



McMurry University  
DEPARTMENT OF MUSIC

Student Handbook  
2010-2011

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





# McMurry University

## Department of Music

*Welcome Students!*

*The mission of McMurry University's Department of Music is to assure students achievement through its pre-professional and professional programs in the fields of education and music performance. 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!!*

# TABLE OF CONTENTS

McMurry Music Department Welcome .....	3
McMurry Music Directory .....	5
McMurry Music Facilities .....	7
Music Computer Lab – Rules of Use .....	8
Music Degrees at McMurry .....	10
Music Course Titles from Catalog .....	12
Applied Lessons .....	13
Guidelines for Use of Recital Hall Pianos .....	14
Music Hour & Recital Attendance .....	15
McMurry Accompanist Policy .....	16
Performance Expectations of Students .....	17
Sophomore Proficiency Exam .....	18
Sophomore Proficiency Skills .....	19
Degree Recitals .....	24
Copyright Law for Printed Music, Correct Usage .....	27

# M<sup>c</sup>MURRY MUSIC DIRECTORY

## FACULTY

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Dr. Christina Wilson Associate Professor Dean of Arts & Letters Voice	Ryan NW 100 <a href="mailto:cwilson@mcm.edu">cwilson@mcm.edu</a>	Phone: 793-4607 Box 96
Dr. Catherine Carr Assistant Professor Voice, Opera Workshop, Diction, Pedagogy, Music Education	Ryan NW104 <a href="mailto:carr.catherine@mcm.edu">carr.catherine@mcm.edu</a>	Phone: 793-4860 Box 698
Mr. Keith Lloyd Instructor Music History & Literature, Percussion	Bynum Band Hall <a href="mailto:lloyd.keith@mcm.edu">lloyd.keith@mcm.edu</a>	Phone: 793-3836 Box 575
Mr. Danh Pham Instructor Director of Bands Music Education, Euphonium	Bynum Band Hall <a href="mailto:pham.danh@mcm.edu">pham.danh@mcm.edu</a>	Phone: 793-4867 Box 575
Dr. David Wallis Associate Professor Director of Choral Activities Music Theory, Music Education, Applied Lessons	Ryan NW105 <a href="mailto:wallis.david@mcm.edu">wallis.david@mcm.edu</a>	Phone: 793-4947 Box 698
Dr. Mark Wilcox Assistant Professor Chair of Performing Division Jazz Band, Music Theory High Brass	Ryan NW108 <a href="mailto:wilcox.mark@mcm.edu">wilcox.mark@mcm.edu</a>	Phone: 793-3833 Box 698

## ADJUNCT INSTRUCTORS & STAFF

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Derek Brown Saxophone	N/A <a href="mailto:derek.brown@acu.edu">derek.brown@acu.edu</a>	Phone: 325-674-2044 Box 575
Dr. Jeffrey Cottrell Trombone & Tuba	N/A <a href="mailto:jcottrell@hsutx.edu">jcottrell@hsutx.edu</a>	Phone: 325-671-2127 Box 698
Lucy Dawson Horn	N/A <a href="mailto:dawson.lucy@mcm.edu">dawson.lucy@mcm.edu</a>	Phone: See Instructor Box 575
Dr. Wes Gomer Piano & Organ	Ryan NW 107 <a href="mailto:wgomer@mcm.edu">wgomer@mcm.edu</a>	Phone: 793-3835 Box 698
Maggie Missal Clarinet	N/A <a href="mailto:mkmissal@aol.com">mkmissal@aol.com</a>	Phone: 720-480-2596 Box 575
Dr. Karla Ordonez Flute	Ryan NW 103 <a href="mailto:ordonez.karla@mcm.edu">ordonez.karla@mcm.edu</a>	Phone: 793-4988 Box 698
Suzie Rockett Oboe	N/A <a href="mailto:susettarocketta@hotmail.com">susettarocketta@hotmail.com</a>	Phone: 817-372-1830 Box 575
Staci Spring Bassoon Woodwind Chamber Ensemble Music Appreciation	Ryan NW103 <a href="mailto:spring.staci@mcm.edu">spring.staci@mcm.edu</a>	Phone: 793-4988 Box 698
David Gotch Accompanist	Music Practice Studio <a href="mailto:pipeorgandude@att.net">pipeorgandude@att.net</a>	Phone: See Instructor Box 698

