



McMurry University
DEPARTMENT OF MUSIC

Student Handbook
2017-2018

*CULTIVATING LEADERSHIP, EXCELLENCE, AND VIRTUE-----
EVERY STUDENT, EVERY DAY.*

This Music Department Handbook has been
updated November, 2017.



McMurry University

Department of Music

Welcome Students!

The mission of McMurry University's Department of Music is to enrich the McMurry community through quality programming, and assure student achievement through its pre-professional and professional programs in the fields of music performance and music education. The Department provides a comprehensive education in music and a basis for its appreciation, while serving as a center for community participation in the arts.

Serious musical study takes place in an open and supportive atmosphere, enabling students to become acquainted with aspects of music as an art form, and serving as the stepping stone for the continuance of professional growth with meaningful employment.

May your musical journey be adventurous and fulfilling!!

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1. M^cMURRY MUSIC DIRECTORY

FACULTY

Dr. David Amlung Assistant Professor Trumpet Choir Director High Brass, Jazz Band, Music Theory	Ryan NW108 amlung.david@mcm.edu	Phone: 793-3833 Box 698
Dr. Juan Mendoza Visiting Assistant Professor Percussion Ensemble Director Music History & Literature, Percussion	Bynum Band Hall mendoza.juan@mcm.edu	Phone: 793-3836 Box 575
Dr. David Robinson Assistant Professor Director of Bands Applied Saxophone, Applied Conducting, Music Education	Bynum Band Hall robinson.david@mcm.edu	Phone: 793-4867 Box 575
Dr. David Wallis Associate Professor Chair, Music Department Director of Choral Activities Music Theory, Applied Conducting, Music Education	Ryan NW105 wallis.david@mcm.edu	Phone: 793-4947 Box 698
Dr. Christina Wilson Associate Professor Applied Voice, Recital Hour, Musical Theater	Ryan NW 100 cwilson@mcm.edu	Phone: 793-4607 Box 698

APPLIED ADJUNCT INSTRUCTORS & STAFF

Dr. Lindsay Braun Clarinet	Bynum Band Hall Rm 204? mkmissal@aol.com	Phone: 720-480-2596 Box 575
Lora Lynn Christensen Applied Piano, Class Piano, Accompanist	Ryan NW 107 Christensen.lora@mcm.edu	Phone: 793-3835 Box 698
Dr. Jeffrey Cottrell Trombone, Euphonium, Tuba	N/A jcottrell@hsutx.edu	Phone: 325-671-2127 Box 698
Dr. Karla Ordoñez Applied Flute, Music Appreciation	Ryan NW Prac Rm 1 ordonez.karla@mcm.edu	Phone: 793-4988 Box 698
Dr. Janelle Ott Bassoon	Bynum Band Hall Rm 204 spring.staci@mcm.edu	Phone: 793-4988 Box 698
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Caitlin Boyle Administrative Assistant, SAL liason	Ryan NW 100 (T,W,F) Cooke 101 (M,R) Boyle.caitlin@mcm.edu	Phone: 793-3851

2. McMURRY MUSIC FACILITIES

BYNUM BAND HALL is a two-story building containing a large rehearsal room, offices, studio space, a Percussion suite, practice rooms and storage rooms. The funds for reconstruction were provided by friends of McMurry and friends of the McMurry Band.

HOURS: Monday-Friday 8 a.m. - 9 p.m.

Music Students with access cards may practice after hours.



The RYAN FINE ARTS CENTER is a memorial to the late Mrs. Amy Graves Ryan given by the late Dr. Basil Ryan, her husband, who served as a trustee of McMurry University. The Ryan Fine Arts Center contains the 175-seat Recital Hall, 193-seat Little Theatre, the Choral Rehearsal Room, music computer lab, piano lab, practice rooms, and faculty offices and studios.

HOURS: Monday - Friday 7 a.m. - 6 p.m.



The RYAN RECITAL HALL is the main performing hall for McMurry students and faculty. Rehearsal times can be scheduled with music faculty. Please check with them for available times for practice.



Hours for the MUSIC COMPUTER LAB will be posted. Additional access beyond the building access time may be obtained through appropriate faculty on a sign-in basis. *Remember, no food or drinks in the lab. See Guidelines for Use.*

The largest concert facility on the McMurry campus is housed in RADFORD AUDITORIUM, a gift from philanthropist Mrs. JM Radford. This twelve-hundred seat auditorium is used for many campus-wide events, including music concerts and the Collage Concert



3. MUSIC COMPUTER LAB

The "University Computing Laboratories Guidelines for Use" listed below are the basis for managing the Music Computer Lab. These rules will be enforced! Students are expected to:

- Use the lab for academically related tasks. Music related work takes precedent.
- **Back-up** your work on a personal jump drive, a server hard-drive space and/or CD-R/RW.
- Take care of all equipment.
- **Clean up** after yourself. Throw away scraps of paper, etc. Put away equipment.
- **Cancel any print jobs** that do not come through while you are there.
- **Throw away/recycle** all printing material you generate that you will not use
- Use headphones when working on audio projects.
- Be courteous of other users. (as listed below).

The lab is generally open and available for use between 8 a.m. and 5 p.m. except for times during regularly scheduled classes. Limited evening lab hours may be scheduled after the first week of classes each semester by appointment. If questions or problems occur, contact Fred Famble in IT, Caitlyn Boyle, Dean's Administrative Assistant, or a music faculty member.

UNIVERSITY-WIDE

COMPUTING LABORATORIES GUIDELINES FOR USE

Official policies governing academic computing are contained within the "Policies for Information Systems at McMurry University." Some of those policies are repeated below to bring attention to them. Use of academic computing resources is a privilege and must be treated as such. Misuse of academic computing resources can result in the loss of access to those resources. The guidelines in this document are intended to promote responsible academic computing. The policies stated in "Policies for Information Systems at McMurry University" should be observed at all times.

