKM Music Festival \(Summer\) Internship](#)
- [The Missouri Symphony: Audition](#)
- [The Missouri Symphony: Volunteer](#)
- [Saint Louis Symphony Orchestra: Career](#)
- [Springfield Symphony Orchestra Internship](#)

RESOURCES AND SUPPORT

At Mizzou, your success as a music student is supported by a wide network of people, programs, and facilities. This section connects you to key resources—ranging from staff who manage day-to-day operations to tutoring services, collaborative pianists, scholarships, technology labs, and wellness support. Whether you are looking for guidance with a class, financial assistance, or simply someone to help you stay on track, use these pages to find what you need and take full advantage of what the School of Music and the broader university have to offer.

Communication

Clear and consistent communication is essential to your success in the School of Music. Official communication beyond the classroom primarily takes place through your university [email account](#) and the learning management system, [Canvas](#). All students are expected to check their university email daily, as this is the official channel for announcements, scheduling, and other important updates from faculty and staff. Canvas is likewise used for course-related communication, assignments, and grade tracking, and should be consulted regularly.

Student Advisory Council

The Student Advisory Council provides a forum for students to share feedback, raise concerns, and discuss issues affecting the School of Music. The council is co-chaired by Dr. Eli Lara (Director of Graduate Studies) and Dr. Peter Lea (Director of Undergraduate Studies) and typically meets twice per semester.

Membership includes representatives from [student organizations](#), [national music organization affiliates](#), and one elected representative from each of the following areas:

- Instrumental
- Voice/Choral
- Music Education
- Composition, Music Theory, or Musicology
- Bachelor of Arts in Music

Students may self-nominate for one of the above categories by completing a Qualtrics form. If multiple nominations are received in any category, an election will be held. Nomination and voting deadlines will be shared via email early in the fall semester.

Convocation

The School of Music hosts a [weekly convocation](#) every Thursday from 3:00–3:45 p.m. in Whitmore Recital Hall (Fine Arts Building). This event is open to all music students and the university community and is designed to foster an appreciation for live performance, broaden the listening experiences of music majors, strengthen the sense of community within the School of Music, and provide opportunities to explore a wide range of music-related topics. Attendance at convocation is

a course requirement for Recital Attendance ([MUS GENL 1091](#)), a course that is required for all BM and BA degrees (semesters of the course vary according to [degree](#)).

Three orientation sessions will be held for new undergraduate music majors to help you get acclimated to Mizzou; attendance at these sessions also counts toward Recital Attendance.

- Community Building: Tuesday, September 8, 3:00–3:45 p.m., SMC 130
- Library Scavenger Hunt: Tuesday, September 15, 3:00–3:45 p.m., Whitmore Recital Hall
- Student Success: Tuesday, September 22, 3:00–3:45 p.m., Whitmore Recital Hall

Collaborative Pianists

Collaborative pianists work closely with students to make music at Mizzou, playing an essential role in lessons, studio classes, rehearsals, and performances. Students enrolled in applied lessons who anticipate needing a collaborative pianist must complete the Collaborative Pianist Request Form at the start of each semester (this will be emailed to all students as a Qualtrics survey). Make sure to consult with your applied instructor to determine expectations for the semester. Access to free (non-compensated) collaborative services *may* be available for MU music students who apply by the deadlines for each semester:

- **Friday, September 4 for all projects taking place in the Fall 2026 semester**
- **Friday, January 29 for all projects taking place in the Spring 2027 semester**

The project requests received by these deadlines will be fulfilled by faculty pianists, graduate research assistants, or undergraduate scholarship pianists. The Keyboard Area will try to accommodate as many projects as possible, but at this time placement is not guaranteed given the ratio of requests to pianists. Please review additional [procedures and guidelines](#) below.

Music Tutors

There are graduate teaching assistants (GTAs) who offer support for certain first- and second-year undergraduate music history and music theory courses. Their office is 150 FAB, and hours are typically posted outside the door and [updated here](#). If you need additional help or would like to hire a private tutor, please consult the course instructor for suggestions.

Music Technology Lab

The Music Technology Lab is a state-of-the-art classroom and creative workspace designed for instruction in music technology, notation, and audio production. It features 12 student iMac workstations and a teacher station with centralized control, all integrated through the Yamaha LC4 Music Lab system. Each station includes a digital piano, audio interface, and headphones. Additional amenities include professional studio desks, high-quality loudspeakers, a laser projector, and motorized environmental controls, creating an ideal setting for hands-on learning in music creation and technology.

After-hours access using your student card is granted to this lab for students who need it to complete their music coursework. Please email Dr. [Peter Lea](#) if you need access but your card is not working.

Recording Services

The School of Music's Recording Services provides professional audio and video support for recitals, ensemble concerts, and recording projects. Most student degree recitals and major ensemble performances held in Whitmore Recital Hall, Sheryl Crow Hall, or Missouri Theatre are automatically recorded and livestreamed with high-quality audio and video. Students may also request additional recording sessions, including studio projects, post-production editing, and livestreams with advanced camera setups. Basic editing is included in session rates, whereas advanced services like mixing, mastering, and multi-cam video are available at additional cost. Students can request training to become certified users, enabling them to book recording facilities without an engineer at reduced rates. All bookings must be submitted at least 30 days in advance. For details, review the full [Recording Services Policy](#).

Budds Center for American Music Studies

The Budds Center supports research, teaching, and performance centered on American music, with a special focus on Missouri's musical traditions. Students can engage with the Center by attending sponsored concerts, original research, and using resources such as archival materials, recordings, and K–12 lesson plans. The Center also offers grant funding for projects in American music and maintains a growing library of books, digital publications, and historical recordings. For hours of operation and additional information, visit the [website](#) or contact the director, Dr. [Megan Murph](#).

Mizzou New Music Initiative

The Mizzou New Music Initiative supports new music at the University of Missouri, presenting concerts and guest artist residencies by award-winning composers and ensembles. The Initiative offers several funding and career opportunities for students. Any MU student may apply for the annual Sinquefeld Prize, which includes a scholarship award, a commission to compose a new work for one of the University's large ensembles to be premiered at the Chancellor's Arts Showcase, and a professional recording of their work. Students may also apply to become one of eight Resident Composer at the annual Mizzou International Composers Festival, including the opportunity to compose a new work for GRAMMY award-winning resident ensemble, Alarm Will Sound. School of Music students may apply for up to four Sinquefeld Commissions, in addition to research and travel funding grants. For additional information, visit the [website](#) or contact Associate Director, Dr. [Tiffany Skidmore](#).

School of Music Staff Responsibilities

Name	Position	Responsibilities
Mark Anderson	Facilities & Operations Coordinator	Building coordination for SMC and FAB, workroom inventory, facilities maintenance, key inventory and management, swipe access, EMS and building scheduling, vehicle management, website edits, concert programs, and concert production.
Cory Brodack	Assistant Teaching Professor, Audio Recording	Manages recording team, recording studio engineer, video editor, recording recitals/concerts, and manages YouTube channel and archive.
Brooke Daniels	Large Ensemble Coordinator	Library, festivals, instrument inventory and rentals, lockers, large ensemble auditions, Marching Mizzou and large ensemble support, concert production (secondary), and primary MSHSAA coordinator.
Joanna Griffith	Coordinator of Community Outreach and Marketing	Publicity/marketing coordinator, social media, coordinator of Community Music Programs, Hire-A-Musician, outreach events, and weekly events email/other mass emails through Constant Contact.
Lauren Hynes	School of Music Academic Advisor	Advising for undergraduate music degrees.
Parker Johnson	Senior Recording Producer	Recording studio engineer, recording recitals/concerts, managing recording team, special AV projects, video editor, and YouTube channel management, with a special focus on MNMI activities.
Jennifer Smith	Business Manager	Payroll, timekeeping, hiring, MoCode reconciliation (department, faculty funds), and travel and expense guidance (purchases, payments, contracts, reimbursements).
Natalie Parker	Admissions Coordinator	Admissions processes (auditions for music admission/scholarship, admission/scholarship letters), recruitment specialist, scholarship coordinator, and Graduate School Contact (GSC).
Jonathan Rainous	MNMI Production Coordinator	All MNMI-related tasks.
Tiffany M. Skidmore	MNMI Managing Director	All MNMI-related tasks.
Lucy Urlacher	Piano Technician	Piano maintenance/tuning, inventory and storage needs, and building coordination for FAB (along with Mark).
Susan Worstell	Assistant to the Director	Administrative support to the Director, committee support, office manager, student evaluations, myZou, and academic schedule.

Lost & Found

Personal items found in School of Music spaces should be turned in to the office in the Sinquefeld Music Center. Students who lose items should check with the office. Students are encouraged to label instruments, cases, music folders, and other personal belongings whenever possible.

Scholarships and Awards

Mizzou Scholarships: apply by December 1 (first-time college students) or February 1 (continuing and transfer students) through [ScholarshipUniverse](#). Music-specific scholarships are awarded based upon your initial audition to the School of Music—if you have not received a music scholarship and wish to be considered for one, speak with your applied instructor. If you have been notified that a scholarship has not been renewed, you may file an [appeal](#). Information about additional scholarships is included below.

Local Scholarships

- [Bright Flight Program](#)
- [University of Missouri MOST Scholarships](#)
- [A&S Career Development Scholarships](#)
- [Student Affairs Scholarships](#)
- [Honors College Scholarships](#)
- [Scholarships for Veterans](#)
- [Disability Center Scholarships](#)
- [First-Generation Scholarships](#)
- [Mizzou Alumni Association Scholarships](#)
- [Missouri Scholarship & Loan Foundation Programs](#)
- [Flourish Initiative](#)
- [Willy Wilson Memorial Scholarship](#)

Regional and National Scholarships

- [NAfME Database for Music Scholarships](#)
- [Educational Theatre Foundation Scholarships](#)
- [Sigma Alpha Iota Scholarships/Grants](#)
- [Kappa Kappa Psi Scholarship](#)
- [Tau Beta Sigma Scholarships](#)
- [Jack J. Isgur Scholarship](#)
- [Other Scholarships for Music Majors](#)
- [MORE Scholarships](#)
- [Beinecke Scholarship](#)

Ellis Library

Ellis Library, found directly across Lowry Mall from FAB, boasts over 3 million volumes and serves as a central hub for research, collaboration, and creative projects. It offers numerous resources and services that are especially valuable to music students:

- **Print Music and Books:** Find musical scores for your lessons or books on your favorite composer in the fourth-floor stacks. If you can't find something that you need using [Discover@MU](#), you can always request it from academic libraries in the state of Missouri through [MOBIUS](#) or [Interlibrary Loan](#).

Digital Databases

- [Naxos Music Library](#): Provides online access to Western classical music, world music and jazz recordings.
- [Nkoda](#): A digital sheet music library of over 100,000 works from major publishers including Schott, Bärenreiter, Ricordi, Durand, and Boosey & Hawkes. You must be connected via a [Virtual Private Network](#) (VPN) to access the content off campus.
- [JSTOR](#): Provides access to scholarly journals in the arts and sciences.
- **Subject Librarian Support:** Janet Hiltz is the Music & Performing Arts Librarian, who can offer expert guidance on research strategies and finding specific resources. She has published a [general music guide](#) to help with research papers, projects, and performance study and practice.
- **Digital Media & Innovation Lab:** Provides tools and spaces for audio recording, video production, photography, and digital creative projects, including audio booths, a film studio, and virtual reality equipment. Students can reserve rooms and equipment or drop in for assistance from staff. It's an ideal resource for music students working on recording projects, auditions, music videos, or other multimedia assignments. Visit the library's [website](#) for more information.
- **Group Study Rooms:** If you need a room to study with others, you can reserve rooms that can accommodate between 2 and 20 people on the library's [website](#).
- **Class and Workshops:** The library offers various classes and workshops, which you can review on the library's [calendar](#) (you may need to register in advance).

Counseling Center

The MU Counseling Center provides free, confidential mental health support to all MU students, covered by student fees. The Center's professional staff offers individual counseling, group therapy, crisis intervention, medication management, and skills workshops addressing concerns like anxiety, stress, and grief. All services are confidential and separate from your academic records.

Location: 4th Floor, Strickland Hall (use south stairs or elevator) ([directions](#))

Phone: 573-882-6601

Website: <https://wellbeing.missouri.edu/>

Disability Center

The Disability Center promotes access and inclusion for students with disabilities through individualized accommodations, advocacy, and educational support. Services are available to all undergraduate and graduate students with documented disabilities—including physical, sensory, mental health, chronic illness, learning disabilities, and temporary conditions. Students work with access advisors to develop personalized plans that may include exam accommodations, note-taking assistance, flexible deadlines, alternative text formats, housing and clinical adjustments, or service/emotional support animal approval. The Center also supports accommodations related to graduate assistantships, qualifying exams, and professional school requirements.

Location: S5 Memorial Union (use the ground-level entrance on the southeast side) ([directions](#))

Phone: 573-882-4696

Website: <https://disabilitycenter.missouri.edu/>

Financial Wellbeing

Navigating college costs can feel overwhelming, but Mizzou offers a wide range of resources to help you budget, find aid, and plan for your financial future. Whether you're looking for scholarships, emergency grants, or just want to talk through a budget plan, there's support for every step of your academic journey—including access to basic needs like groceries and professional clothing.