### SUPPORT STAFF

Mrs. Saybra Phillips Asst. to the Dean School of Arts & Letters	Ryan NW100 <a href="mailto:phillips.saybra@mcm.edu">phillips.saybra@mcm.edu</a>	Phone: 793-4888 Fax: 793-4662 Box 96
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## MUSIC FACILITIES

**BYNUM BAND HALL** is a two-story building containing a large rehearsal room, offices, studio space, 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.



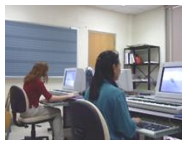
The **RYAN FINE ARTS CENTER** is a memorial to the late Mrs. Amy Graves Ryan given by the late Dr. Basil Ryan, her husband, who served as a trustee of McMurry University. The Ryan Fine Arts Center contains the 175-seat Recital Hall, 193-seat Little Theatre, the Choral Rehearsal Room, music computer lab,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

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

Practice rooms are available after hours by contacting McM Security at 793-4666.



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



The **MUSIC COMPUTER LAB** semester hours will be posted. Additional access may be obtained through Saybra Phillips (Ryan NW100) on a sign-in basis. *Remember no food or drinks in the lab. See page 7 for Rules of 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 homecoming musical.



## MUSIC COMPUTER LAB

The "University Computing Laboratories Rules of Use" listed below are the basis for managing the Music Computer Lab. These rules will be strictly 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
- Cancel any print jobs that do not come through while you are there
- **Throw away/recycle** all printing material you generate
- 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. If questions or problems occur contact an IT technician, the Dean's Secretary or a music faculty member.

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## UNIVERSITY-WIDE

### COMPUTING LABORATORIES RULES OF 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, including laboratory assistants, 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 the lab assistant or 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. The lab assistant is available to answer basic questions on the operation of lab equipment and the usage of lab software. Please be patient and courteous, when asking questions.
8. 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
9. Files should be saved on the individual user's floppy disk, 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.
10. *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.
11. Eating, drinking, and tobacco use are prohibited in the labs.
12. If all of the workstations in the labs are in use, place your name on a waiting list with the lab assistant on duty. A user may not place his name on a waiting list while using a computer. Positions on the waiting list are not transferable. When a waiting list is in effect, a workstation that is left unattended for more than 20 minutes will be made available for another user.
13. Failure to adhere to any of the rules stated above could result in the suspension of computing privileges at McMurry University.

## MUSIC DEGREES AT McMURRY

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 lessons. Further discussion on applied study can be found in the Applied Lessons section on the next page.

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 also provides the student with the flexibility to explore a breadth of coursework of unique interest to him or her by keeping a balance of liberal arts courses and music coursework.

The Bachelor of Music Education is a professional degree in music education. One of only a handful of BME degrees in the state of Texas, this selective 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 Masters Degree 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, theatre or multimedia applications. Students will find great flexibility with a BIS degree ...

The Music Department also offers minors in music and, in conjunction with the Theater Department, Musical Theater. These minors are between 22 and 24 credits, and give a student an introduction to a breadth of music literature and solid instruction in music skills as the musician explores and develops their musical and theatrical skill. These minors give great dimension to a liberal arts education, and can give significant training for a life-time of enjoyment and involvement.