1. Users of the labs must have a valid McMurry ID to use these facilities. Special exceptions may be made only by Computer Services and only when computer resources are not in use by McMurry students or faculty.
2. Students are responsible for remembering their password. Students are responsible for changing their password when prompted by the network. Failure to do so will result in inconvenience to the student and possibly interfere with classroom activities.
3. Fraudulent, harassing or obscene messages and/or materials are not to be sent, printed, requested, stored or viewed on university owned property.
4. The academic computing labs are to be used primarily for legitimate and serious educational purposes. Computer Services does recognize, however, an increasingly diverse variety of valid educational computing experiences. Due to limited resources, playing games, internet relay chat (IRC), e-mail, and participating in non-academic activities cannot take precedence over academic computing. In cases where there is heavy demand for computer use, authorized personnel, may require anyone engaged in these activities to relinquish his/her computer to another person whose educational purpose is perceived to be more serious. Refusal to give up a computer under such circumstances constitutes a violation of computer use policies.

5. Respect for the intellectual work and property of others is essential to the mission of universities. Plagiarism in any form (including electronic media such as files and graphics) is not tolerated and may result in university disciplinary actions.
6. Report any suspected problems with hardware or software to Computer Services. Do not attempt to repair or disassemble any laboratory equipment. Removing, theft of, tampering, modifying, or opening, university owned computer hardware constitutes a violation of McMurry University's computer usage policies.
7. Do not modify current file configurations or change the system settings or preferences on any computer or terminal in the labs. Intentional activity of this nature will be considered by the university to be malicious destruction of property. Computer use privileges may be revoked from anyone who engages in this activity
8. Files should be saved on the individual user's flash drive or other media, rather than on a laboratory unit hard disk. Student files on hard drives will be deleted regularly. Do not copy copyrighted/licensed software onto hard drives for personal use.
9. *Do not use the printers to make multiple copies of a single document.* Paper, toner, and other printing resources are expensive. Laboratory assistants and other authorized personnel may charge \$.25 per page for multiple copies of documents.
10. Eating, drinking, and tobacco use are prohibited in the labs.
11. Failure to adhere to any of the rules stated above could result in the suspension of computing privileges at McMurry University.

4. MUSIC DEGREES AT M^cMURRY

The Music Department offers several music or music-related degrees. At the core of any pursuit in music, of course, is the development of musical talent through Applied Study, or private lessons. Private lessons are given in both half-hour and hour-per-week formats, and are available from faculty of the university. There are specific requirements for each degree program, so care must be taken to ensure signing up for the correct course number for lessons. Further discussion on applied study can be found in the Applied Lessons section that follows. See also Appendix 1.

The **Bachelor of Arts in Music** will prepare the student with a well-rounded liberal arts degree while growing and refining his or her God-given musical talent. This training helps the student develop a mature musical skill as well as grow poise and confidence needed for a lifetime of success in any discipline. It provides the student with the flexibility to explore a breadth of coursework of unique interest to him or her by keeping a balance of music courses and liberal arts coursework, which includes significant room for pursuing interests through electives.

The **Bachelor of Music Education** is a professional degree in music education with either an instrumental or vocal emphasis. This degree has a high number of hours devoted to music pedagogy and methods classes, thoroughly acquainting the student with in-depth knowledge and experience in the art of teaching music. Coupled with a minor in curriculum and instruction and an expansive training in performance and applied instruction, the newly minted music teacher will confidently move into the classroom or rehearsal hall and find success teaching music students of any age.

The **Bachelor of Interdisciplinary Studies** degree is a flexible program that affords the student with a unique career path the option of customizing their college degree. One common BIS degree is the preparation for a profession in Music Therapy. This is a combination of minors in music, kinesiology and psychology, all interwoven with the liberal arts foundation of coursework. Other options include mixing music with such disciplines as business, psychology, Christian ministry, theater, or multimedia applications. Students will find great flexibility with a BIS degree.

The Music Department also offers a **Minor in Music**. This minor requires 24 credit hours, and gives a student an opportunity to grow their musical talent through applied instrument instruction, classes and performance to gain a firm foundation of knowledge. This minor gives added dimension to a liberal arts education, and can give significant training for a life-time of enjoyment and involvement in music.

PLEASE SEE THE 2017-2018 McMURRY UNIVERSITY COURSE CATALOG

- For course descriptions please see the catalog (pg. 202)
- For general department information and the degree charts please refer to the catalog (pg.120)

5. MUSIC COURSE TITLES FROM CATALOG

Please refer to your Course Catalog for further descriptions.

APPLIED MUSIC (MUAP) – Ensembles *

0111	<i>Marching Band</i>
0112	<i>Wind Ensemble</i>
0113	<i>Symphonic Band</i>
0120	<i>Chanters</i>
0122	<i>M^eM Sounds</i>
0135	<i>Percussion Ensemble</i>
0140	<i>Woodwind Ensemble</i>
0145	<i>Brass Ensemble</i>
0150	<i>Jazz Ensemble</i>
0155	<i>Opera Workshop</i>
1113	<i>Class Piano I</i>
1114	<i>Class Piano II</i>
1115	<i>Class Piano III</i>
1116	<i>Class Piano IV</i>

MUSIC (MUSI)

1000	<i>Recital Attendance</i>
2000	<i>Applied Proficiency</i>
2001	<i>Keyboard Proficiency</i>
4000	<i>Senior Recital</i>

MUSIC EDUCATION (MUED)

1305	<i>Introduction to Music Education (3-0)</i>
3113	<i>String Techniques and Methods (1-1)</i>
3114	<i>Flute and Saxophone Methods</i>
3115	<i>Clarinet and Double Reed Methods (1-1)</i>
3116	<i>High Brass Methods (1-1)</i>
3117	<i>Low Brass Methods (1-1)</i>
3118	<i>Percussion Techniques and Methods I (1-1)</i>
3119	<i>Percussion Techniques and Methods II (1-1)</i>

3220	<i>Fundamentals of Conducting (1-1)</i>
3221	<i>Advanced Instrumental Conducting (1-1)</i>
3222	<i>Advanced Choral Conducting (1-1)</i>
3230	<i>Survey of Elementary Materials (2-0)</i>
3235	<i>Vocal Pedagogy (1-1)</i>
3250	<i>Marching and Jazz Methods (1-1)</i>
3291	<i>Singer's Diction I (1-1)</i>
3292	<i>Singer's Diction II (1-1)</i>
4200	<i>Music Teaching Practicum I (1-1)</i>
4210	<i>Music Teaching Practicum II (1-1)</i>
4X95	<i>Independent Studies (variable credit)</i>
XX99	<i>Special Topics (variable credit)</i>