[FAFSA](#) (application required to be eligible for most financial aid programs)

- If your financial situation has changed (e.g., loss of family support), you may qualify for a dependency override—contact Student Financial Aid (SFA) for help.

Student Financial Aid

- [Schedule an appointment](#) to discuss aid options
- Apply for [emergency financial aid](#)

Employment at Mizzou

- [School of Music](#)
 - [Community Music Program](#)
 - [Hire-A-Musician](#)
- [University Concert Series](#) (House Manager, Box Office Attendant, Backstage)
- [Handshake](#) (all employment opportunities are listed here)
- [Work-Study](#)
- [Learning Center Tutor](#)
- [Writing Center Tutor](#)
- [Mizzou Made Academics Tutor](#)
- [Jumpstart Tutor](#)
- [Academic Coach](#)

- [Adventure Club](#)
- [Reservations & Events](#)

Financial Counseling: <https://financialsuccess.missouri.edu/one-on-one-financial-counseling/>

TRiO Student Support Services: <https://trio.missouri.edu/>

Basic Needs Support

- [Tiger Pantry](#): Free groceries, hygiene, and household items for Mizzou students.
- [Truman's Closet](#): Access to free professional attire for interviews, jobs, and internships.
- [Additional resources](#)

Veterans & VA Educational Benefits: <https://veterans.missouri.edu/benefits>

Learning Center

The Mizzou Learning Center provides free, confidential academic support services to help students succeed in their coursework and develop strong study habits. Programs include Tiger Tutors (drop-in peer tutoring for core classes), NetTutor (online live tutoring and question drop-off), Academic Coaching (personalized support with time management, study skills, and note-taking—especially helpful for neurodivergent students), and a collection of learning and study strategy resources. These services are widely used by students at all achievement levels, including many scholarship recipients.

Location: 100 Student Success Center (the building west of FAB) ([directions](#))

Phone: 573-882-2493

Website: <https://learningcenter.missouri.edu/>

Writing Center

The Writing Center offers free, personalized writing support to anyone with a pawprint, including undergraduate and graduate students, through in-person, Zoom, and online (asynchronous) options. Whether you're creating a resume, brainstorming an artist statement, or polishing a final paper, trained tutors can help with structure, clarity, citations, grammar, and more—at any stage of the writing process. The Writing Center staff includes highly trained undergraduate and graduate tutors and specialists for graduate-level writing.

Location: multiple locations (see the website)

Phone: 573-884-8725

Website: <https://writingcenter.missouri.edu/>

Parking

Navigating campus is easier when you understand your parking and transit options. Mizzou's [Parking & Transportation Services](#) offers student parking permits for various needs—including commuter, residential, and overnight—available for purchase each semester. Be sure to check the website for up-to-date maps, permit sales, rates, and game day parking alerts.

Free street parking is often available on the east side of College Avenue, a short walk from the music buildings—but note: some streets are snow routes, which means you cannot park there if more than two inches of snow is forecast or has fallen. You can park for free in the University Avenue Garage or Hitt Street Garage after 7 p.m. on weekdays or all day on weekends.

Transportation

[Tiger Line](#) is the university's shuttle service throughout campus, provided at no extra charge to members of the university community in partnership with the City of Columbia. Service runs seven days a week while classes are in session, though routes vary throughout the academic year and during breaks. Tiger Line shuttles are in service for the fall and spring semesters and out of service during various university breaks and closures.

Additional transportation options are available from 8 p.m. to midnight, after shuttles are no longer in service for the day. [STRIPES](#) is a student-run safe ride program that operates on Thursdays, Fridays, and Saturdays when classes are in session. You can also request a safety escort through the [MizzouOne app](#).

Technology Suggestions

All incoming undergraduate music majors and minors will use computer notation and audio editing software beginning their first semester at MU and will need a MacBook or Windows laptop with the following minimum specifications:

General Computing Requirements (For students using MuseScore and Audacity regularly):

Apple: MacBook Pro or MacBook Air running Apple silicon (M1 or newer)

- Memory: 8GB RAM minimum (16GB strongly recommended)
- Storage: 256GB SSD minimum (512GB recommended)

Windows: 13th gen or newer Intel i7 processor (minimum) or AMD equivalent

- Memory: 16GB RAM minimum
- Storage: 256GB SSD minimum (512GB strongly recommended)

* Because macOS offers strong native support for low-latency audio recording and playback, MacBooks are recommended for most music students, unless they already possess a newer Windows computer with high-end audio and graphics support (e.g., for gaming or media production).

Other

[Mizzou Resource Guide](#)

[Roary](#) (Mizzou AI Chat Bot)

POLICIES AND PROCEDURES

This section outlines important policies and procedures that support your academic and performance activities in the School of Music. It includes essential guidance on ensemble auditions, recital scheduling, instrument access, academic requirements, space reservations, and recording services.

Ensemble Auditions and Studio Placement

Participation in some School of Music ensembles and applied studios requires auditions or hearings, with placement based on performance level and studio availability. Incoming and returning students should review current audition materials, expectations, and deadlines—updated regularly at music.missouri.edu/ensembles.

Bands and Orchestra: All instrumental students, except non-majors participating in University Band, are required to audition for ensemble placement in [Symphonic Band](#), [Symphony Orchestra](#), and [Wind Ensemble](#). Audition requirements typically include prepared excerpts and, for new string players, a brief solo selection.

Choral Ensembles: New students and those interested in [Concert Chorale](#), [Hitt Street Harmony](#), or [University Singers](#) must complete a Choral Hearing, which includes a prepared solo, sight-reading, and tonal memory demonstration. Students interested in non-auditioned ensembles like [Choral Union](#) and [Sankofa Chorale](#) are welcome to participate in a hearing to determine voice placement, but are not required.

Jazz Ensembles: Students auditioning for [jazz combos](#), [Concert Jazz Band](#), and [Studio Jazz Band](#) should prepare to sight-read and perform a tune of their choice. They may also improvise or prepare an optional etude. Rhythm section players will also demonstrate familiarity with various grooves.

Marching Mizzou: Students interested in joining [Marching Mizzou](#) should submit the Marching Mizzou audition application [online](#) and complete an audition. Woodwind and brass players may audition for early or final acceptance, with music majors encouraged to audition during Mizzou Music Days, which also fulfills the Marching Mizzou audition requirement. Drumline applicants complete a two-part process: a video audition followed by an in-person camp. Color Guard, Feature Twirler, and Golden Girl applicants complete an application and in-person audition process.

Piano (Non-Majors): Studio placement for non-majors requires an audition and a minimum of three years of classical piano study. Students should prepare two short contrasting pieces (at least one memorized) and will be asked to sight-read. Contact Dr. [Peter Miyamoto](#) to set up an audition.

Voice Studio Placement and Opera Workshop: Students should prepare one classical or musical theatre piece with printed sheet music. Those interested in [Opera Workshop](#) should bring two selections (one in English and one in a foreign language).

Procedures and Guidelines for Accompanying Services and Collaborative Relationships

Collaboration is an essential part of any professional musician's work, whether as a member of a large ensemble or within the more intimate partnership between two individual performers. The development of the skills necessary for successful collaboration is fundamental to success in the field.

Most instrumentalists and vocalists enrolled in applied lessons at MU will require a collaborative pianist for a performance, whether it be for a jury, recital, or outside performance. For these partnerships to succeed, performers must develop the musical and interpersonal capacity to communicate ideas and articulate common objectives. Below is a set of procedures and guidelines to foster successful partnerships when entering collaborative projects with the MU Keyboard Area's excellent faculty pianists, graduate assistants, undergraduate scholarship pianists, or other freelance pianists.

Procedures for Requesting a Collaborative Pianist

- 1) If you are enrolled in applied lessons, discuss with your applied teacher any needs for a collaborative pianist. Needs may include:
 - a) Degree or elective recitals
 - b) Semester or Upper-Level Juries
 - c) Participation in internal competitions (e.g., Emerging Artist or Soloist Competitions)
 - d) Convocation or Studio Recitals
 - e) Participation at external competitions (e.g., MMTA, MTNA, or NATS competitions)
 - f) Recordings required for graduate auditions, external competitions, summer festivals, jobs, etc.
 - g) Discuss these plans as early as your first lesson of the semester, noting that the request form for a collaborative pianist through the School of Music is due the second Friday of the semester.
- 2) If you will need a collaborative pianist for any project in that semester, please submit a Collaborative Pianist Request Form via Qualtrics. The online link will be sent to students during the first week of classes. In 2026–2027, the deadlines for submission will be:
Fall 2026: Friday, September 4, 2026
Spring 2027: Friday, January 29, 2027

Although the Keyboard Area cannot support every application, it helps us to know all the needs of the School of Music for accompanying as early as possible so that we can prioritize our resources. The Keyboard Area also considers financial need, so indicate your need on the form or ask your applied teacher to inform the piano faculty. In Fall 2025, the Keyboard Area was able to provide

over 90 instrumentalists/vocalists with free accompanying. If your project is selected, you will be placed with a faculty pianist, graduate teaching assistant, or scholarship accompanist at no charge.¹

In filling requests, the Keyboard Area prioritizes (in descending order):

- 1) Graduate, Senior and Junior Recitals required by degrees
- 2) Juries/Recitals used to audition for upper-level status
- 3) Juries (especially of more difficult repertoire or repertoire anticipating a recital the following semester)
- 4) Final Auditions at internal competitions (Emerging Artist or Concerto Competition final auditions)
- 5) Convocation and studio class performances

Free collaboration by faculty and student pianists **does not** include:

- Auditions at external competitions (including MMTA/MTNA and NATS)
- External audition tape performances (graduate auditions or outside competitions)

Rates for these services should be negotiated directly with faculty and student pianists.

Once project pairings are made, students, pianists, and teachers will be notified via email. It is the responsibility of each student to contact the collaborative pianist within five days of receiving this notification and provide access to a score by the specified deadline. If you are awarded a collaborative pianist assignment in one semester, please note that it does not automatically renew the next semester. Students need to apply **each semester** by the due date. The Keyboard Area will make every effort to ensure continuity of collaborations when logical. Any questions about Collaborative Pianist Requests should be addressed to Dr. Rachel AuBuchon (AuBuchonR@missouri.edu).

Guidelines for Collaborative Pianist Services

The expectation for scholarship pianist projects is 15 contact hours per semester, which might equate to a half-hour rehearsal and a half-hour section of a lesson weekly or another regularly scheduled meeting time. Student convocation recitals, studio classes, mock juries, and internal competition performances such as the MU Emerging Artist and MU Concerto Competitions may count toward the total 15 hours of accompaniment. Any time over the 15 hours or any off-campus auditions (NATS or MTNA/MMTA) and any recording sessions should be renumerated as negotiated directly with the pianist. Scholarship pianists are responsible for tracking their hours and for attending three meetings with the coordinator. Additional suggestions for the student, pianist, and teacher are included below.

¹ Free collaboration by faculty and student pianists does not include external competitions or performances, the preliminary round of internal competitions (Emerging or Soloist), audition taping for graduate auditions, summer festivals or external competitions, or any extra hours (Maximum 15 hours per semester for Scholarship Accompanists). Accompanying for these activities should be negotiated with faculty and student pianists based on their rate.

Student

- Give music to your pianist well in advance. A reasonable amount of time before your first rehearsal is one week for vocal literature and two weeks for instrumental literature. Some pianists might need more time depending on the literature.
- Out of courtesy and respect, NEVER ask your pianist to sight-read in any context, whether that is a rehearsal, lesson, or performance.
- Communicate with your pianist about how they would like to receive scores (physically or electronically) and, if using a physical score, about the preferred format (single-sided, double-sided, hole-punched, etc.) If transposition is needed, provide your pianist with a transposed score—do not ask them to transpose an accompaniment.
- If you desire a recording to be made for your own practice, compensate your pianist for time needed to make this recording.

Student and Pianist

- You are both responsible for knowing your own part and familiarize yourself with your partner's part. The pianist is not responsible for teaching the soloist their notes, rhythms, or phrasing.
- Approve ALL rehearsal, lesson, and performance dates together. No activities (including studio classes and juries) should be scheduled without consulting with one another. Clear and timely communication from both parties is an expected courtesy. Missed rehearsals or lessons will be counted against the project's time allotment unless 24-hour notice is given.
- Adherence to the length of rehearsal previously agreed upon will encourage efficient use of time.
- If repertoire must change, give the pianist time to assess the new repertoire. If the repertoire is not appropriate for the pianist, you may need to hire a different pianist to cover the new repertoire. If there is a change to the repertoire of a scholarship pianist, please notify Dr. AuBuchon and Dr. Miyamoto immediately to assess the change.

Pianist

- When possible, examine the score and listen to a recording before accepting a collaborative project. Ask your applied teacher if they think the project is appropriate to your skill set and experience.
- Make sure you have clarified the schedule of ALL rehearsal, lesson, and performance dates with your soloist.