**PLEASE SEE THE 2010-2011 M<sup>c</sup>MURRY UNIVERSITY COURSE CATALOG**

**for the degree charts**

**or click on the appropriate degree below to move to the electronic version**

**[Bachelor of Arts in Music](#) (pg. 136)**

**[Bachelor of Music Education – Instrumental Emphasis](#) (pg. 137)**

**[Bachelor of Music Education – Choral Emphasis](#) (pg. 138)**

# MUSIC COURSE TITLES FROM CATALOG

Please refer to your Course Catalog for further descriptions.

## APPLIED MUSIC (MUA) - Ensembles

- 0111 *Marching Band*
- 0112 *Wind Ensemble*
- 0113 *Symphonic Band*
- 0120 *Chanters*
- 0122 *M<sup>c</sup>M Sounds*
- 0145 *Brass Ensemble*
- 0150 *Jazz Ensemble*

## MUSIC (MUS)

- 1000 *Recital Attendance*
- 2000 *Applied Proficiency*
- 2001 *Keyboard Proficiency*
- 4000 *Senior Recital*

## MUSIC EDUCATION (MUED)

- 1305 *Introduction to Music Education (3-0)*
- 3113 *String Techniques and Methods (1-1)*
- 3114 *Flute and Saxophone Methods*
- 3115 *Clarinet and Double Reed Methods (1-1)*
- 3116 *High Brass Methods (1-1)*
- 3117 *Low Brass Methods (1-1)*
- 3118 *Percussion Techniques and Methods I (1-1)*
- 3119 *Percussion Techniques and Methods II (1-1)*
- 3220 *Fundamentals of Conducting (1-1)*
- 3221 *Advanced Instrumental Conducting (1-1)*
- 3222 *Advanced Choral Conducting (1-1)*
- 3230 *Survey of Elementary Materials (2-0)*
- 3235 *Vocal Pedagogy (1-1)*

- 3250 *Marching and Jazz Methods (1-1)*
- 3291 *Singer's Diction I (1-1)*
- 3292 *Singer's Diction II (1-1)*
- 4200 *Music Teaching Practicum I (1-1)*
- 4210 *Music Teaching Practicum II (1-1)*
- 4X95 *Independent Studies (variable credit)*
- XX99 *Special Topics (variable credit)*

## MUSIC LITERATURE AND HISTORY (M LH)

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

## MUSIC THEORY (M TH)

- 1130 *Aural Skills I (1-1)*
- 1140 *Aural Skills I (1-1)*
- 1330 *Theory I (3-0)*
- 1340 *Theory II (3-0)*
- 3130 *Aural Skills III (1-1)*
- 3140 *Aural Skills IV (1-1)*
- 3330 *Theory III (3-0)*
- 3340 *Theory IV (3-0)*
- 4210 *Forms and Styles (2-1)*
- 4250 *Orchestration and Arranging (2-1)*
- 4290 *Counterpoint (2-0)*
- 4X95 *Independent Studies*

## APPLIED LESSONS

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What do the numbers really mean?

First number

= year of study

- 1=freshman
- 2=sophomore
- 3=junior
- 4=senior

Second number

= hours of credit

- 1 or 2

Third number

= 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 Recital
D	Flute	K	French Horn		
E	Oboe	L	Trombone		
F	Clarinet	M	Baritone	X	Special Lessons

**EXAMPLE:**

MUA 221L = 2 credits of trombone in the fall semester at the sophomore level

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

## 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 (Model D) 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 D 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.

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### REHEARSALS

Rehearsals in the Recital Hall are scheduled on a weekly basis by signing up in the Fine Arts office with Saybra Phillips (Dean's Secretary) at 793-4888 or [phillips.saybra@mcm.edu](mailto:phillips.saybra@mcm.edu). The older Steinway is the instrument to be used for these general rehearsals. To schedule this please contact Saybra Phillips. 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 Dean's secretary.

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### PERFORMANCES

The older Steinway D can be used by anyone who has reserved the recital hall with the Dean's secretary. 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.

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### 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. 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 \$90,000. 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](mailto:wallis.david@mcm.edu).