MUSIC LITERATURE AND HISTORY (MULH)

2301	<i>Music Appreciation (3-0)</i>
2380	<i>Introduction to Music History (3-0)</i>
3375	<i>Western Music 1450-1800 (3-0)</i>
3380	<i>Western Music 1800-Present (3-0)</i>
4X95	<i>Independent Studies (variable credit)</i>
XX99	<i>Special Topics (variable credit)</i>

MUSIC THEORY (MUTH)

1130	<i>Aural Skills I (1-1)</i>
1140	<i>Aural Skills II (1-1)</i>
1330	<i>Theory I (3-0)</i>
1340	<i>Theory II (3-0)</i>
3130	<i>Aural Skills III (1-1)</i>
3140	<i>Aural Skills IV (1-1)</i>
3330	<i>Theory III (3-0)</i>
3340	<i>Theory IV (3-0)</i>
4210	<i>Forms and Styles (2-1)</i>
4250	<i>Orchestration and Arranging (2-1)</i>
4X95	<i>Independent Studies</i>

*For Applied Lessons categories, please see Section 7 in this Handbook.

6. SCHOOL OF EDUCATION TEACHER EDUCATION PROGRAM

Application Checklist

As a music education major, you will need to apply to the School of Education in your **third** semester to be eligible for the teacher certification program. This application follows the taking of several courses to prepare you for succeeding coursework, and for giving you an opportunity to demonstrate your ability to do excellent work at the university level. **A minimum overall grade point average of 2.75 is required, and includes courses completed at McMurry and transfer courses.**

The School of Education will no longer accept applications without supporting documentation. When all items on the checklist are complete, please submit your application to the School of Education.

- Completed application form with signatures on all forms included on the application.
- Proof that you meet the School of Education testing requirements for reading, writing and math. These requirements can be met by doing one of the following:
 - THEA
 - Accuplacer SAT
 - ACT
 - Coursework exemption (for math or writing)
- A copy of your transcript(s) showing successful completion of coursework.
 - English 1310
 - English 1320
 - Communications 1310
 - Math 1311 or higher
 - Introduction to Education CURR 2110 (with a C or better)
 - Proof you have completed 12 hours in your teaching field
 - McMurry Overall G.P.A. of a 2.75 or better, as calculated by the McMurry Registrar after the current semester, and including transfer coursework.

PLEASE FAMILIARIZE YOURSELF MORE THOROUGHLY WITH ADMISSION PROCEDURES AND REQUIREMENTS TO THE EDUCATION PROGRAM BY READING THE CRITERIA UNDER **CURRICULUM AND INSTRUCTION**, pg. 80-89.

7. APPLIED LESSONS

Applied music lessons are taken in the form of ½ hour and full hour lessons. The half hour lessons are designed for non-music majors and music majors taking a secondary instrument, while the full hour lessons are designed for music majors and minors taking their primary instrument. Scholarship students typically take a half hour lesson unless an hour lesson is stipulated in the scholarship agreement.

<i>Successful audition to be a music major, minor or scholarship student</i>			
Lower Division Instruction	100 level	1 credit, ½ hour lesson	Freshman or first 2 semesters
		2 credits, hour lesson	
	200 level	1 credit, ½ hour lesson	Sophomore or semesters 3 & 4
		2 credits, hour lesson	
<i>Successful completion of Sophomore Proficiency for a major</i>			
Upper Division Instruction	300 level	Half Hour Lessons not available	Junior or semesters 5 & 6
		2 credits, hour lesson	
	400 level	Half Hour Lessons not available	Senior or semesters 7 & 8
		2 credits, hour lesson	

Recital Attendance

All music majors and minors taking an applied instrument are required to also take the co-requisite Music Hour Recital course (0 credit) during each semester of applied lessons (until the degree requirements are met). Grading is based on attendance at Music Hour master classes, recitals and concerts (both at McMurry and off- campus); specific information for grading is contained in the course syllabus. For music degree– seeking students:

- B. A. in Music – 8 semesters of applied lessons, 8 semesters of recital attendance
- B. M. E. – 7 semesters of applied lessons, 7 semesters of recital attendance
- Music Minor – 4 semesters of applied lessons, 4 semesters of recital attendance

Ensemble Participation

All students enrolled in applied music lessons are required to participate in a major university music ensemble each semester. The major ensembles are the Wind Ensemble and Chanters, unless otherwise stipulated.

8. PERFORMANCE EXPECTATIONS OF STUDENTS

AUDITIONS

All potential music majors must perform an entrance audition and be approved by three members of the music faculty before they will be allowed to register for music coursework. Students who transfer from other institutions must have their previous coursework evaluated by a member of the Music Department faculty who has a specialty in the appropriate area (instrumental/vocal), and must also pass an entrance audition.

RECITALS

Students are required by all degree plans to perform recitals in their senior year. If required or suggested by the applied instructor, a student may perform a recital during his/her junior year. Prior to enrolling for a junior recital the student must pass the piano proficiency requirement. Students must be enrolled in either junior recital or senior recital applied lessons during the semester of their recital and must enroll in their major area applied lessons until the recital requirement(s) are fulfilled. Recital requirements should be fulfilled prior to student teaching.

Recitals are considered to be a formal event and formal attire is recommended. The recital program should reflect a broad range of styles suitable to the specific performance area. When appropriate the recital program should consist of music from each of the following periods: Baroque, Classical, Romantic, and Twentieth Century. Students may be required to perform a "half recital" and/or a "full recital" depending on degree plan. A "half recital" is a presentation of at least 30 minutes; a "full recital" is a presentation of 45-60 minutes.

In order to be eligible for a public recital, students must pass a recital hearing, which will be performed privately for a jury two weeks prior to the recital date. The jury must hear at least 75% of the works to be performed. The jury's decision will be on a pass/fail basis. A student may have two opportunities to pass the recital hearing. Students must have passed the sophomore proficiency examination before presenting a junior recital. Students may perform no more than one-third of the material from their sophomore proficiency on their junior recital, and then only at the discretion of the studio teacher.