Studio Teacher

- Share these guidelines and discuss them with students at the beginning of each semester.
- Please give guidance concerning ensemble rehearsal technique. If working with a student pianist, remember that this may be their first experience playing with another instrumentalist/singer.

- Discuss stage decorum (e.g., bows, entering and leaving the performance area) and advise the student on proper program format and publicity. For example, it is good form to include names of collaborating artists on programs and all public announcements.
- If a scholarship pianist is struggling, reach out to Rachel AuBuchon or the pianist's applied teacher for some extra help. The earlier they are informed, the better the possible outcome.
- Please remember that just as your students benefit from ensemble experiences that allow them to implement the skills they learn in their lessons, so too do student pianists need these experiences to grow and develop. However, if a pianist does not fulfill their responsibilities, then just cause for dismissal has been established. The pianist should still be compensated for all work prior to the dismissal.

Guidelines for Hiring an Independently Contracted Pianist

If you are not provided with a pianist through the Keyboard Area Request Form process, you will need to hire a pianist independently. Experience negotiating terms and fees is essential for freelance musicians. There are many variables in organizing projects with a collaborative pianist and coming to an agreement on a fee. The terms of all arrangements **must** be agreed to by all members of a musical partnership. All arrangements should be considered carefully and agreed upon at the time the accompanying artist's services are secured. Communication between both parties in the partnership is of utmost importance.

Finding a Collaborative Pianist

Networking with your colleagues is a critical skill necessary for all musicians to learn: ask your friends/classmates if they know pianists or ask them for the names of pianists with whom they have collaborated. There is a Student Accompanist List that current student pianists may add their names to each semester posted on the Keyboard Area Board (outside of FAB 138). There are also freelance collaborative pianists in Columbia and mid-Missouri. Ask your applied teacher for the contact information for pianists they have used or ask one of the piano faculty.

Setting a Fee for a Collaborative Project

Because there are so many factors in setting up the fee for a collaborative project, the MU Keyboard Area feels very strongly that it should not set fees. In setting fees, the accompanying artist(s) must consider (a) volume and difficulty of repertoire, (b) number of rehearsals, lessons, and performances, (c) how much time before the performance the pianist receives the music, (d) the experience of the pianist, (e) supply and demand, (f) the amount of rehearsal time requested by the soloist, and (g) the schedule of ALL performances, auditions and recording sessions. Because there are so many components, rates may vary among pianists and projects. The cardinal rule is that both parties need to agree on terms **BEFORE** entering a partnership.

Termination of a Project

In the event of the cancellation of a project **for any reason**, the pianist hired to accompany should be reimbursed for time spent up to that date in private practice, rehearsals, and lessons. Fairness and good judgment on all sides should guide the matter. Advice may be sought from involved faculty members to find an equitable solution.

Academic Policies

Understanding academic policies is essential to making informed decisions and maintaining good standing throughout your degree. This section outlines expectations for both undergraduate and graduate students, including grading standards, progress monitoring, capstone requirements, and special procedures such as zero-credit ensemble enrollment and grade appeals. Whether you're planning your course schedule, preparing for upper-level lessons, or navigating challenges, refer to these policies to stay on track and access the support you need.

Undergraduate

Grades

- School of Music undergraduate students must earn a C- or better in all music courses and [basic skills](#) courses.
- Students pursuing a BM in music composition or music theory must earn a B- or better in all [music theory courses](#).

Satisfactory progress monitoring for BA and BM students:

Academic Actions

- Any student placed on academic notice (one semester with a semester OR cumulative GPA below 2.0) or academic warning (a second CONSECUTIVE semester with a semester OR cumulative GPA below a 2.0) will have a registration hold placed on their myZou account until they meet with their School of Music academic advisor.

Adequate Progress toward Degree Requirements

- Students who earn a grade below C- or a grade of Unsatisfactory, or who withdraw from any core freshman- or sophomore-level music/emphasis area course, will have a registration hold placed on their myZou account until they meet with their School of Music academic advisor.
- Students pursuing a BM in Music with Emphasis in Composition or Music Theory who earn below a B- in any composition or theory course in addition to those covered above will have a registration hold placed on their myZou account until they meet with their School of Music academic advisor.

Audition for Upper-Level Applied Lessons

Candidates must pass an examination administered by the applied faculty in the area of performance at the completion of their fourth semester of lessons before they are approved for studio instruction

at the 4000-level (for performance tracks) or 3000-level (for all other emphasis areas). This will typically happen at the end of the fourth semester of study either as part of the student's jury at the end of the semester or scheduled separately.

Brass

The student must prepare two solos and be able to play all major and minor scales. The audition will occur during the time scheduled for juries (two jury slots).

Keyboard

Students are expected to prepare a longer program that covers all four stylistic periods (Baroque, Classical, Romantic, and Contemporary). In this program students are expected to incorporate a complete large-scale work (often all the movements of your classical sonata). Students may use their jury (often with an extended jury block) as their audition (including technique requirements) or may choose to schedule an elective recital (excluding technique requirements).

Students may register for Elective Recital MUS 3960 to receive credit for a recital. Note that scheduling of the recital is subject to School of Music [recital policies](#). Students should consult their applied teacher throughout the upper-level process.

Percussion

The percussion upper-level audition is meant to emulate a short recital. Students will work with their instructor to design a 20–25-minute program of music representing a range of instruments, composers, and styles. The program should be reflective of the material they have studied in their degree program thus far. Students will perform this audition in two jury blocks (30 minutes total including load-in/load-out) on percussion jury day (the Monday of Finals Week), or before this date in a non-degree showcase concert (often shared with one or more students).

Strings

Students will prepare technique material as required by the studio teacher and two contrasting pieces/movements from different time periods. They may use their regular jury schedule with one additional time block.

Voice

Students must sing four memorized selections at the jury at the end of the fourth semester. The program must include one selection in each of Italian, French, and German, plus one song in English prepared without the aid of the teacher.

Woodwinds

Students are expected to prepare two to three selections of contrasting styles, which will be performed at juries at the end of the semester. The instructor may also assign orchestral excerpts or etudes. Twenty minutes (a double-jury) will be allotted for the audition. Additional requirements to qualify for upper-level applied music, such as scale competency, may be required by the individual instructor and will be conducted outside of the jury time. Please consult the instructor for approval of repertoire and any additional requirements.

Portfolio Review

Music History

Students pursuing the emphasis in Music History must also pass a portfolio review conducted by faculty in the music history area, typically completed at the end of their second year. Before submitting the portfolio, students must complete three courses—[MUS H LI 1338](#), [MUS H LI 2307](#), and [MUS H LI 2308](#). The portfolio will consist of writing samples from these or other courses involving writing as part of the course requirements.

Music Theory

Students pursuing the emphasis in Music Theory must also pass a portfolio review conducted by faculty in the music theory area, typically completed at the end of their second year. Before submitting the portfolio, students must complete three courses—[MUS THRY 2216](#), [MUS THRY 2221](#), and [MUS THRY 2231](#). The portfolio will consist of a major project from each of these courses. Students may submit the portfolio while enrolled in the course.

Capstone

All undergraduate students at Mizzou complete a capstone experience as part of their degree requirements that integrates the knowledge, skills, and methods they have acquired throughout their college education. Bachelor of Music (BM) and Bachelor of Arts (BA) students typically fulfill this through a senior recital, project, or the student teaching internship, depending on their emphasis area. The capstone should fall within the specific area of concentration but draw upon other relevant areas as well (e.g., a senior recital would reflect a performance emphasis and accompanying program notes would reflect study in music history and music theory). These culminating experiences allow students to showcase their development as musicians and scholars and are completed under the mentorship of a faculty member. For more information, review the [capstone requirement](#) of the general education program.

Graduate

Grades

The [Graduate School](#) considers grades of C+, C, and C- as passing grades; however, the School of Music only allows one grade in the C range to count toward the degree. Graduate students must also maintain a GPA of 3.0 or higher.

Full- and Part-Time Enrollment

[Full-time enrollment](#) for graduate students is defined as enrollment in 9 credit hours per semester in the fall and spring semesters and/or 4.5 hours in the summer session. Full-time enrollment for doctoral candidates, beginning the semester after the successful completion of their comprehensive examinations, is 2 credit hours in the fall and spring semesters and/or 1 hour in the summer session. [Guidelines may differ for international students](#) based upon visa requirements. Without special permission from the Dean of the Graduate School, the maximum number of credit hours in which a graduate student may enroll is 16 credit hours per semester in the fall and spring and/or nine in the summer.

Capstone

The capstone experience for a graduate degree in music will take the form of a recital, composition, thesis, dissertation, or other project. Review the [requirements](#) for specific graduate degrees and emphasis areas.

Recital Hearings

Students presenting BM or MM performance degree recitals must complete and pass a recital hearing before the recital may be performed publicly for degree credit. The purpose of the hearing is to ensure that the recital program is prepared to an acceptable standard before public performance. Hearings are normally conducted by faculty members from the student's applied area, along with one additional faculty member from outside the area.

Students should work closely with their applied instructor to prepare repertoire well in advance and to schedule both the recital and the hearing. The hearing must be scheduled at least four weeks before the proposed recital date and should normally take place at least 10 days before the recital. At the hearing, the student begins with a selection or movement of their choice, after which the faculty panel selects additional portions of the program to hear. Normally, every piece on the recital program must be available, including chamber music. The panel usually hears at least three contrasting selections, and the hearing lasts approximately 12 minutes. For BM Senior recitals, students must also prepare original program notes, revised in consultation with the applied instructor and provided to the hearing committee at least 7 days before the hearing.

A recital is approved for public performance when a majority of the faculty panel supports approval. If the hearing is not approved, the recital may not be performed for degree credit and must be rescheduled no sooner than four weeks later. A new hearing must be scheduled and passed before the recital may be publicly presented. Students have only one additional opportunity to pass a recital hearing and performance for degree credit using the same repertoire. If the hearing is not passed within the semester in which the recital is scheduled, the student should withdraw from the course.

Request for Zero-Credit Ensemble Course

Purpose: There are several scenarios in which an undergraduate student's participation in a School of Music ensemble course needs to be officially "on the record" via enrollment, but for which it is not appropriate/necessary for credit hours to be awarded. The enrollment of every student who is participating in each ensemble class is required for recordkeeping, to provide student access to the Canvas site, and to address liability issue when a student travels with the ensemble to off-campus locations. Typically, zero-credit ensemble courses will only be permitted when taking the course for one credit would result in a credit hour overload for the student. Note that zero-credit courses may not be used to fulfill degree requirements.

An undergraduate student may request to enroll in a music ensemble for zero credit for the following reasons:

- Fulfilling a scholarship requirement after the credit-hour requirements for their degree have been met.
- Fulfilling an essential instrumentation need within the music ensemble. (In these instances, the ensemble director must provide corroboration about this need.)
- Participating in a co-curricular or educative experience that will enhance their professional preparation.
- Other reasons as recommended by the appropriate Director of Undergraduate Studies with approval of the Director of the School of Music.

Application/Review Process Steps:

Step 1: Student completes an [online form](#) indicating the need for a zero-credit option.

Step 2: Requests are reviewed by the appropriate [Director of Undergraduate Studies](#) (DUGS), with input from the student's academic advisor or ensemble director as requested.

Step 3: Decisions are sent by the DUGS to the designated School of Music Staff member.

- If approved, staff member creates a zero-credit section (if necessary), inputs student-specific permission for the course, and notifies the student that they may enroll.
- If denied, the staff member communicates the decision to the student, including information about the option to appeal.
 - Appeals are decided by the [Director of the School of Music](#).

Group Piano Test Out

If you have a background as a pianist and would like to test out of (portions of) the group piano curriculum (Group Piano I, II, III, or IV), please email Dr. [Curtis Pavey](#). These courses are not required for those taking applied piano lessons as part of their degree or for those pursuing a BA in Music. Interested students must test out of Group Piano I and II by the start of their third year and Group Piano III and IV by the start of their fourth year.

Course Grade Appeals

Grades can impact academic standing, scholarships, and future opportunities, so it's important to understand your rights and the steps to take if you believe a grade is incorrect or unfair. Although disagreements over grades can be stressful, Mizzou has a clear process for resolving concerns. If you believe a grade you received is incorrect or unfair:

1. Start by speaking with your course instructor.
2. If the issue isn't resolved, and your course has a course coordinator (common in multi-section classes), meet with them next.
3. If still unresolved, you may appeal to the [Director](#) of the School of Music.
 - a. If your instructor is also the Director, your appeal will be reviewed by the Dean of the College of Arts & Science.

4. Note that no one can change a grade just because they disagree with the instructor's academic judgment—only clear evidence of unfair treatment or a grading error (e.g., a math mistake) can justify a change.

If you have questions about how to begin the [grade appeal process](#), consult with your [academic advisor](#).

Scholarship Appeals

School of Music scholarships are automatically renewable for up to four years total if the requirements of the original scholarship letter are met (grade point, no low grades, good standing, etc.). If a student will be adding a fifth year to their university experience or has lost their scholarship for any reason, they can submit a [Scholarship Appeal Request Form](#) or contact the Scholarship Coordinator, [Natalie Parker](#). For a scholarship extension or update request, the request must be submitted a full semester before the scholarship would be renewed. Submitted appeals will be sent to the larger scholarship compliance committee for a decision after reviewing the relevant requirements. The student will receive an email notification of the committee's decision from the Scholarship Coordinator. This process usually takes 1–2 weeks once review begins, though timelines may be longer during busy periods. Appeals for a fifth year of funding will be considered after May 1, with final decisions typically made and communicated in late June or early July.