## MUSIC HOUR & 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. Thus all music majors, music minors and students taking a private applied lesson must attend the music hour. The Music Hour has two components each semester: a Master Class (3) or Recital (3). The Master Class is separated into instrumental and vocal groups, and provides 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 is for presenting finished works. 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 MUS 1000 *Recital Attendance* appears in the music curriculum. Music majors are required to enroll in this course for eight (8) 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 MUS 1000. 5 of the 6 Music Hour master classes and recitals must be attended to pass for the semester. In the event a Music Hour is cancelled, all enrollees will receive credit for that recital.

The specific requirements for MUS 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. Mark Wilcox at 793-3833 or [wilcox.mark@mcm.edu](mailto:wilcox.mark@mcm.edu).

In addition to the requirements of MUS 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.

## MUSIC HOURS

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Music hours will be held on the following Thursdays at 11:00 a.m. in the Recital Hall.

### **Fall 2010**

August 31 Convocation  
September 9 Music Hour Master Class  
September 23 Music Hour Master Class  
October 7 Music Hour Master Class  
October 21 Music Hour Recital  
November 18 Music Hour Recital  
December 2 Music Hour Recital

### **Spring 2011**

February 10 Music Hour Master Class  
February 24 Music Hour Master Class  
March 10 Music Hour Master Class  
March 24 Music Hour Recital  
April 7 Music Hour Recital  
April 28 Music Hour Recital

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.

## McMURRY ACCOMPANIST POLICY

The 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, as will Dr. Gomer. 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 2010 juries** and sophomore proficiency exams, the staff accompanist must have your music by 5:00pm **Nov. 5, 2010.**
- For **Spring 2011 juries** and sophomore proficiency exams, the staff accompanist must have your music by 5:00 pm on **April 8, 2011.**

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!!

# PERFORMANCE EXPECTATIONS OF STUDENTS

## AUDITIONS

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All potential music majors must perform an entrance audition and be approved by four 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 the **chair of the Department of Music** and must also pass an entrance audition.

## RECITALS

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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

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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. Students must successfully pass the sophomore proficiency examination 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)."

## **SOPHOMORE PROFICIENCY EXAM**

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

The skills outlined below are not the domain of any one course, but are acquired and developed across the music curriculum. The levels of performance are what the faculty believe should be attained by a student after completing four semesters of college music study.

The student is expected to understand the requirements and procedures for each part of the exam before the exam begins. The student's questions should be addressed to the applied teacher well in advance of the review as there will be no time for questions of procedure during the exam.

Exam times are normally scheduled in conjunction with juries, at the end of a semester. As directed by their applied teachers, students attempting a sophomore proficiency exam should schedule a session longer than the usual time slot allotted to a jury.

### **SOPHOMORE PROFICIENCY SKILLS (overview)**

- I. WRITTEN STATEMENT
- II. PERFORMANCE PROFICIENCY (in applied field of study)
  - A. Voice
  - B. Woodwinds
  - C. Brass
  - D. Percussion
  - E. Organ
  - F. Piano
- III. SIGHT-PLAYING
- IV. MUSICIAN PROFICIENCY
  - A. Aural Identification of Meter
  - B. Sight-Singing
  - C. Rhythm Sight-Reading
- V. PIANO PROFICIENCY
  - A. Performance
  - B. Sight-Reading
  - C. Transposition
  - D. Harmonization
  - E. Scales
  - F. Harmonic Progressions
- VI. INTERVIEW

## SOPHOMORE PROFICIENCY SKILLS

### I. WRITTEN STATEMENT

- A. Prepare a one- to two-page (typed) paper stating reasons for choosing to be a music major and your professional goals.
- B. Prepare a one- to two-page (typed) paper covering the historical and theoretical background of the piece(s) prepared for proficiency.
  - 1. 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.
  - 2. The paper will be reviewed for content, writing skill, and style of presentation and may form the basis for the interview.