JURIES

All Music Majors are required to pass a jury at the end of each semester as part of the applied music requirement in their principal instrument or voice. Students taking applied lessons as a non-principal instrument *may* be required to take a jury at the discretion of the studio teacher. The jury will be comprised of members of the music faculty.

The jury taken at the end of the fourth semester of applied lessons may constitute a sophomore proficiency examination; you and your instructor will assess whether to place you in that category for juries. **Students must successfully pass the sophomore proficiency review before taking junior level applied music lessons.** Specific skills and proficiencies necessary to pass the sophomore proficiency examination are determined by the music faculty and are listed under "Basic Music Skills Assessment (BMSA)."

9. SOPHOMORE PROFICIENCY REVIEW

To be given to all on-campus and transfer music majors before taking Junior or Senior level course work.

The Sophomore Proficiency Review is a three component examination of a music majors' preparedness to do upper division work. The three components are an Applied Jury, Classwork and a Piano Proficiency. A passing grade of a "C" or better in all components must be attained before a music major can begin taking coursework in the higher level classes.

The skills outlined below are explained, practiced and honed in applied lessons and classwork from a variety of courses, and are spread across the music curriculum. The student is expected to understand the requirements and procedures for each part of the review well before the end of the semester. **Student questions should be addressed to the applied teacher or classroom teacher well in advance of the sophomore review as there will be no time for questions of procedure during the exam.**

The Sophomore Proficiency Applied Jury is normally scheduled during the time of juries at the end of a semester. As directed by their applied teachers, students attempting a sophomore proficiency exam should schedule a session equal to two standard jury times.

SOPHOMORE PROFICIENCY REVIEW OVERVIEW

- I. Applied Proficiency
 - A. Written Statement
 - B. Interview
 - C. Performance Proficiency (on major applied instrument)
 1. Voice
 2. Woodwinds
 3. Brass
 4. Percussion
 5. Organ
 6. Piano
 - D. Sight-Playing/Singing
- II. Classwork Proficiency
 - A. Aural Identification of Meter
 - B. Sight-Singing
 - C. Rhythm Sight-Reading
- III. Piano Proficiency
 - A. Performance
 - B. Sight-Reading
 - C. Transposition
 - D. Harmonization
 - E. Scales
 - F. Harmonic Progressions

SOPHOMORE PROFICIENCY REVIEW

I. Applied Proficiency

A. Written Document

- i. Prepare a one- to two-page (typed) paper stating your professional goals and reasons for choosing to be a music major.
- ii. Prepare a one- to two-page (typed) paper covering the historical and theoretical background of the piece(s) prepared for proficiency.
- iii. Turn in six copies of your paper (1 for files, 1 for each faculty member) to the Applied Teacher 1 week prior to the review.
- iv. The paper will be reviewed for content, writing skill and style of presentation, and may form the basis for the interview.

B. Interview

- i. Be prepared to discuss with the review committee your reasons for continuing as a music major, citing short-range and long-range personal goals. The committee may wish to ask questions concerning your reactions to your study up to this point and to challenge your goals in relation to your record of accomplishments. (The committee will have read your written statement prior to the review).
- ii. **The discussion should reflect:**
 1. The ability to communicate thoughts and feelings clearly and concisely.
 2. A realistic assessment of abilities and attitudes in relation to short-term and long-term goals.

C. Performance Proficiency (major instrument)

i. Introduction

Juries for the Sophomore Proficiency in applied music are administered no sooner than at the fourth semester of private study. In order to pass this exam, students must demonstrate mastery of sufficient repertoire and adequate vocal and/or instrumental musical progress.

In the event that a music student does not pass the Sophomore Proficiency Review, the student must enroll in lower division applied music lessons until the proficiency is passed.

Members of the jury, consisting of no fewer than three members of the music faculty, may require the student to perform any or all of the examination repertoire. The student will bring to the exam a list of all repertoire mastered during the course of college private study. The list should also indicate which pieces were performed in music hour, recital, etc.) and which pieces were memorized.

Please note that all proficiency requirements stated herein are the minimum. Applied studio policies may exceed the stated minimum requirements, and may become a part of the sophomore proficiency examination requirement at the discretion of the applied studio faculty.

- ii. **Voice:** The student must enter the exam prepared to perform any or all repertoire from the list which the applied studio faculty has indicated as examination repertoire by asterisks. These pieces must represent a variety of moods and musical styles. They must also demonstrate adequate growth in tone, phrasing, intonation, agility, and other stylistic considerations to qualify the student for advanced vocal study. Student performances and repertoire list should include art music in three languages (English, Italian, and French or German). Students should demonstrate a good understanding of diction for all languages represented on their repertoire list.
- iii. **Woodwinds:** The student must enter the exam prepared to perform any or all repertoire from the list which the applied studio faculty has indicated as examination repertoire by asterisks. These pieces must represent a variety of moods and musical styles. They must also demonstrate adequate growth in tone, phrasing, intonation, agility, and other stylistic considerations to qualify the student for advanced woodwind study. The student must demonstrate all major scales and three forms of the minor scales (natural, harmonic and melodic) in quarter/eighth note pattern with the quarter note at m.m.120.
- iv. **Brass:** The student must enter the exam prepared to perform any or all repertoire from the list which the applied studio faculty has indicated as examination repertoire by asterisks. These pieces must represent a variety of moods and musical styles. They must also demonstrate adequate growth in tone, phrasing, intonation, agility, and other stylistic considerations to qualify the student for advanced brass study. The student must demonstrate all major scales in quarter/eighth note pattern with the quarter note at m.m. 120 and three forms of the minor scales (natural, melodic and harmonic) in quarter notes with the quarter note at m.m.100.
- v. **Percussion:** From his/her full repertoire list, the student must enter the exam prepared to perform anything from the list which the applied studio faculty has indicated by asterisks as examination repertoire. The examination repertoire must include one two-mallet work, one four-mallet work, one snare drum etude or solo, and possibly orchestral excerpts. In addition, the student must be prepared to perform all major scales and all forms of minor scales and arpeggios as discussed in lessons. The student's performance of all repertoire must demonstrate technical, reading, and interpretive skills, as well as repertoire experience, sufficient to qualify for advanced percussion study
- vi. **Organ:** The student must enter the exam prepared to perform any or all repertoire from the list which the Applied Studio Faculty has indicated as examination repertoire by asterisks. These pieces must represent a variety of moods and musical styles. They must also demonstrate adequate grasp of technique and musicality to qualify the student for advance organ study.
- vii. **Piano:** The student must enter the exam prepared to perform any or all repertoire from the list which the Applied Studio Faculty has indicated as examination repertoire by asterisks. These pieces must represent a variety of moods and musical styles. A minimum of 10 pieces (sonata movements count as one each) must be learned and memorized before a sophomore proficiency may be attempted. The repertoire should be well balanced from the four following periods: Baroque, Classical, Romantic, and Contemporary.