Practice Rooms

School of Music practice rooms are available to students enrolled in applied lessons, ensembles, or technique courses (including group piano and lessons for non-majors). These spaces are intended for focused musical practice and are a shared resource for all School of Music students. These rooms should not be used for non-credit private lessons, except for those teaching through the [Community Music Program](#).

Practice Room Rules and Etiquette

- Practice use only: Do not use practice rooms for non-musical activities (e.g., phone calls, napping, studying).
- Use appropriate rooms: Only use piano-equipped rooms if you are actively using the piano.
- Use equipment properly: Instruments and furniture should only be used for their intended purposes.
- No food or drink (except water in closed containers). Never leave water or other liquids on the piano.
- Keep rooms clean: Dispose of trash properly and leave the room in good condition.
- Limit idle time: Do not leave a room unattended for more than 10 minutes. Instruments, books, and personal belongings should not be left in rooms.
- Respect time limits: Adhere to a 10-minute grace period for [reservations](#). Vacate the room promptly if someone else is scheduled.

- Reset the space: Leave the room configured as listed on posted signage (e.g., piano position, chair storage).

Room Reservations

Need to reserve a room for a rehearsal or meeting? Students, faculty, and staff can reserve spaces through Mizzou's Event Management System (EMS) at ems.missouri.edu. Log in with your MU single sign-on credentials to begin. A video tutorial is available here: [How to Use EMS](#). If you need help, contact the Office of Reservations & Events (reservations@missouri.edu, 573-884-8793).

Important notes:

- For best results, use Google Chrome or Firefox. If you experience issues, try using an incognito window in Chrome.
- Students will not be charged for School of Music-related reservations, even if pricing appears in the system.
- Degree recital spaces must be requested by the applied faculty instructor.

Recital Promotion and Scheduling

Recital Program and Promotional Guidelines

1. Use the Student Recital Program Template to create your program. Please refer to the [Recital Program Style Sheet](#) and the [Sample Recital Programs](#).
2. Print double-sided copies of your program on cream or beige paper so they are consistent with other programs; include the accessibility statement on the back. Copies of your program can be left on a stand outside of your recital venue.
3. The week of your recital, email a copy to [Mark Anderson](#) for archival purposes and for the FAB lobby display case (if applicable).
4. If you would like to create a slide to promote your recital on the SMC or FAB lobby screens and online calendar, please follow these guidelines (if you do not submit a slide, a generic one will not be made for you):
 - a. Size for TVs - 1920x1080 pixels; PNG format
 - b. Size for calendar - 940x529 pixels; PNG format (headshot or image with little or no text)
 - c. Submit two images (sized for TV AND calendar) to [Joanna Griffith](#). Screens are changed once a week on Fridays. Please send your image by 10 a.m. the Thursday prior to when you would like it to be advertised. Please include the date, time, location, and name of your collaborative pianist (if applicable) on your slide.
 - d. Please name your files using the following format (date name media):
 - 1.1.23 John Smith TV
 - 1.1.23 John Smith Calendar

Recital Scheduling and Reservations

All student recitals must be requested by the applied music faculty member through the EMS [reservation system](#) (paper forms are no longer in use). Reservations open at the following times:

Fall 26 Student degree recitals: August 24, 2026

Fall 26 Student non-degree recitals: September 7, 2026

Spring 27 Student degree recitals: October 5, 2026

Spring 27 Student non-degree recitals: October 19, 2026

Standard Student Recital Times (no deviations allowed):

12:30 p.m. (weekend only)

2:00 p.m. (weekend only)

3:30 p.m. (weekend only)

7:00 p.m.

8:30 p.m.

To help students concentrate on final projects and exams, recital scheduling will conclude on the following dates:

- Fall 26
 - Last day for student ensemble and student recitals is Nov. 20, 2026
 - Last day for large ensemble concerts is Dec. 6, 2026 (New Music Ensemble is considered a large ensemble)
- Spring 27
 - Last day for non-degree student recitals is April 4, 2026
 - Last day for student ensemble and student degree recitals is April 18, 2026
 - Last day for large ensemble concerts is April 25, 2026 (New Music Ensemble is considered a large ensemble)

Notes

1. Non-percussion recitals are allowed in the performance space 30 minutes prior to recital time and one hour after recital start. For example, a 2:00 p.m. recital would be reserved from 1:30–3:00 p.m. so there is sufficient time for the next recital to prepare. One week before the recital, if the room is still available, the reservation can be extended upon an email request to [Mark Anderson](#). Percussion recitals are allowed 2 hours in the hall prior to the recital for setup. It is recommended that percussion recitals start at 12:30 p.m., or 7:00 p.m. to allow for this extra time.
2. To see all events scheduled in either recital hall or off campus, choose the views setting in EMS. Instructions are included in the tutorial found at [EMS Calendar Tutorial](#), around the 5:15 mark.
3. There is a maximum of 5 recitals per day to allow for sufficient staff support.

Instrument and Locker Requests

Instruments and lockers can be requested by students enrolled in applied lessons, ensemble, or a technique course. Fill out the [Instrument Request](#) (not for Marching Mizzou) or [Locker Request](#) forms and contact [Brooke Daniels](#) for further information.

For use of [specific pianos](#), fill out the [Piano Instrument Request](#) form and contact Dr. [Peter Miyamoto](#) for more information.

Keyboards

Piano Tuning and Repair

The School of Music establishes a regular piano tuning schedule for all school instruments. This includes approximately biweekly tuning of the concert instruments in Whitmore Recital Hall and Sheryl Crow Hall, and less frequent tuning for those instruments in classrooms, studios, and practice rooms.

When tuning or repair becomes necessary outside of this standard schedule, the services are to be requested by emailing [Lucy Urlacher](#), the School of Music's Piano Technician.

Extended Techniques

Use of extended techniques (use of foreign objects or non-traditional use of the instrument) on any MU piano is forbidden without prior approval by the Keyboard Area. To request approval for extended technique use on a piano, please fill out the [Piano Extended Technique Form](#) and leave it in Dr. Peter Miyamoto's faculty mailbox, or [email](#) all the requested information from the form.

Extended Technique Guidelines. Requests will likely be denied if proposed techniques violate any of the following guidelines:

1. No displacement of strings should ever take place while dampers are in contact with the strings. This includes strumming of strings without the damper pedal employed in sections of the piano with dampers. This includes insertion of any objects that will displace the piano strings when the damper pedal is not employed.
2. If you plan to touch strings (harmonics, plucking, rubbing), you must wash your hands first.
3. Screws, bolts, or other materials inserted into the strings must be placed with the damper pedal employed. Any materials should be relatively clean and must never come into contact with the soundboard. Again, no items should be large enough to displace the strings from their usual resting point when in touch with the dampers. You will likely need to meet with the Keyboard Area coordinator or the piano technician to ensure you have been trained in the placement of foreign objects.
4. No marking inside the piano (particularly strings or damper heads) with chalk, grease pencils, or any other writing utensil. If you need to mark strings, please label the bridge pins (rear of strings), the agraffe (near tuning pins) or the damper with a mild sticker like a Post-it note,

preferably tabbing so that only the smallest section of the adhesive sticks to the piano. When affixing a label to a damper, raise the damper first by depressing the key or the damper pedal. Failure to do so will push the damper into the string, compressing the felt and hindering its ability to damp.

5. The piano strings should never be struck, plucked, or rubbed with any object that has the potential to scratch, ding, or dent a string. This is especially true of the copper bass strings, and is especially true if the technique results in the strings ringing in sympathetic vibration.
6. You are expected to clean up after yourself and leave the piano in the same condition you found it each time that you use it—please budget enough time before and after any extended technique use to do so carefully. Note: serious damage can result from trying to clean up or retrieve an item that has fallen under the strings. Please contact the piano technician or a piano faculty member if you need assistance.
7. Please fill out a form if you plan to take the lid off of any piano.

Any costs associated with damage resulting from non-traditional use of a piano will be the responsibility of the individual or group using the instrument.

Bösendorfer Piano

- I. Members of the piano faculty are authorized to play the Bösendorfer piano. Its use shall be limited to conventional pianoforte literature, i.e., no “prepared piano,” or such action as plucking strings, or hammering strings with foreign objects. All requests for the use of the Bösendorfer shall be subject to final approval by the Keyboard Area coordinator.
- II. Guest Artist appearances: The piano faculty will screen and the Keyboard Area coordinator will approve the use of the Bösendorfer for guest artist appearances in Whitmore Recital Hall. The same procedure will determine those occasions when the piano shall be moved to Jesse Hall for performance.
- III. Faculty Performances: The Bösendorfer may be used at the discretion of the faculty performer involved.
- IV. Student Performances (all must be approved by the piano faculty):
 - MM Performance Degree Hearings and Recitals
 - BM Performance Degree Hearings and Recitals
 - Undergraduate and graduate accompanying courses
 - Selected Piano Performance Classes (Piano faculty member must be present)
 - Final applied piano exams for Piano Majors and Concentrations
- V. Special Circumstances:
 - State Music Teachers Conventions
 - Guest Master Classes (as approved by the piano faculty)
 - Duo Piano Recitals or works that require the use of two pianos
- VI. Additional Provisions and Responsibilities

The involved faculty member and the Keyboard Area coordinator will be responsible for the safe transport (on and off stage) of the instrument, insofar as Whitmore Recital Hall is concerned. The extent of rehearsal hours shall follow the traditional guidelines currently in operation for Whitmore Recital Hall.

Sheryl Crow Steinway Piano

Use of the Steinway B in Sheryl Crow Hall shall also be limited to conventional pianoforte literature, i.e., no “prepared piano,” or such action as plucking strings, or hammering strings with foreign objects. For prepared piano or extended piano technique performances in Sheryl Crow Hall, the preferred piano is the Gaston Yamaha from SMC 130 (please see information about how to reserve the Gaston Yamaha for use in Sheryl Crow below).

Under no circumstances should the Steinway B in Sheryl Crow Hall be moved out of Sheryl Crow Hall.

Second Piano in Sheryl Crow Hall

The use of a second piano for dress rehearsals and performances in Sheryl Crow Hall may be possible. Notice must be given to Dr. Peter Miyamoto and Lucy Urlacher at least four weeks in advance of the date(s) the instrument is required. Additionally, both Sheryl Crow Hall and SMC 130 must be reserved concurrently for all rehearsals and a logical buffer time to move the Yamaha Gaston Piano into Crow Hall.

Those requiring the use of two pianos for performances are encouraged to consider holding events in Whitmore Recital Hall (Steinway D Concert Grand and Bösendorfer Grand). Please see above for information about requesting the use of the Bösendorfer.

Martin Harpsichord

Faculty members may reserve the Martin harpsichord for their own and their students’ recitals and associated practice time. The instrument is located in Fine Arts Building 245.

Notice must be given to Dr. Peter Miyamoto and Lucy Urlacher at least four weeks in advance of the date the instrument is required. If this deadline is met, the instrument will be moved to Whitmore Recital Hall at an appropriate time, tuned once before the rehearsals begin, and tuned again just before the recital. Note: the preferred location for events involving the harpsichord is Whitmore Recital Hall. Sheryl Crow Hall and SMC 130 may be considered pending moving and scheduling considerations.

Faculty should be aware that the instrument is used heavily for teaching purposes during the early part of the fall-semester Piano Literature class. Requests to use the instrument during this period should be limited.

McNulty Fortepiano

The performance use of the school's McNulty fortepiano is limited to piano faculty and special projects under the supervision of piano faculty. All pianists taking applied piano lessons with piano faculty members are encouraged to try the fortepiano under the supervision of their professor or the piano technician. Reservations can be made with an email to the [Keyboard Area coordinator](#).

Recording Services Policy

Overview

Eligibility

- Priority access is given to University of Missouri School of Music students, faculty, and staff for research and creative activity.
- Secondary access is granted to other University departments and approved external clients, subject to availability.

Booking Process

- All recording requests must be submitted at least 30 days in advance.
- Competition and audition session recording projects will not be accepted after the 13th week of the semester. This deadline does not apply to regularly scheduled degree recitals, ensemble concerts, or other events already covered by standard Recording Services procedures.
- Requests are reviewed by Recording Services staff on a first-come, first-served basis.
- Approval is based on project merit, academic relevance, and facility availability.

Rates and Fees

- All pricing includes Recording Engineer hourly rates.
- Rates are subject to change as engineer availability may be competitive.
- Additional fees apply for equipment rental, post-production services, and after-hours usage.
- Video recording, beyond live streaming, incurs an additional fee.

Individual Session Guidelines

- A minimum booking of 2 hours is required for all sessions.
- Clients must arrive 15 minutes before their scheduled time for setup.
- Cancellations must be made at least 72 hours in advance to avoid financial penalties of 50% of the anticipated cost of the session.