### II. PERFORMANCE PROFICIENCY

Proficiency exams in applied music requirements for principals and majors 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, the student must enroll in lower division applied music 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.

- A. **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.

- B. 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.
- C. 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.
- D. 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 substantial two-mallet work, one four-mallet work, one snare drum piece, and possibly orchestral excerpts. In addition, the student must be prepared to perform all major and harmonic 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. Repertoire experience must include at least two successful Music Hour performances, approximately six (two and four-mallet) works for keyboard instruments, completion of one snare method book, and having worked through several of Beethoven's symphonic repertoire for timpani. Waiver of some of these requirements is possible, with the instructor's written consent, based on extensive prior experience in high school or at college or university.

- E. 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.
- F. 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.

The student must enter the exam prepared to perform 5 repertoire pieces from the list indicated as examination repertoire. These pieces must demonstrate adequate growth to qualify the student for advanced piano study. The student must demonstrate all major, harmonic and melodic minor scales for 4 octave, and major and minor arpeggios for 4 octaves. Members of the jury may require the student to perform any or all of the examination repertoire.

### **III. 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.

### **IV. MUSICIANSHIP PROFICIENCY**

#### **A. Aural Identification of Meter** (to be administered in MUED 3220 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 3340 Music Theory 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 some pattern of scale degree numbers (e.g. 1 3 5 3 1, 1 2 7 5 1) or solfege.
  - c. Sing the melodies with scale degree numbers, solfege syllables, or on a "la" syllable.

- d. Your singing should demonstrate a firm tonal orientation (rather than a note-to-note intervallic approach).
2. The performance of the melody need not be perfect, but should demonstrate a firm grasp of tonal orientation
    - a. An error in pitch should be followed by a quick return to correct pitches, especially at a cadence or at tonic harmony.
    - b. 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”).
  3. Rhythmic continuity
    - a. The beat and meter should be clear in the performance.
    - b. The performance should be uninterrupted (a minimum of hesitations or pauses).
  4. 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 3340 Music Theory IV)

1. You may perform each rhythm in either of two ways:
  - a. Clap the rhythm while counting the beat and division aloud (e.g. 1 & 2 & 3 & 4 & ; 1 te 2 te 3 te 4 te; etc.) OR
  - b. Recite the rhythm on any syllable 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

## V. 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 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. 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.

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

## VII. INTERVIEW

Be prepared to discuss with the review committee your reasons for wanting to continue 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).

**The discussion should reflect:**

- A.** The ability to communicate thoughts and feelings clearly and concisely.
- B.** A realistic assessment of abilities and attitudes in relation to short-term and long-term goals.

## 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

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- Discuss with applied instructor possible dates and literature
- Check with Dean's secretary, Saybra Phillips, for possible dates
- Check for possible pre-hearing dates
- Make final decisions regarding music
- Get music to accompanist

### SEMESTER OF RECITAL

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- 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 Mrs. Saybra Phillips 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**. Request 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 Saybra Phillips, 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 Saybra Phillips in the Fine Arts Office. The “Recital Program Request Form” must be submitted to Mrs. Phillips **one month** prior to the recital date. (See Form #3.)

PUBLICITY: Please submit “Recital Publicity Form” to Saybra Phillips 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!

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### One month before:

- Program notes must be submitted at the formal pre-hearing
- Get the following forms to Dean’s secretary **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!!!

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## AN OUTLINE FOR THE CORRECT USE OF COPYRIGHTED PRINTED MUSIC

This outline is intended to be a guide to the major requirements of the Copyright Law as they apply to users of printed music, to inform them that they may maintain proper standards of ethics, and to help protect themselves, their schools, colleges, and organization from incurring liability or subjecting themselves to the possibility of being sued.