II. SIGHT-PLAYING/SINGING

Sight-playing on the student's principal performance medium:

- A. Students are expected to be able to sight-read materials written for their principal instrument of at least intermediate levels of difficulty. Percussionists are required to sight-read successfully both percussion keyboard and snare drum music.
- B. Please consult your applied instructor for practice examples.
- C. Vocalists are asked to sight-sing the appropriate part of a choral score, as well as do the sight-singing examples.

III. MUSICIANSHIP PROFICIENCY

A. Aural Identification of Meter (to be administered in MUED 3220 Fundamentals of Conducting)

1. Listen to the recorded example. As soon as you can hear the beat and meter, begin a conducting pattern with your right hand.
2. Examples will be in duple, triple, or quadruple meter.
3. You will be expected to know the appropriate conducting patterns for these meters.

B. Sight-Singing (to be administered in MTH 3140 Aural Skills IV)

1. Prepare to sight-sing a given melody.
 - a. The instructor will establish the key at the keyboard.
 - b. Before singing each melody, identify the key and establish the tonality by singing the harmonic pattern of I, IV and V chords as established in class.
 - (e.g. do mi sol mi do / do fa la fa do / ti re sol re ti / do mi sol mi do sol do).
2. Sing the melodies with solfege syllables.
 - a. Your singing should demonstrate a firm tonal orientation (rather than a note-to-note intervallic approach) and a firm, steady pulse.
 - An error in pitch should be followed by a quick return to correct pitches, especially at a cadence or at tonic harmony.
 - An entire phrase sung a step or more too high or low indicates a weak tonal orientation (there is no credit for "having all the right intervals, but starting on the wrong pitch").
 - b. Rhythmic continuity - keep a steady beat
 - The beat and meter should be clear in the performance.
 - The performance should be uninterrupted (a minimum of hesitations or pauses).

3. Characteristics of the melodies for sight-singing include:
 - a. Diatonic
 - b. Major and minor keys
 - c. Skips among the tonic, dominant, or other triads
 - d. Simple and compound time signatures: duple, triple, quadruple meters
 - e. Rhythm values as small as the division of the beat

C. Rhythm Sight-Reading (to be administered in MTH 3140 Aural Skills IV)

1. You may perform each rhythm in either of two ways:
 - a. Clap and count the rhythm while maintaining a steady beat
 - (e.g. 1 & 2 & 3 & 4 &, etc.) OR
 - b. Recite the rhythm on established counting procedures while conducting.
2. The performance of a rhythm should demonstrate a clear understanding of the relationship between the measure, the beat, the division of the beat, and the subdivisions of the beat; and the rhythm values that represent each.
 - a. The beat should be steady, at a moderate tempo.
 - b. The performance should not be interrupted by hesitations or pauses.
3. Characteristics of rhythms for rhythm performance include:
 - a. Simple and compound time signatures: duple, triple, quadruple meters
 - b. Rhythm values as small as the subdivision of the beat

IV. PIANO PROFICIENCY

All Music majors must complete and pass with a grade of at least a “B” in each of a minimum of two semester of the class piano sequence (MUA 1113, 1114, 1115, 1116) or its equivalent in private piano lessons. Additionally, music majors are required to demonstrate a piano proficiency administered incrementally at the end of each semester of piano study and before completing MUA 1116 or its equivalent. A Jury, consisting of music department faculty and the class piano instructor, will be held at the conclusion of MUA 1116. Passage of the Piano Proficiency (MUS2000) will be determined by this jury. Private lessons may be substituted for any or all of the class piano requirements at the discretion of the piano faculty. Music majors are required to take piano each semester until their proficiency is satisfied. Passage of the piano proficiency is a prerequisite for registration for a senior recital. The piano proficiency requirements are as follows:

- A. **Performance** - Be able to play from memory four original piano pieces, one from each period of music; i.e., Baroque, Classical, Romantic, 20th Century. Representative pieces may be found on the U.I.L. Prescribed Music List, Piano Solo, Class 3.
- B. **Sight-Reading** - Be able to read at sight an easy piano piece such as those found in Bartok’s Mikrokosmos Book I.
- C. **Transposition** - Prepare an easy piece such as a folk melody with a chord in the left hand and transpose it to five different keys of the student’s choice.

- D. Harmonization** - Improvise a simple accompaniment to a melody with chord symbols.
- E. Scales** - All major and harmonic minor scales, one octave, hands together.
- F. Harmonic Progressions** - I IV I V I chord progression, three positions, in all major and minor keys.

Note: Each requirement may be passed individually during the course of piano study.

10. MUSIC HOUR & RECITAL ATTENDANCE

Recital Attendance

All those taking an applied instrument are required to also take the co-requisite Music Hour Recital course (0 credit) during each semester of applied lessons (until the degree requirements are met). Grading is based on attendance at Music Hour master classes, recitals and concerts (both at McMurry and off- campus). For music degree – seeking students:

- B. A. in Music – 8 semesters of applied lessons, 8 semesters of recital attendance
- B. M. E. – 7 semesters of applied lessons, 7 semesters of recital attendance
- Music Minor – 4 semesters of applied lessons, 4 semesters of recital attendance

Music Hour is the time when all music students who are studying applied lessons come together to perform, evaluate and grow in their knowledge of literature. All music majors, minors and students taking a secondary private applied lesson must attend the music hour. The Music Hour has three components each semester: Seminars (tba), Master Classes (4) and Recital Hours (2). Seminars may be offered during the semester when topics and round-table discussions pertinent to music majors are discussed. Master Classes are separated into instrumental and vocal groups, and provide a more intimate setting where “works in progress,” or partial works, are presented. This gives an opportunity for critical analysis and instructor/student involvement in a different manner. The Recital Hour is for presenting finished works; students are encouraged to polish material early in the semester in order to make as much use of the Recital opportunities as possible. Recital attendance is meant to aid students in their music education, expand their knowledge of repertoire, experiencing live performance and integrate all other aspects of music.