Equipment and Facilities

- A detailed inventory of available equipment will be provided upon booking confirmation.
- Clients are responsible for any damage to equipment or facilities during their session.

Post-Production Services

- Basic editing is included in the hourly rate.
- Advanced post-production services (mixing, mastering, etc.) and video editing are available at an additional cost.

Rights and Usage

- Clients retain full rights to their recordings. School of Music Engineers must be credited on all releases.
- The School of Music reserves the right to use excerpts for promotional purposes, with client approval.

Training and Certification

- School of Music students can undergo training to become certified users, allowing them to book facilities at a reduced rate without a full-time engineer present.

Safety and Conduct²

- All users must adhere to University safety protocols and professional conduct standards.
- Any damage resulting from improper use of studio equipment may result in additional costs.
- Failure to comply may result in immediate termination of the session and future booking privileges.

This policy framework addresses key aspects of facility usage, including eligibility, booking procedures, rates, and guidelines. The policy aims to prioritize academic use while also allowing for external clients, ensuring fair access and proper maintenance of the facilities.

Equipment and Facilities Use (Detailed Information)

- Standard Recording Policy
 - School of Music concerts³, faculty recitals, and required student degree/capstone recitals are automatically recorded, provided they are scheduled through the School of Music. (See Recording Classifications for additional information.)
 - These recordings are included in the standard facility usage fees for academic purposes. Generally, these performances incur no charges for recording or standard post-production tasks.
 - Non-School of Music events, non-credit recitals, or guest recitals may be recorded for an additional fee.
- Recording Classifications
 - **Recitals:**

² See University of Missouri Business Policy and Procedure Manual 6.050, 6.060, and <https://www.umssystem.edu/sites/default/files/media/ecas/ECAS-Code-MU.pdf>.

³ School of Music concerts are performances associated with an academic course.

- Recitals held in Whitmore Recital Hall and Sheryl Crow Hall are automatically recorded and livestreamed:
 - Undergraduate: Junior Recital, Senior Recital, Elective Recital
 - Graduate: Graduate Recital, Elective Recital
 - Faculty
 - Studio and Large Ensemble
- The following classifications of recitals are *not automatically recorded* and livestreamed:
 - Guest artist (with appropriate release documents)
 - Non-credit recitals
 - All other recitals or events
- The primary performer(s) of the recital will be required to notify Recording Services of program information and technical needs (e.g., audio playback) at least 30 days prior to their event.
- Recitals will be captured with at least one camera angle and high-quality audio (48kHz, 24-bit stereo).
- The Recording Engineer will target a 14-day post-production timeframe to release the recording to the primary performer(s).
- If technical issues are present, changes can be made if possible. All raw recording materials are held for one semester before being archived to make room for new recordings.
- Audio and video recordings will be made available via the Digital Recording Archive.
- **Small Ensemble Concerts:**
 - Jazz area, Percussion area, New Music Ensemble, and Opera Scenes/Workshop recitals are automatically recorded and livestreamed unless otherwise specified in the room reservation.
 - Jazz area, Percussion area, New Music Ensemble, and Opera Scenes/Workshop recitals usually require more setup than a classical recital, typically needing additional microphones and audio/video hardware.
 - Recording Services crew needs a minimum of 2 hours of setup time.
 - Audio and video recordings will be made available via the Digital Recording Archive.
- **Large Ensemble Concerts:**
 - On-campus, University large ensemble concerts are automatically assumed to be recorded and livestreamed unless otherwise specified.
 - These events will be recorded with multiple cameras and studio microphones.

- Off-campus, University large ensemble concerts, including Jesse Auditorium, are automatically assumed to be recorded, without livestreaming, unless otherwise specified.
 - A meeting may be arranged ahead of time, if desired, to discuss ensemble and production needs.
 - Audio and video recordings will be made available via the Digital Recording Archive.
- **Recording Project Sessions:**
 - A **recording project** is produced by the recording studio and its staff, consisting of recorded audio and/or video, typically requiring post-production editing.
 - Recording project requests can be submitted by [email](#) and will be followed by a meeting with Recording Services staff to answer questions related to the project.
 - Studio staff will help create a timeline for recording project production:
 - **Pre-production:** creation or organization of materials needed for the recording process (e.g., click tracks, sheet music, scratch tracks, input lists, stage plots, etc.). Review of licensing and copyrights for recording and distribution of desired materials.
 - **Recording:** the process of recording the audio and/or video, using the pre-production materials.
 - **Post-production:** migration of recorded materials, compositing, editing, mixing, and mastering of audio. Ingestion of footage, timecode renders, editing, color correction, animation, titling, subtitling, and rendering of video.
 - **Delivery:** review and revision of completed project materials, followed by uploading and posting to social media and platforms such as YouTube.
- **Livestreaming**
 - A **livestream** occurs live and requires pre-production, but little (or no) post-production.
 - Generally, livestreaming will occur for all four event types in the recording classifications scheduled in Whitmore Recital Hall, Sheryl Crow Hall, and Missouri Theatre:
 - **Student recitals**
 - **Faculty recitals**
 - **Small ensemble concerts**
 - **Large ensemble concerts**
 - All livestreams will have an event page on YouTube, in most cases 2 weeks before the performance date.

- Livestreaming is available in Whitmore Recital Hall, Sheryl Crow Hall, and Missouri Theatre. Basic streaming includes at least one camera angle and high-quality audio (48kHz, 24-bit stereo).
- Livestreaming services, if not already included for the four types of events mentioned above, must be requested at least 30 days in advance.
- Additional fees apply for multi-camera setups or enhanced production, and multi-camera options are subject to availability.
- Recording Classifications Not Covered
 - Personal practice sessions
 - Informal rehearsals
 - Non-music department events without prior approval
- Equipment Rental
 - School of Music affiliates may rent equipment for on-campus use
 - Rental fees vary by item:
 - Microphones: \$10–\$50/day
 - Portable recorders: \$25/day
 - Other equipment: [contact](#) for pricing
 - All rentals are subject to availability and approval by the Recording Engineer
- Maintenance and Care
 - Users are responsible for the proper handling of all equipment.
 - Any damage must be reported immediately to the Recording Services staff, and the user may be financially responsible for repairing or replacing the equipment.
 - Failure to comply may result in additional charges and loss of facility privileges.
- Booking and Scheduling
 - All facility and equipment requests must be submitted through the online booking system.
 - Musicians must obtain and pay for any required licenses and/or copyright permissions for the works they create or record.
 - Requests are processed on a first-come, first-served basis, with priority given to those with academic needs.
 - Cancellations must be made at least 72 hours in advance to avoid financial penalties.

Studio and Hall Pricing (minimum booking is 2 hours)

- Studio room rental (audio only)
 - Faculty: \$60/hour
 - Music Student: \$60/hour
 - Other Students and Alumni: \$90/hour
 - External Clients: \$120/hour
- Studio room rental (audio/video only)
 - Faculty: \$60/hour

- Music Student: \$60/hour
 - Other Students and Alumni: \$100/hour
 - External Clients: \$130/hour
- Post-Production Rates (subject to change due to complexity of work):
 - Basic: \$38/hour
 - Advanced: \$45/hour
 - Video: \$50/hour
- Whitmore Recital Hall rental (audio only)
 - Faculty: \$60/hour
 - Music Student: \$60/hour
 - Other Students and Alumni: \$120/hour
 - External Clients: \$200/hour
- Whitmore Recital Hall (audio/video)
 - Faculty: \$60/hour
 - Music Student: \$60/hour
 - Other Students and Alumni: \$140/hour
 - External Clients: \$250/hour
- Sheryl Crow Hall rental (audio only)
 - Faculty: \$60/hour
 - Music Student: \$60/hour
 - Other Students and Alumni: \$110/hour
 - External Clients: \$175/hour
- Sheryl Crow Hall rental (audio/video)
 - Faculty: \$60/hour
 - Music Student: \$60/hour
 - Other Students and Alumni: \$130/hour
 - External Clients: \$225/hour

Studio Operations Available

- Basic audio editing
 - Composite tracks from take sheet (simple edits)
 - Basic EQ, compression, effects, and panning
 - “In the box” mastering plugins, loudness metering
- Advanced audio editing
 - Composite tracks from take sheet (more substantial edits)
 - In-depth digital signal processing for all tracks in session
 - Pitch correction and timing alignment as required
 - Track automation and dynamic range control
 - Analog hardware mastering
- Video editing

- Advanced audio editing included
- Single or multi-cam footage ingested and sequenced
- Camera cuts and storyboarding
- Color correction
- Motion automation
- Titling and lower thirds
- Final image composting/visual mastering
- Delivery of renders for review

Forms

General

[Collaborative Pianist Request Form](#)

[Instrument Request](#) (not for Marching Mizzou)

[Locker Request](#)

[Music Course Registration Assistance](#)

[Keyboard Area Instrument Request Form](#)

[Piano Extended Technique Request Form](#)

[Scholarship Appeal](#)

[Swipe Access and Key Request](#)

Undergraduate

[Course Overlap/Late Add](#) (attach email from instructor or note from [Susan Worstell](#))

[Late Credit/Section Change](#) (attach email from instructor or note from [Susan Worstell](#))

[Zero-Credit Ensemble Request](#)

Graduate (more forms found at <https://gradschool.missouri.edu/current-students/forms-cs/>)

[M1 Program of Study for the Master's Degree](#)

[M2 Request for Thesis Committee](#)

[Plan of Study for the Designated Graduate Minor](#)

[D2 Plan of Study for the Doctoral Degree Form](#)

[D2 Plan of Study for the Doctoral Degree Template](#)

DIRECTORY

Administration

Name	Position	Office	Email	Phone
Brian A. Silvey	Director	204 SMC	silveyba@missouri.edu	573-882-0939
Megan Arns	Associate Director	301 SMC	arnsm@missouri.edu	573-882-2604
Amy M. Knopps	Assistant Director	209 SMC	knoppsa@missouri.edu	573-882-3439
Eli Lara	Director of Graduate Studies	257 FAB	larae@missouri.edu	573-882-1137
Peter Lea	Director of Undergraduate Studies	307 SMC	leap@missouri.edu	573-882-6587
Megan Murph	Director of the Budds Center for American Music Studies	219 FAB	mem6zc@missouri.edu	
Wendy L. Sims	Director of Undergraduate/Graduate Studies in Music Education	268 FAB	sims@missouri.edu	573-882-3238

Staff

Name	Position	Office	Email	Phone
Mark Anderson	Facilities & Operations Coordinator	203 SMC	mark.anderson@missouri.edu	573-882-2606
Brooke Danielsen	Large Ensemble Coordinator	207 SMC	danielsenb@missouri.edu	573-882-3439
Joanna Griffith	Coordinator of Community Outreach and Marketing	202 SMC	griffithjs@missouri.edu	573-882-9472
Lauren Hynes	Academic Advisor	265 FAB	hynesl@missouri.edu	573-884-4723
Parker Johnson	Senior Recording Producer	182 SMC	pjb6b@missouri.edu	
Natalie Parker	Admissions Coordinator	140 FAB	n.parker@missouri.edu	573-882-4471
Jonathan Rainous	MNMI Production Coordinator	207 SMC	jrainous@missouri.edu	
Tiffany M. Skidmore	MNMI Associate Director	205 SMC	tsk2b@missouri.edu	
Jennifer Smith	Business Manager	211 SMC	jennifer.e.smith@missouri.edu	573-882-2757
Lucy Urlacher	Piano Technician	297 FAB	urlacherl@missouri.edu	
Susan Worstell	Assistant to the Director	206 SMC	worstells@missouri.edu	573-884-1604

Faculty

Brass

Name	Position	Office	Email	Phone
Timothy Howe	Professor, Trombone (Area Coordinator)	211 FAB	howete@missouri.edu	573-882-0926
Iskander Akhmadullin	Professor, Trumpet	213 FAB	akhmadullini@missouri.edu	573-882-8021
Amanda Collins	Assistant Professor, Horn	210 FAB	amanda.collins@missouri.edu	573-882-4804
Angelo Manzo	Associate Professor, Tuba and Euphonium	206 FAB	manzoan@missouri.edu	573-882-7032

Composition

Name	Position	Office	Email	Phone
Stefan Freund	Professor (Area Coordinator)	308 SMC	freunds@missouri.edu	
Utku Asuroglu	Assistant Professor	305 SMC	uasuroglu@missouri.edu	
Selim Göncü	Postdoctoral Fellow	304 SMC	sg6v5@missouri.edu	
Tiffany M. Skidmore	MNMI Associate Director	205 SMC	tsk2b@missouri.edu	
Bill Kalinkos	Adjunct Instructor		kalinkosb@missouri.edu	

Choral

Name	Position	Office	Email	Phone
Brandon A. Boyd	Associate Professor, Director of Choral Activities (Area Coordinator)	312 SMC	boydba@missouri.edu	573-882-2071
Austin Norrid	Assistant Professor, Choral Music Education	303 SMC	austin.norrid@missouri.edu	

Jazz

Name	Position	Office	Email	Phone
Sam Griffith	Associate Teaching Professor (Area Coordinator)	306 SMC	griffithsv@missouri.edu	
Tom Andes	Adjunct Instructor, Piano		andest@missouri.edu	
Nathaniel Ferguson	Adjunct Instructor, Saxophone		nlf09@mizzou.edu	
Alex Frank	Adjunct Instructor, Jazz Guitar		af6kc@missouri.edu	
Troy Hall	Affiliate Faculty (Philosophy), Percussion	431 Strickland	tshdbf@mail.missouri.edu	

Keyboard

Name	Position	Office	Email	Phone
Peter Miyamoto	Professor, Piano (Area Coordinator)	141 FAB	miyamotop@missouri.edu	573-882-3758
Tom Andes	Adjunct Instructor		andest@missouri.edu	
Rachel AuBuchon	Instructor, Collaborative Piano	208 FAB	aubuchonr@missouri.edu	
Natalia Bolshakova	Instructor, Collaborative Piano	256 FAB	bolshakovan@missouri.edu	
Helena Hyesoo Kim	Adjunct Instructor	286 FAB	hsktw2@missouri.edu	
Curtis Pavey	Assistant Professor	209 FAB	cpqg8@missouri.edu	

Large Instrumental Ensembles

Name	Position	Office	Email	Phone
Amy M. Knopps	Associate Teaching Professor, Associate Director of Bands, Director of Athletic Bands (Area Coordinator)	209 SMC	knoppsa@missouri.edu	573-882-3439
John McKeever	Assistant Professor, Director of Orchestral Activities	309 SMC	john.mckeever@missouri.edu	
Christian M. Noon	Associate Teaching Professor, Assistant Director of Bands	210 SMC	cnoon@missouri.edu	
Brian A. Silvey	Curators' Distinguished Teaching Professor, Director of Bands	204 SMC	silveyba@missouri.edu	573-882-0939
Pete Zambito	Associate Teaching Professor, Assistant Director of Athletic Bands	302 SMC	zambitop@missouri.edu	573-884-0427

Music Education

Name	Position	Office	Email	Phone
Wendy L. Sims	Curators' Distinguished Teaching Professor (Area Coordinator)	268 FAB	simsw@missouri.edu	573-882-3238
Brandon A. Boyd	Associate Professor, Director of Choral Activities	312 SMC	boydba@missouri.edu	573-882-2071
Bryan Koerner	Adjunct Instructor		bdkkt2@missouri.edu	
Cynthia Phelps	Adjunct Instructor		caw2k9@missouri.edu	
Christian M. Noon	Associate Teaching Professor, Assistant Director of Bands	210 SMC	cnoon@missouri.edu	
Austin Norrid	Assistant Professor, Choral Music Education	303 SMC	austin.norrid@missouri.edu	
Brian A. Silvey	Curators' Distinguished Teaching Professor, Director of Bands	204 SMC	silveyba@missouri.edu	573-882-0939

Musicology

Name	Position	Office	Email	Phone
Judith Mabary	Associate Professor (Area Coordinator)	311 SMC	mabaryj@missouri.edu	573-882-2338
Megan Murph	Instructor	219 FAB	mem6zc@missouri.edu	
Pete Zambito	Associate Teaching Professor	302 SMC	zambitop@missouri.edu	573-884-0427

Music Theory

Name	Position	Office	Email	Phone
Peter Lea	Associate Teaching Professor (Area Coordinator)	307 SMC	leap@missouri.edu	573-882-6587
Helena Hyesoo Kim	Adjunct Instructor	286 FAB	hsktw2@missouri.edu	
Bonnie McLarty	Assistant Teaching Professor	310 SMC	bmclarty@missouri.edu	
Pete Zambito	Associate Teaching Professor	302 SMC	zambitop@missouri.edu	573-884-0427

Percussion

Name	Position	Office	Email	Phone
Megan Arns	Associate Professor (Area Coordinator)	301 SMC	arnsm@missouri.edu	573-882-2604
Troy Hall	Affiliate Faculty (Philosophy)	431 Strickland	tshdbf@mail.missouri.edu	
Kim Shelley	Adjunct Instructor		shelleyk@missouri.edu	
Clif Walker	Adjunct Instructor, Marching Mizzou Drumline Director		ccwdmd@missouri.edu	573-882-2604
Pete Zambito	Associate Teaching Professor	302 SMC	zambitop@missouri.edu	573-884-0427

Strings

Name	Position	Office	Email	Phone
Eli Lara	Associate Professor, Cello (Area Coordinator)	257 FAB	larac@missouri.edu	573-882-1137
Valerie Malvinni	Visiting Assistant Professor, Viola	259 FAB	vm5h5@missouri.edu	
Julie Rosenfeld	Associate Professor, Violin	260 FAB	rosenfeldja@missouri.edu	573-882-0937
Sue Stubbs	Adjunct Instructor, Double Bass	336 SMC	stubbssu@missouri.edu	
Maria Duhova Trevor	Adjunct Instructor, Harp		mtm5r@missouri.edu	

Voice

Name	Position	Office	Email	Phone
Steven Tharp	Associate Professor (Area Coordinator)	212 FAB	tharpst@missouri.edu	347-899-5535
Caleb Haselhuhn	Adjunct Instructor	266 FAB	crhbc5@missouri.edu	
Christina Ray	Visiting Assistant Professor	263 FAB	ctckw4@umsystem.edu	
Alexandra Schoeny	Assistant Professor	262 FAB	a.schoeny@missouri.edu	

Woodwinds

Name	Position	Office	Email	Phone
Leo C. Saguiguit	Associate Professor, Saxophone (Area Coordinator)	258 FAB	saguiguitl@missouri.edu	
Alice K. Dade	Associate Professor, Flute	214 FAB	dadea@missouri.edu	573-882-3452
Wes Warnhoff	Associate Teaching Professor, Clarinet	261 FAB	warnhoffw@missouri.edu	573-884-2521
Bill Kalinkos	Adjunct Instructor, Clarinet		kalinkosb@missouri.edu	
Austin Way	Adjunct Instructor, Bassoon	207 FAB	aiwhcf@mail.umkc.edu	
Dan L. Willett	Adjunct Instructor, Oboe	215 FAB	willettd@missouri.edu	573-882-0933

Other Faculty

Name	Position	Office	Email	Phone
Cory Brodack	Assistant Teaching Professor, Audio Recording	182 SMC	c.brodack@missouri.edu	
Janet Hilts	Arts and Humanities Librarian	163 Ellis	janethilts@missouri.edu	
Madeleine LeMieux	Affiliate Faculty (Visual Studies), Arts Entrepreneurship	123 FAB	mmlemieux@missouri.edu	
Alyssa Lingle	Assistant Director of Guards		arlfcv@health.missouri.edu	
Joy Powell	Affiliate Faculty (Theatre)		powelljoy@missouri.edu	
Hannah Sinek	Director of Guards		as8bc@health.missouri.edu	
Claire Syler	Affiliate Faculty (Theatre), Arts Entrepreneurship	129 FAB	sylerc@missouri.edu	573-882-0533
Cayla Timberlake	Golden Girls Coach		timberlakecs@missouri.edu	573-864-1055
Sherry Wendling	Feature Twirlers Coach		cwyg3@missouri.edu	573-219-2116

APPENDIX 1: GRADUATE COMPREHENSIVE EXAM GUIDES

MA in Musicology

To Prepare in Advance

Score Preparation

Create a portfolio of seven compositions you find to be compelling expressions of a representative historical style for each of the seven so-called eras in Western Music: Medieval, Renaissance, Baroque, Classic, Romantic, Modern, and Post-Modern. You will be asked to defend your choices and explain each work in terms of its stylistic features and perceived importance for the period in question during the oral exam.

Syllabus Creation

Intended to offer a practical experience with a target audience that the student would likely confront in their professional career. This assignment also requires critical knowledge-appropriate decisions based on the target audience at each juncture of the task.

Design the university course assigned to you by your committee according to the instructions below:

- 1000-level course for non-music undergraduates at the University of Missouri
- Standard sixteen-week course, meeting MWF for 50 minutes per class
- Syllabus should include course objectives, learning outcomes, required textbook, additional readings, and listening materials (indicated in Chicago style format), as well as a tentative schedule of class/weekly topics with associated composers/pieces.
- Include four assignments (instructions and rubrics for grading)
- Include a written unit exam (with a combination of multiple choice, true/false, fill-in-the-blank, and/or short answer questions) as well as a listening component (with rubric for grading)

Submit your syllabus and assignment materials via email to your committee chair at least 48 hours before your oral exam. You will be asked about your materials and pedagogical strategies during the exam.

The Oral Exam

Ensures that the student completing the course requirements for the degree of Master of Arts in Musicology has an adequate command of basic historical information about the history of Western Music and can draw on that knowledge to discuss a collection of scores and terms provided at the time of the exam.

60 Minutes before the Oral Exam

- You will be presented with a collection of twelve scores and a list of fifteen terms one hour before the oral exam begins. No access to the Internet or other help aids will be allowed as you are preparing.

- You must select eleven scores and twelve terms to discuss with the committee.
- Make sure you place the selected scores into chronological order by composition date from earliest to most recent.
- Prepare for your discussion by considering and making any notes you wish in terms of matters of style, historical context, possible time period, and composer of the work (as well as the name of the piece if you recognize it).
- You are allowed to consult these notes for the oral exam.

During the Oral Exam (two hours)

- First part: discuss the musical scores and terms you were given for the oral exam
- Second part: discuss your portfolio of scores prepared in advance
- Third part: discuss your syllabus materials prepared in advance

Results: Exams will be graded pass/fail. If the student does not pass the exam, they will be allowed to retake it during the next semester (summer not included).

Last update: January 2023

MM in Collaborative Piano

I. Goals and Purpose of the Exam

Oral comprehensive examinations provide a forum for MM and MA students to demonstrate:

- A command of content in the major area of study.
- An ability to apply appropriate historical knowledge and theoretical skills to the major area of study.

II. Preparation

See IV. Oral Exam, B. History of Collaborative Keyboard Literature below for details about what to prepare prior to the day of the exam

III. 30 minutes before the Exam

Score Excerpts: You will be given 5 pieces of collaborative literature to evaluate. You will be able to take the scores to a practice room piano, and you may make notes on the scores to bring with you to the exam. You may not access the internet, the library, the pedagogy library, or other reference sources (cell phones & computers will be collected when scores are given to you).

IV. Oral Exam (60 min)

Score Excerpts and Time: Collaborative Majors will have a total of 5 scores to evaluate. Three examples will be instrumental repertoire, and two will be vocal; translations will be provided for the vocal selections if they are not in English. You will speak about all five scores. For stylistic evaluation of the vocal scores, please consult Part I of: Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Hal Leonard, 2006.

A. Score Evaluation (30 min total): You will be expected to speak perceptively for about 6 minutes on each piece, providing this information:

- 1) Place in a stylistic or historic period, explaining what elements led you to this decision
- 2) Identify any performance practice or technical issues that might be unique to the piece
- 3) Discuss the structure of the piece in terms of form, harmony, texture, rhythm, phrasing, and any other salient features
- 4) Name the genre of composition and guess the composer
- 5) The committee may ask follow-up questions about your remarks.

- B. History of Collaborative Keyboard Literature (20-25 min): You will be asked to trace the history of one of the primary genres of the collaborative keyboard literature. You should study by genre the historical, stylistic, theoretical (harmony, melody, structure, forms), technical, and performance practice aspects. Be prepared to speak without notes for approximately 25 minutes on each topic. You do not need to memorize specific dates like composer birth and death dates, but you do need to know which composers are in which style period and the details of how their contribution to the genre changed or developed that genre. Be prepared to mention specific examples of the pieces you use; keys or titles of pieces that you want to use by a certain composer will help to identify them. For example, you could mention the Chopin Ballade in G Minor, or the Couperin Pieces de clavecin, or the Beethoven Pathetique Sonata. You will be evaluated on the accuracy of your information, the clarity of your ideas, the organization of the response, and the completeness of your topic. Be sure to know the earliest examples of your genre and the most recent. You will not know until you reach the exam which one has been chosen for you; you must be prepared to speak about any of them.

Possible Collaborative Piano Genres:

- duo sonatas for piano/strings and piano/winds
- Chamber Music: piano trios, piano quartets, piano quintets and larger

- C. (5 min) Members of the committee may ask additional summarizing questions about your presentations.

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: August 2023

MM in Composition

I. Goals and Purpose of the Exam

The candidate will be expected to demonstrate an understanding of tonal and post-tonal compositional techniques including the analysis of harmony, form, rhythm, and orchestration through sight-singing, keyboard skills, and score identification.

II. Advance Assignments: the candidate will complete each of the Qualifying Skills privately with faculty prior to the exam.

- A. Sight Singing: Using solfege, the candidate is asked to sing a chromatic excerpt at sight that includes modulation with the starting pitch.
- B. Figured bass: Four parts, will include chromaticism and various types of figured non-chord tones. The figured bass will be provided three days in advance.
- C. String Quartet Excerpt: The candidate is asked to play the excerpt at the keyboard at a steady tempo (even though the tempo might be too slow—we are asking for steady above all), to make any reasonable accommodations for adapting a string quartet texture to the piano, and to be prepared to answer analytical questions. The excerpt will be provided three days in advance.