To monitor student attendance at the required recitals, a zero-credit class entitled MUSI 1000 *Recital Attendance* appears in the music curriculum. Music majors are required to enroll in this course for seven (7) semesters. Music minors are required to enroll in this course for four (4) semesters. Music hour attendance is mandatory as a part of successful completion of MUSI 1000.

The specific requirements for MUSI 1000 may vary from semester to semester. It is the responsibility of students enrolled in the course to meet the expectations outlined in the course syllabus. To obtain a syllabus for the course, or for any questions regarding the course’s expectations, contact Dr. Christina Wilson at 793-4607 or wilson.christina@mcm.edu.

In addition to the requirements of MUSI 1000, individual applied studio teachers may have additional expectations of students regarding attendance of master classes, recitals, and other performances. Students should consult the syllabi for their applied lessons for further information about such additional expectations.

11. Semester Performance Schedule

Music hour activities will be held on the following Thursdays at 11:00 a.m.
Locations other than recitals will be announced.

<u>Fall 2017</u>	<u>Spring 2018</u>
Please see the calendar of performance events linked to the Music Department web page.	Please see the calendar of performance events linked to the Music Department web page.

If you wish to perform on Music Hour, you must submit your completed request form to your studio teacher via email or hard copy **by noon on the Friday preceding the recital date (the week before)**. The form will be available on the Music Department website.

12. GUIDELINES FOR USE OF RECITAL HALL PIANOS

The music department maintains two Steinway D concert grand pianos in the Ryan Recital Hall. These pianos are available to enhance practice and performance of all McMurry students and faculty. Following are guidelines for the use and scheduling of these instruments.

The older concert Steinway will remain on the recital hall stage and is available for practice, performance and use by groups outside the music department. This is the general use piano. The new Steinway is housed in a climate controlled storage closet on stage-left of the Recital Hall. This instrument is used for student, faculty and guest artist performances only. Your applied instructor will recommend your performance with our new instrument **only** if you have earned the opportunity through your preparation and diligence in your applied studies.

REHEARSALS

Rehearsals in the Recital Hall are scheduled on a weekly basis by signing up through your instructor. The older Steinway is the instrument to be used for these general rehearsals. To schedule this please contact David Wallis. A fee may be involved for using the recital hall and piano by those outside the department and university.

The newer Steinway D will only be used for rehearsals immediately preceding a performance. Music faculty and/or the staff accompanist will use their judgment and coordinate the use of this instrument for rehearsals. Please schedule the use of the new Steinway D for your rehearsal with the Dr. Wallis as well.

PERFORMANCES

The older Steinway D can be used by anyone who has reserved the recital hall through appropriate channels. For groups outside the Music Department a fee may be charged for tuning the instrument. The newer Steinway D will only be used for Music Department or guest artist performances. The Department reserves the right to make this judgment when you reserve the recital hall for a performance.

CARE AND MOVING

Our new Steinway is housed in a climate controlled storage area to minimize the temperature and humidity extremes that occur when the Fine Arts building HVAC system is turned off. Please do not adjust or move the climate control unit in the storage closet. It should only be turned off for performances in the recital hall. Please turn the unit back on when the performance is over.

The new Steinway D should only be moved under the supervision of music faculty or the staff accompanist for scheduled rehearsals or performances. A minimum of two people are required to move the piano from the storage closet; it is best to go into the closet keyboard first, and come out of the closet keyboard last. Please keep the piano cover on the instrument until after it has been moved onto the recital hall stage. Those who moved the instrument on stage for a rehearsal or performance are responsible for returning the instrument to the storage closet. It is important that the newer grand be returned to the storage closet as soon as possible so we can control the temperature and humidity of the instrument. The newer piano retails for over \$120,000. With proper care it will serve us well for many years.

If you have questions contact Dr. David Wallis, Music Department at 793-4947 or wallis.david@mcm.edu.

13. McMURRY ACCOMPANIST POLICY

A McMurry staff accompanist will be available to play for Music Hours and Juries at no charge to the student. In addition, with the approval of faculty, student accompanists or other faculty may be utilized. Appointed rehearsal schedules will be set by the accompanists.

RECITALS: The staff accompanist will be available for junior and senior recitals. There will be a fee of \$100.00 for a half-hour recital and a fee of \$150.00 for a one-hour recital. **The fee covers one rehearsal, a dress rehearsal, and the recital.** Payment is due before the recital performance.

ADDITIONAL REHEARSAL: Accompanists may be available for additional rehearsal at a fee of \$9.00 per half-hour.

ACCOMPANIST ETIQUETTE: MUSIC – Provide your accompanist with music at least one week before the first rehearsal. Clearly mark movements to be used, cuts, and, if possible, an approximate metronome marking.

All music to be used for McMurry Music Department programs must be submitted to the accompanist at least two weeks prior to the event. The accompanist reserves the right to decline performing if these deadlines are not met. In addition, the following special deadlines have been set to assist the staff accompanist:

- For **Fall 2017 juries** and sophomore proficiency exams, the staff accompanist must have your jury music by 5:00pm **Nov. 6, 2017.**
- For **Spring 2018 juries** and sophomore proficiency exams, the staff accompanist must have your jury music by 5:00 pm on **April 3, 2018.**

REHEARSALS: Be warmed-up before your scheduled rehearsal time and be prompt. Call in advance if you will be late or need to cancel. These Rehearsal times are for performance preparation -- not learning notes!!

14. DEGREE RECITALS

All music majors are required to perform a half and/or full recital. The degree recital is prepared under the direction of the student's principal applied teacher.