III. Oral Exam (60 min)

Score Identification: The candidate is given two or three score excerpts at sight and must aim to identify the composer, the period, and the piece. Candidates are to press their analytical skills into service to achieve this task and to be prepared to answer pertinent questions.

IV. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2025

MM in Conducting (Choral)

I. Goals and Purpose of the Exam

This exam gives students the opportunity to demonstrate what they know and that they have addressed areas they need to improve upon during their graduate studies.

II. Advance Assignments

- Conducting Score Preparation
- List of Selected Repertoire

III. One Week Before the Exam

Students will receive the score one week before the exam.

IV. Oral Exam (60 min)

- Conducting Preparation:** Explain how you determine conducting meters and appropriate beat groupings. Provide marked scores for the committee and be prepared to discuss the process of score preparation.
- Score Identification:** The student will receive an unidentified choral score *and* an unidentified choral/orchestral score. Analyze the score, describe your observations, and make an informed guess about the style and composer.
- Stylistic Approaches (as discussed in the advanced choral conducting class):** Be prepared to discuss how you can use basic score analysis and key stylistic features to help identify the time period and style of a choral piece. How do gesture and score preparation vary across historical periods?
- Appropriate Repertoire:** Provide a selection of suitable choral works from the Renaissance, Baroque, Folk traditions, and Romantic periods for a well-rounded high school or early college-level mixed choir. Also feel free to include repertoire options for TB and SA choirs (divisi optional).
- Identifying Styles:** Can you recognize a musical style upon first hearing? Prepare for aural analysis and be ready to describe what you hear. You will be asked to identify the composer and period.

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: April 2025

MM in Conducting (Orchestral)

I. Goals and Purpose of the Exam

This exam gives students the opportunity to demonstrate what they know and also to demonstrate that they have successfully addressed areas they need to improve during their graduate studies.

II. One Week Before the Exam

Students will receive scores and a mock program for a standard university level ensemble 1 week before the exam. Students must then study the program and develop a 6-week rehearsal plan for a university orchestra that meets M/W/F from 3–5 p.m. to get from sight reading to concert.

III. Oral Exam (60 min)

- A. Conducting Preparation: Identify the challenges this program presents to a conductor from a technical, musical, and practical point of view. Identify the challenges this program presents to a university orchestra from a technical and musical point of view.
- B. Rehearsal Preparation: Present your 6-week rehearsal plan for the program.
- C. Score Identification: The student will receive excerpts from 5 unidentified orchestral scores. Talk through what you see and take an educated guess at the style/composer.

IV. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake.

Last update: March 2024

MM in Conducting (Winds)

I. Goals and Purpose of the Exam

The goal of this comprehensive exam is to demonstrate the knowledge and skills that you amassed during coursework in your degree program. These questions are meant to (a) stimulate your thinking about wind band composers, conductor rehearsal strategies, and music programming at the secondary and collegiate levels, and (b) promote the intelligent discussion of issues related to wind band conducting.

II. Take-Home Assignments: None

III. Before the Exam: No preparation

IV. Oral Exam (60 min)

- A. Score Identification: You will be given three scores. After viewing each score, please attempt to name the composer. Provide supporting evidence such as instrumentation, compositional techniques, and score markings to support your choices. (15 minutes)
- B. Wind Band History and Development: Please trace the development of the wind band genre through the 20th Century. (15 minutes)
- C. Wind Band Repertoire: Please suggest appropriate literature for middle school, high school, and university bands. Think in terms of what masterworks should be performed at each of these levels. (15 minutes)
- D. Rehearsal Strategies: Given a specific performance problem (e.g., technique, intonation, articulation) that may occur when rehearsing one of the pieces that you saw during the Score Identification portion of the exam, be prepared to describe possible rehearsal solutions that would help ameliorate the issue(s). (15 minutes)

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2018

MM in Music Education

Written comprehensive examinations are administered by the music education faculty, comprising take-home projects and essays based on the synthesis the coursework completed in Music Education, and application of the coursework completed in Music to their current or future classrooms.

MM in Music Theory

I. Goals and Purpose of the Exam

The candidate will be expected to demonstrate an understanding of tonal and post-tonal compositional techniques including the analysis of harmony, form, rhythm, and orchestration through sight-singing, keyboard skills, and score identification.

II. Advance Assignments: The candidate will complete each of the Qualifying Skills privately with faculty prior to the exam.

- A. Sight Singing: Using solfege, the candidate is asked to sing a chromatic excerpt at sight that includes modulation after the candidate is given the starting pitch.
- B. Figured bass: The four-part exercise will include chromaticism and various types of figured nonchord tones. The figured bass will be provided three days in advance.
- C. String Quartet Excerpt: The candidate is asked to play the excerpt at the keyboard at a steady tempo (even though the tempo might be too slow—we are asking for steady above all), to make any reasonable accommodations for adapting a string quartet texture to the piano, and to be prepared to answer analytical questions. The excerpt will be provided three days in advance.

III. Oral Exam (60 min)

Score Identification: The candidate is given two or three excerpts and must aim to identify the composer, the period, and the piece. Candidates are to press their analytical skills into service to achieve this task and to be prepared to answer pertinent questions.

IV. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2025

MM in Performance (Brass)

I. Goals and Purpose of the Exam

- The purpose of this exam is to test your knowledge in the history, pedagogy and literature (solo and pedagogical) of your instrument.
- This exam is normally taken during the fourth semester of full-time study, before a panel of all the brass area faculty. The exam will be scheduled in advance, during convocation hours in March or April (Tuesday or Thursday at 3:00 PM). Fall exams will be scheduled as necessary.
- Exams will be graded Pass/Fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If the student does not pass the exam, they will be allowed one retake the following semester.

II. Advance Assignments

- 12–20 page double-spaced summary research paper on the history of your instrument. This paper should summarize changes in the instrument and usage in solo and ensemble roles, with examples of significant musical works or performers that illustrate your arguments. This paper should have a bibliography with at least ten sources and footnotes. Be judicious in your editing and discussion so that you can cover all areas equally. Your primary applied teacher will be your resource and advisor for this document. The final document will be distributed for review to brass area faculty at least seven days prior to examination date.
- An annotated bibliography of significant pedagogical books and texts about their instrument and brass playing. A minimum of twelve sources should be annotated. Each annotation should consist of a paragraph that details the content of each resource. Your primary applied teacher will serve as your resource and advisor on this document. The final document will be distributed to the brass area faculty at least seven days prior to the examination date.
- All of these materials should have been previously prepared earlier in the program of study during the Brass Pedagogy and Literature course. Review of all course materials from Brass Pedagogy and Literature is important for the preparation for this exam.

III. 30 minutes before the Exam

Score Excerpts: You will be provided ten score identification examples. You will be able to take the scores to a practice room piano, and you may make notes on the scores to bring with you to the exam. You may not access the internet, library, mobile devices, or other reference sources. (Your cell phone and laptop will be collected when scores are given to you).

IV. Oral Exam (60 Minutes)

Exam will consist of two portions:

- Discussion items and questions from the history paper and pedagogical bibliography, and the solo and pedagogical literature for your instrument.
- Score identification: You will be asked to identify the type of piece, historical period of the piece, and a likely composer with rationale for the identification. Score examples will be selected by the major applied teacher and consists of excerpts from standard solo, chamber, band, and orchestral literature.

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer)

Last update: March 2018

MM in Performance (Percussion)

I. Goals and Purpose of the Exam

The student will be made aware of all comprehensive exam expectations the very first week they begin work on their degree plan. The annotated bibliography and research paper will be completed during the *Percussion History and Literature* course, and is meant to provide the student with the opportunity to further explore an area of interest within percussion. The oral portion of the exam will allow the student to defend his/her research project, and to further demonstrate their knowledge of percussion literature and pedagogy through score identification and questions from the committee.

II. Advance Assignments (completed during *Percussion History and Literature*)

- A. Annotated Bibliography: The student will submit an annotated bibliography of a percussion topic of interest decided upon collaboratively with the student and advisor (e.g., The Percussion Writing of Joseph Schwantner, History of the Shona Mbira, The Advent of Online Percussion Education Resources, etc.). A minimum of eight sources should be annotated. Each annotation should consist of a paragraph that details the content of each resource. The finalized document will be distributed to the comprehensive exam committee one week prior to the exam date.
- B. Research Paper: 8-10 page research paper on a percussion topic of interest (same topic as annotated bibliography). This paper should exemplify graduate-level research and writing, and should strive to fill a “gap” in our current available research. The primary applied teacher will serve as a resource and advisor for this document. The finalized document will be distributed to the comprehensive exam committee one week prior to the exam date.

III. 30-minutes before the Exam

The student will be provided six score identification examples. No outside sources or materials (e.g., internet, etc.) may be used to aid in this process. The student will be asked to identify the type of piece, historical period of the piece, and a likely composer with rationale for the identification. Score examples will be selected by the major applied teacher and include excerpts from standard solo and chamber literature.

IV. Oral Exam (60 minutes)

- A. Score Identification
- B. Defense of the annotated bibliography and research paper
- C. Additional questions from the committee about pedagogy and literature

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2018

MM in Performance (Piano)

I. Goals and Purpose of the Exam

Oral comprehensive examinations provide a forum for MM and MA students to demonstrate:

- A command of content in the major area of study.
- An ability to apply appropriate historical knowledge and theoretical skills to the major area of study.

They are normally taken during the fourth semester of full-time study, before a panel of at least three faculty members from the major area of study. A common element of all exams will be responding to a small selection of score excerpts, which students will receive immediately before the exam, and approximately half of the exam time will be devoted to these excerpts.

Exams will be one hour in length and will be scheduled in advance, during several of the convocation hours in March and April (Tuesdays and Thursdays, 3:00 PM). Fall exams will be scheduled as necessary. Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake in a subsequent semester.

II. Take-Home Assignments/Preparation

See IV. Oral Exam, B. History of Keyboard Literature below for details about what to prepare prior to the day of the exam

III. Before the Exams (30 minutes beforehand)

Score Excerpts: You will be given three solo piano scores to evaluate. You will be able to take the scores to a practice room piano, and you may make notes on the scores to bring with you to the exam. You may not access the internet, the library, the ped library, or other reference sources (cell phones & computers will be collected when scores are given to you).

IV. Oral Exam (60 minutes)

- A. Score Evaluation (20-25 min): You will be expected to speak perceptively for about 6-7 minutes on each piece, providing this information:
- 1) Place in a stylistic or historic period, explaining what elements led you to this decision
 - 2) Identify any performance practice or technical issues that might be unique to the piece
 - 3) Discuss the structure of the piece in terms of form, harmony, texture, rhythm, phrasing, and any other salient features
 - 4) Name the genre of composition and guess the composer
 - 5) The committee may ask follow-up questions about your remarks.

- B. History of Keyboard Literature (20-25 min): You will be asked to trace the history of one of the primary genres of the keyboard literature. You should study by genre the historical, stylistic, theoretical (harmony, melody, structure, forms), technical, and performance practice aspects. Be prepared to speak without notes for approximately 20 minutes on each topic. You do not need to memorize specific dates like composer birth and death dates, but you do need to know which composers are in which style period and the details of how their contribution to the genre changed or developed that genre. Be prepared to mention specific examples of the pieces you use; keys or titles of pieces that you want to use by a certain composer will help to identify them. For example, you could mention the Chopin Ballade in G Minor, or the Couperin Pieces de clavecin, or the Beethoven Pathetique Sonata. You will be evaluated on the accuracy of your information, the clarity of your ideas, the organization of the response, and the completeness of your topic. Be sure to know the earliest examples of your genre and the most recent. You will not know until you reach the exam which one has been chosen for you; you must be prepared to speak about any of them.

Possible Piano Genres:

- solo sonata
- concerto with orchestra
- theme and variations
- dances and dance suites
- character piece and sets of character pieces

- C. (10 min) Members of the committee may ask additional summarizing questions about your presentations.

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: August 2023

MM in Performance (Strings)

I. Goals and Purpose of the Exam

The oral comprehensive examination provides a forum for MM students in strings performance to demonstrate:

- A command of content in the major area of study, particularly in areas of performance and pedagogy
- An ability to apply appropriate historical knowledge and theoretical skills to the major area of study

II. Take-Home Assignments: None

III. 60 minutes before the Exam

- A. Orchestral Excerpt: Provide bowings and fingerings
- B. Two Contrasting Scores: To evaluate, based on major repertoire for the students particular string instrument (e.g., concerto, sonata, or chamber music). You will be able to take the scores to a practice room along with your instrument, and you may make notes on the scores to bring with you to the exam. You may not access the internet, the library, the ped library, or other reference sources (cell phones & computers will be collected prior to your preparation time).

IV. Oral Exam (60 minutes)

- A. Orchestral Excerpt: Identify the work and/or discuss the period it was composed
- B. Score Analysis (please prepare to discuss all movements):
 - 1) What type of piece is it?
 - 2) Identify the probable time period in which the piece was written, and if possible the composer.
 - 3) Give basic analysis of form, including key areas or tonal centers.
 - 4) Describe the themes and motives.
 - 5) Discuss musical texture (e.g., contrapuntal, homophonic, etc.). Focus especially on the use of your instrument within the overall texture.
 - 6) Discuss harmonic language.
 - 7) Discuss the historical context and significance of the piece.
 - 8) Discuss any other features of interest that may occur to you.