In order to be eligible for a public recital, students must pass a recital hearing, which will be performed privately for a jury of music faculty at least two weeks prior to the recital date. The jury must hear at least 75% of the works to be performed. The jury's decision will be on a pass/fail basis. A student may have two opportunities to pass the recital hearing. Students must have passed the sophomore proficiency examination before presenting a junior recital. Students may perform no more than one-third of the material from their sophomore proficiency on their junior recital, and then only at the discretion of the studio teacher.

SEMESTER BEFORE

- Discuss with applied instructor possible dates and literature
- Check with the Music faculty for possible dates
- Check for possible pre-hearing dates
- Make final decisions regarding music
- Get music to accompanist

SEMESTER OF RECITAL

- Decide on dates for Recital
 - *Final decision must be made the deadline below*
 - *Submit Recital Date Request Form (Form #1) to the Dept.*
- Set practice dates with accompanist
- Make sure recital is on the recording schedule
- Practice EVERY DAY!

RESERVING RECITAL DATES: Students may tentatively reserve pre-hearing dates and recital dates in the Recital Hall with Dr. Mark Wilcox and Melanie Long in the Fine Arts Office. At this time she will give you the appropriate forms. Be sure to reserve not only the recital date, but also dates and times for the dress rehearsal(s). A copy of the "Recital Program Request Form" will be available on the Music Department website.

*Prehearings will be scheduled at 11 AM on Thursdays in which no Music Hour is scheduled. There will be a **maximum of 2 prehearings per week**. Requests will be scheduled as received.

***The student is responsible for: clearing the prospective pre-hearing and recital dates with their applied teacher and music department faculty; booking the recital hall; and securing an accompanist.

RECEPTION AREA and KITCHEN: If desired, receptions following student recitals may be held in the foyer of the Fine Arts building. The student must reserve, through Melanie Long, the reception area and/or kitchen. Tables, chairs, punch bowls, etc. must also be reserved. Please clean up both the foyer and kitchen following any reception, or you may be charged a \$25.00 clean up fee. (Reservation request included on Form #2)

RECITAL PROGRAMS: Recital programs for all McMurry student recitals will be printed by Caitlyn Boyle in the Fine Arts Office. The “Recital Program Request Form” must be submitted to Ms. Boyle **one month** prior to the recital date. (See Form #3.)

PUBLICITY: Please submit “Recital Publicity Form” to Caitlyn Boyle at least 3 weeks prior to your recital date. Information will be submitted to newspapers, television stations, and radio stations throughout the Big Country. This will give the Big Country the opportunity to attend McMurry music programs. A copy of the “Recital Publicity Form” is found in this student handbook. (See Form #4.)

COSTS: Use of the Recital Hall, Foyer, Kitchen, and other areas in the Fine Arts Building is at no cost to the McMurry Music student. **Accompanist fee, tuning fee and program cost is the responsibility of the student.**

PIANO TUNING: Please let Dr. Wallis know at least two weeks in advance of your recital, if the piano needs to be tuned.

CHECKLIST FOR A SUCCESSFUL RECITAL!

One month before:

- Program notes must be submitted at the formal pre-hearing
- Get the following forms to Caitlyn Boyle, Administrative Assistant, **AFTER being signed by your instructor and approved by the Music Faculty:**
 - *Ryan Reservation Form (Form #2)*
 - *Recital Program Request Form (Form #3)*
 - *Recital Publicity Form (Form #4)*
 - Get program information to Secretary (**One month**) before, including translations and/or program notes
- Make sure the kitchen and Foyer are reserved, if you are planning a reception.
- Pay accompanist (see “McMurry Accompanist Policy” above)
 - Reserve practice times with accompanist
 - Reserve times in Recital Hall
- Ask a fellow student to serve as stage hand
- Practice EVERY DAY, without fail
- Perform for Faculty at scheduled pre-hearing
- Prehearings must be passed a minimum of 2 weeks before requested recital date

Two weeks before:

- Reconfirm reservations for Recital Hall, Kitchen, and Foyer.
- Plan dress rehearsals with accompanist and applied teacher
- Put up posters
- Practice EVERY DAY!

NOTE: All forms needed to complete the process of recital scheduling and approval are available on the Music Department website.

- Check areas used for cleanliness
 - Kitchen*
 - Recital Hall*
- Send Thank You notes to accompanist, page turner, stage hand, and any other people who assisted you.

Day Before: Pay Accompanist!!!

Day After:

- Check areas used for cleanliness
 - Kitchen*
 - Recital Hall*
 - Foyer*
- Send Thank You notes to accompanist, page turner, stage hand, and any other people who assisted you.

OTHER THINGS TO REMEMBER

1. Please prepare your recital program early.
2. Your applied teacher should have the opportunity to proofread your program.
3. Program notes are useful, but not required for all recitals.
4. Please make posters to put around campus and send invitations to your friends and family.
5. Recording equipment is available; make sure your recital is on the recording schedule.
6. Ask a friend(s) to serve as stagehands and/ or page-turners.

Above all, enjoy this performance opportunity!!!

Appendices

Appendix 1 – Applied Music Lessons

What do the numbers really mean?

<u>First number</u>	Second number	Third number
= year of study 1 = first 2 = second 3 = third 4+ = fourth	= hours of credit 1 cr – half hour lesson 2 cr – full hour lesson	= semester of study 1 – fall 2 - spring

The final letter indicates the applied area:

A – Voice	G – Saxophone	N – Tuba
B – Piano	H – Bassoon	P – Percussion
C – Organ	J – Trumpet	R – Junior or Senior
D – Flute	K – French Horn	Recital
E – Oboe	L – Trombone	X – Special Lessons
F – Clarinet	M - Baritone	

EXAMPLE:

MUAP 221L = 2 credits of trombone in the fall semester at the second year level

Consult your applied instructor or advisor to make sure that you always are enrolled in the correct type of music lesson.

NOTE: Remember that no music student may enroll in junior level applied lessons until the sophomore proficiency in that area has been successfully passed.

In addition, no *Junior* recital may be planned without successfully completing the piano proficiency requirement. Please see the section on Sophomore Proficiency for further information.

Appendix 2 - Voice Manual

This appendix is designed to answer questions you may have as a participant in the McMurry vocal program. Please read the material carefully. Questions regarding the contents of the Voice Manual may be addressed to your teacher. Always refer to your applied professor's course syllabus for individual studio requirements. The program has been designed to challenge you, inspire you to your highest artistic level, and fulfill your needs as performers, aspiring teachers and ministers of music.

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Specific Vocal Requirements

If you receive a choral scholarship you are required to sing in a major vocal ensemble and take one credit hour of private voice. Some students may be allowed to sing in two ensembles in lieu of private voice lessons at the discretion of the choir director.

The following vocal students will need to prepare for a vocal jury at the end of the semester.

- All music majors with a primary instrument of voice
- All music majors with a secondary instrument of voice
- All music minors with a primary instrument of voice

All applied voice students on scholarship will take a vocal jury at the discretion of the voice instructor.

Additional Voice–Related Instruction

Vocal Diction I & II (fall & spring)

No Prerequisite. Recommended for BA and BME music majors in voice, Diction entails a study of the International Phonetic Alphabet (IPA) and application of the rules of pronunciation for English, Italian, German and French. Students should enroll in these courses as early as their freshman year or 2nd semester of study.

Vocal Pedagogy

Prerequisite: Theory I, Theory II. Required for all BME music majors, including instrumentalists, and recommended for *all* vocal majors and minors. Course description: Anatomy, acoustics, and psychology of singing will be applied to methods of *teaching* voice. Survey of the history of vocal production from 1600 to present; special emphasis given to vocal training methods currently in use.

Repertoire Standards for Applied Voice Students

First Semester requirements. During the first semester of vocal study you will be expected to make significant progress in vocal technique. Repertoire will be determined by the instructor. You will be expected to sing in English and Italian at your jury examination at the end of the semester.

Succeeding semester requirements:

Semesters 1 – 4	Scholarship Singers	2-4 songs memorized*	2 languages
	Minors & majors w/ vocal secondary	3-5 songs memorized*	2 languages
	Majors w/ vocal primary	4-6 songs memorized*	At least 2 languages
Passing of the Sophomore Proficiency			
Semesters 5 – 8	Majors	5 - 7 songs memorized*	At least 3 languages

- **Additional repertoire that is not memorized is anticipated.**

Previously studied repertoire

No more than twenty-five percent of a semester's repertoire may consist of music studied in a previous semester, with the exception of recital programming.

Repertoire from ensemble performance

Solo literature performed in Opera Workshop, Musical Theatre Workshop or in choral ensembles may be listed on the repertoire sheet if memorized. This material must be part of the studio literature and studied in lessons.

Repertoire Standards for Applied Voice Lessons

Scholarship & Students with Minor in Voice

Repertoire requirements for voice students who are scholarship students will be at the discretion of the voice instructor. First semester requirements are the same as for majors and minors, with the exception of the foreign language requirements.

Minimum Performance Requirements

- **Master Class & Music Hour.** Voice majors must satisfactorily perform for a Master Class and a Music Hour each semester. Please see the course syllabus for clarification.
- **Vocal Jury.** Vocal majors and minors must perform before a voice jury committee at the end of each semester to receive a passing grade.

- Non-majors and non-minors will be directed by the voice instructor as to performance requirements for each semester. These may include appearances in a master class, music hour recital, end-of-semester recital for non-majors and/or a jury.

Jury Exams

1. All students enrolled in voice as a major or minor must perform before a jury at the end of the semester.
 - a. This requirement is dropped once applied lesson obligations have been met for a degree.
 - b. Those completing a solo recital *after* the mid-point of a semester are not required to perform for a jury exam.
2. The jury will consist of the student's voice teacher and no fewer than two other music professors.
3. The student will choose one selection to be performed, and one or two selections will be chosen by the adjudicators from the student's repertoire list.
4. The grades between the instructor and adjudicators are averaged. The teacher has the prerogative of raising or lowering the average depending upon the student's weekly performance in the studio. Attendance, amount of practice, degree sought, vocal technique, progress, amount of literature learned, difficulty of literature, language accuracy, and musical style are among the factors which may affect the grade.
5. The final grade is awarded by the voice teacher and is subject to the minimum requirements stated in this manual.
6. Students receiving an incomplete n vocal study must perform a jury no later than the end of the third week of classes of the following semester. If the jury is not completed within the first three weeks the Incomplete becomes an "F."
7. Students who continue to study voice after completing their degree requirements are required to perform a jury only at the discretion of the teacher.
8. Non-major and Scholarship voice students perform a jury at the discretion of the teacher.

Criteria for Grading

The jury committee will consider the following when determining the grade for the semester:

- Amount of literature memorized
- Level of difficulty of literature

- Quality of performance
- Amount of progress in vocal technique
- Attendance and attitude toward work
- Attendance of student colleagues' recitals

Recital Requirements

The music student must register for his/her Recital (MUSI 4000) during the semester a public degree recital is to be given. The passing of a Pre-recital Hearing is required prior to the scheduling of a recital. Please see the Music Handbook for details.

Scheduling of Recitals

Bachelor of Arts in Music	Junior Recital (recommended, typically 30 minutes) Senior Recital (minimum of 45 minutes). Must cover various periods/styles and languages
Bachelor of Music Education	Junior Recital (optional) Senior Recital (minimum of 45 minutes) in 7 th semester or the semester before student teaching. Must cover a variety of periods and languages.

Literature Requirements

Senior recitals must include literature in English, French, German and Italian. Other foreign languages may be included, but cannot be substituted for the fifty percent requirement. All recitals should include works which cover early music (Renaissance and Baroque), Classical, Romantic and Modern literature.

Recital Preparations Checklist

See Music Handbook for the Recital Date Request Sheet and the Recital Preparations Checklist.

Communication is the key to your success for a recital!! In consultation with your voice teacher, it is your responsibility to personally communicate with the Program Director for the Performance Division of the School of Arts and Letters and with the Administrative Assistant to the Division of Arts and Letters all dates and necessary programming information. This is crucial for your success!! Please follow through early, and be sure to double check all arrangements.

Resources for Vocal Students

Below are some web-based resources that you might consider if you have questions regarding a variety of information.

http://www.nats.org/cgi/page.cgi/about_journal_singing.html

http://www.texomanats.org/_Library/Rotateimages/sheet.jpg

<http://www.vocapedia.info/>

http://www.lieder.net/lieder/quick_find.html

<http://www.aria-database.com/>