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2018

MM in Performance (Voice)

I. Goals and Purpose of the Exam

Oral comprehensive examinations provide a forum for MM students to demonstrate:

- A command of content in the major area of study.
- An ability to apply appropriate historical knowledge and theoretical skills to the major area of study—Voice.

II. Advance Assignments: None

III. Before the Exam (30 minutes beforehand)

You will be given the exam questions regarding pedagogy and literature, along with the scores for music identification, and you will be able to write out some notes for your responses. You may not access the internet, the library, or other reference resources during this time (cell phones and computers will be collected when exam questions and scores are given to you).

IV. Oral Exam (60 min)

A. Exam Questions for Pedagogy and Literature – oral answers (30 min)

B. Identification of 6 musical examples: Musical Identification must include Genre, Instrumentation, Language, Era, Formal Structure, Composer (if possible), and Specific Work (if possible) (30 min)

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2018

MM in Performance (Woodwinds)

I. Goals and Purpose of the Exam

The oral comprehensive examination provides a forum for MM students in woodwind performance to demonstrate:

- A command of content in the major area of study, particularly in areas of performance and pedagogy
- An ability to apply appropriate historical knowledge and theoretical skills to the major area of study

II. Advance Assignments

Your instructor may require additional assignments or written components of the comprehensive exam. Consult your instructor at the beginning of your course of study regarding the specific requirements for your instrument.

III. 60 minutes before the Exam

The oral examination will consist of responding to a small selection of score excerpts (3-5), which students will receive one hour before the exam. These excerpts may consist of selections from the solo, orchestral, or chamber music repertoire. Students may take any notes but will not be permitted to use outside sources, including the Internet, to assist in their study of the score excerpts.

IV. Oral Exam (60 minutes)

Questions regarding the above excerpts may consist of:

- Identification of title, composer, compositional genre, or historical era/style with rationale for identification
- Melodic, harmonic, or structural analysis
- Pedagogical issues
- Performance practice issues
- General questions regarding pedagogy and literature

V. Results

Exams will be graded pass/fail, and no follow-up projects to remedy weaknesses exhibited during the exam will be permitted. If a student does not pass the exam, they will be allowed one retake the next semester (not including summer).

Last update: March 2018

MM in Piano Pedagogy

Contact Dr. [Curtis Pavey](#) for additional information.

PhD in Music Education

Students complete comprehensive examinations upon the completion of their formal coursework. These include projects and essays assigned by the music education and support-area faculty, designed to demonstrate that the students have synthesized course materials at a high level, and achieved appropriate research expertise. In lieu of a written examination in a performance-based support area, students may prepare and present a public lecture-recital as a performer or conductor, according to program criteria and under the supervision of the faculty. The comprehensive examination experience concludes with an oral examination. Upon successful completion of the exam, the student is considered a candidate for the degree.

APPENDIX 2: MUSIC THEORY COURSE GUIDELINES FOR MM DEGREES

Theory Courses that should count toward the required 3-credit theory elective for MM students:

- MUS_THRY 7220: Post-Tonal Music Theory
- MUS_THRY 7221: Analysis and Interpretation of Music
- MUS_THRY 7224: Counterpoint
- MUS_THRY 7250: Analysis of Musical Styles
- MUS_THRY 7280: Analysis of Popular Music
- MUS_THRY 7281: Analysis of Video Game Music
- MUS_THRY 7284: Contemporary Analytic Techniques

The following theory/composition courses generally should not fulfill the required three-credit theory elective for graduate performance degrees. An advisor may approve one based on the student's degree and future goals; these courses may also count as a second theory elective:

- MUS_THRY 7210: Advanced Jazz Harmony and Arranging I
- MUS_THRY 7211: Advanced Jazz Harmony and Arranging II
- MUS_GENL 7005: Foundations of Music Analysis
- MUS_GENL 8230: Pedagogy of Music Theory, Composition, and Musicology

Composition Courses that should not count as the required 3-credit Theory elective, but they may count as a second theory elective:

- MUS_THRY 7215: Composition I
- MUS_THRY 7216: Composition II
- MUS_THRY 7226: Instrumentation
- MUS_THRY 7227: Advanced Orchestration
- MUS_THRY 7229: Band Arranging
- MUS_THRY 7230: Choral Arranging
- MUS_THRY 7245: Introduction to Electronic Music
- MUS_THRY 7247: Introduction to Digital Synthesis
- MUS_THRY 8215: Composition VII

APPENDIX 3: STUDENT RECITAL TEMPLATE

University of Missouri School of Music

(Degree) Recital • 2026-2027 Series

Student Name, instrument

Accompanist Name, piano

Date • Time • Location

Program

Title..... Composer Name
(birth-death)
arr. name

I. movement
II. movement

Title..... Composer Name
(birth-death)
arr. name

I. movement
II. movement

Title..... Composer Name
(birth-death)
arr. name

I. movement
II. movement

Title..... Composer Name
(birth-death)
arr. name

I. movement
II. movement

Title..... Composer Name
(birth-death)
arr. name

I. movement
II. movement

*This recital is given in partial fulfillment of the requirements for the (degree name) degree in
(instrument) performance. (Student name) is a student of (professor name).*

Requests for accommodations related to disability need to be made to the building coordinator, Mark Anderson, 203 Sinefield Music Center, 573-882-2606, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site:
www.music.missouri.edu

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org / Odyssey Chamber Music Series • www.odysseymissouri.org

*Columbia Civic Orchestra • cco.missouri.org / We Always Swing Jazz Series • www.wealwaysswing.org
CAAM • www.ChoralArtsAllianceofMissouri.com / KMUC Classical 90.5 FM • www.kmuc.org*

APPENDIX 4: RECITAL PROGRAM STYLE SHEET

Sources

1. Utilize reliable, scholarly sources for program information; a trusted score by a reputable editor/publisher is best. Do NOT depend solely on the internet, CD covers, or poor editions.

Header (Who, What, When)

1. Indicate the type of recital: Junior Recital, Senior Recital, Graduate Recital, Student Recital (for non-degree)
2. Include the names of all performers, followed by their instrument. For voice, include range (e.g., soprano, tenor, etc.). If you have performers contributing to just one piece, put their names in the header as “Assisted by”
3. List the date, time, and place of the recital

Composition Titles

1. Follow the capitalization conventions of the title’s original language
 - a. English capitalizes everything but small words like “and,” “the,” “of” (unless the small word is first in title)
 - b. French capitalizes first word and names
 - c. German capitalizes first word and all nouns
 - d. Italian & Spanish capitalize first word and names
2. Include the key of the piece, especially if it has a generic name like sonata, quartet, concerto
 - a. NEVER use “b” for flat or “#” for sharp: E-flat, B-sharp are preferred
 - b. Capitalize letter name of key, regardless of major and minor
 - c. Capitalize both Major and Minor
3. Include nickname, if commonly known, in quotation marks: “Tempest”
4. If you use the original language and want to translate to English, use brackets Papillons [Butterflies]
5. If you are playing one portion of a larger work, you may list the movement title in quotation marks, followed by the complete work in italics. However, never italicize generic titles like Sonata, Symphony, etc. For example, “Vallée d’Obermann” from *Années de Pèlerinage*
6. Numbering
 - a. Capitalize Opus, Number, Köchel, etc. AND their abbreviations: Op., No., K., etc.
 - b. Periods after abbreviations are used, except BWV
 - c. Put a space between the abbreviation and the number: Op. 3 NOT Op.3
 - d. The comma between Op. and No. is optional: either Op. 2 No. 3 or Op. 2, No. 3 (be consistent within program)
 - e. Contemporary music often includes the date of the composition, in parentheses following the title

Composers

1. Use full names of composers, normally; if you use first initials, do so consistently throughout the whole program. If you use an initial, be sure to put a blank space after it. J. S. Bach NOT J.S.Bach
2. Include birth and death years; note that living composers are shown as (b. 1934), NOT (1934—)
3. Arrangers or transcribers are listed second to the composer of the tunes; e.g., Franz Schubert/Franz Liszt, arr.

Movements

1. List the movements whenever possible; you can use titles provided by the composer or the tempo marking
2. Compound markings on the same movement should be separated by a colon (e.g., Rondo: Allegretto)
3. Multiple sections within a movement should be separated by a semicolon (e.g., Adagio; Allegro)
4. If you are performing the complete work, do NOT number the movements; if you are playing only selected movements, do number them. Roman or Arabic numbers are acceptable; it is wise to be consistent within a program.

Alignment

1. Align the composers on the right. Set the right-aligned tab so that you aren't submitting your program with multiple tabs and blank spaces across the page!
2. Movements are usually indented underneath the selection title; if you use numbers, align periods (a separate tab setting).

Additions

1. Include an Intermission if you intend to take one; normally, it's centered with blank lines before and after
2. Most student recitals indicate the applied teacher's name, centered at the bottom, italics optional

Ms. Spring is the student of Dr. Robert Schumann.

3. Degree recitals need the full name of the degree in this statement, also centered at the bottom:

Recital presented in partial fulfillment of the requirements for the Master of Music Degree in Kazoo Performance

or

Recital presented as a Capstone Project for the Bachelor of Arts Degree in Music (Voice)

APPENDIX 5: SAMPLE RECITAL PROGRAMS

University of Missouri School of Music
M.M Degree Recital • 2024-2025 Series

Luke Haymon, percussion

Assisted by Matthew Hinkle, Anders Harms, Tom Andes, Sam Blair

March 9, 2025 • 7:00 pm • Sheryl Crow Recital Hall

Program

Merlin (1985) **Andrew Thomas**
Marimba (b. 1939)

I. Beyond the Faint Edge of the World
II. Time's Way

Side-by-Side (1989) **Michio Kitazume**
Multi Percussion (b. 1948)

Rooted (2021) **Brian Blume**
Snare Drum, Glockenspiel and Electronics (b. 1950)

Vibraphone Concerto (1999) **Emmanuel Séjourné**
Vibraphone and Electronics (b. 1961)
Movement 1

Cruisin' Through Fire (2021) **Jackson Riffle**
Percussion Trio (b. 1999)
Anders Harms and Mathew Hinkle, *percussion*

I'm Old Fashioned (1942) **Jerome Kern**
Jazz Combo (1885-1945)

Armando's Rhumba (1976) **Chick Corea**
Jazz Combo (1941-2021)

Sam Blair, *bass*
Tom Andes, *piano*

This recital is given in partial fulfillment of the requirements for the Masters of Music degree in percussion performance. Luke Haymon is a student of Dr. Troy Hall, Clif Walker and Dr. Megan Arns.

University of Missouri School of Music
Elective Recital • 2024-2025 Series

Nadia Lake, flute
Dr. AuBuchon, piano

February 16th 2025 • 12:30pm • Sheryl Crow Hall

Program

EARTH **Takatsugu Muramatsu**
(b. 1978)

Salut d'Amour **Edward Elgar**
(1857-1934)

Fantasia **Hikaru Hayashi**
(1931-2012)

Intermission

Flute Sonata in D Major, Op. 94 **Sergei Prokofiev**
(1891-1953)

Edited by Tomoko Iwashita

- I. Moderato
- II. Scherzo
- III. Andante
- IV. Allegro con brio

This recital is an elective recital. Nadia Lake is a student of Professor Alice Dade.

APPENDIX 6: KEYBOARD AREA FORMS

Piano Extended Technique Request Form

Use of extended techniques (use of foreign objects or non-traditional use of the instrument) on any MU piano is forbidden without prior approval by the Keyboard Area coordinator. Please review the [extended technique policies](#) prior to filling out this form. Once the form is complete, leave it in Dr. Peter Miyamoto's Faculty Mailbox (FAB 141), or [email](#) ALL the requested information from the form.

Name:

Email:

Cell Number (optional):

Work(s) Being Performed:

Venue:

Requested Piano (location):

Date of Event:

Please describe what extended techniques you plan to employ, including as much detail as possible. Please include what materials will be used, how they will be used, and in what part of the piano they will be used. Please include a copy of the pertinent section of the score if applicable.

Please read all [guidelines](#) and sign below when you submit this form.

I have read and understand the guidelines and agree to comply with all rules:

Signature or E-signature

Keyboard Area Instrument Request Form

To make a special request for one of our instruments for rehearsals or concerts, please fill out the following information and leave it in Lucy Urlacher's Faculty Mail Bin (in the FAB 140 Music Office), or [email](#) ALL the requested information from the form. Please review the policies and suggestions [here](#) before making the request.

This request is for use of:

☐ 2nd Piano in Sheryl Crow Hall

☐ Harpsichord

Name:

Email:

Cell Number (optional):

Concert Title:

Requested Piano (location):

Date of Event:

Work(s) Being Performed on the Instrument:

Venue:

Any other information we should know:

Any costs associated with damage resulting from use of the instrument will be the responsibility of the individual or group using the instrument.

Signature or E-signature