*This outline does NOT presume to be a comprehensive summary of the Copyright Act of 1976. It does NOT attempt to deal with all the issues covered by the legislation, nor does it provide answers to many of the legal questions. The purpose of this outline is to inform all users of printed music of the basic provisions of this new statute.*

*A complete story of the Copyright Law of 1976 and further information may be obtained by writing: The Copyright Office, Library of Congress, Washington, D.C. 20559.*

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### COPYRIGHT: WHAT DOES IT MEAN?

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Under the U.S. Copyright Law, copyright owners have the exclusive right to print, publish, copy, and sell their protected works. The copyright owners of the books and music you purchase are indicated on those publications.

The printed music you use reaches you as a result of the collaboration of a number of people:  
...the time and effort of the composer  
...the investment of time and money by the publisher  
...your local music retailer who serves your musical needs.

Whenever printed music is copied without permission, you are STEALING from:  
...composers/arrangers  
...publishers  
...music retailers

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### THE RIGHTS OF OTHERS

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The U.S. Copyright Law is designed to encourage the development of arts and sciences by protecting the work of the creative individuals in our society--composers, authors, poets, dramatists, choreographers, and others.

It is essential to the future of printed music that the Copyright Law be upheld by all. Composers, arrangers, publishers, and dealers are losing a significant percentage of their income because of illegal photocopying. This loss of revenue ultimately means less and less printed music is available on sale, short print runs mean higher prices for what is available, and dealers are no longer able to afford to carry large stocks of sheet music.

Copyright owners have every right to prosecute offenders under the U.S. Copyright Law. To date, there have been a notable number of court decisions against individuals, churches, colleges, and other institutions for violations of the Copyright Law...Some involving substantial fines.

A more detailed pamphlet, THE UNITED STATES COPYRIGHT LAW--A GUIDE FOR MUSIC EDUCATORS--is available from Music Publishers Association, 130 West 57th Street, New York, New York 10019.

## WHAT YOU MUST NOT DO!!!

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The following are EXPRESSLY PROHIBITED:

- ...Copying to avoid purchase
- ...Copying music for any kind of performance (note emergency exception below)
- ...Copying without including copyright notice
- ...Copying to create anthologies or compilations
- ...Reproducing material designed to be consumable such as workbooks, standardized tests, and answer sheets.
- ...Charging students beyond the actual cost involved in making copies as permitted.

## WHAT YOU CAN DO!

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What you can do without having secured prior permission:

1. Emergency copying to replace purchased copies, which for any reason are not available for an imminent performance, provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, multiple copies of excerpt of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a preferable unit such as a section, movement or aria but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited OR simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performance by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or the individual teacher.
5. A single copy of a sound recording (such as a tape, disc, or cassette) of a copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or the individual teacher. (this pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

## PENALTIES FOR INFRINGEMENT

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The remedies provided by the law to a copyright owner mean that anyone found making illegal copies, or otherwise infringing, could face:

1. Payment of from \$250 to \$10,000 (statutory damages) and if the court finds willfulness, up to \$50,000; and
2. If willful infringement for commercial advantage and private financial gain is provided, fines of up to \$50,000 and/or two years imprisonment or both.

## OUT OF PRINT MUSIC

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Sometimes, music may be erroneously reported to be out of print. If you are in doubt and it's vital that you obtain the music, write directly to the publisher. Only the publisher or copyright owner has the right to confirm that a title is out of print.

## FREQUENTLY ASKED QUESTIONS

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***Q: Why can't I copy anything I want?***

A: It's against the law, other than in very specific circumstances, to make unauthorized copies of copyrighted material.

***Q: What if I am faced with a special situation?***

A: If you want to include copyrighted lyrics in a song sheet, arrange a copyrighted song for four baritones and a kazoo, or make any special use of copyrighted music which the publisher cannot supply in regular published form, the magic word is ASK. You may or may not receive permission, but when you use someone else's property you must have the property owner's permission.

***Q: What if there's not time to ask?***

A: That makes no difference. Think of copyrighted music as a piece of property and you'll be on the right track. Plan ahead.

***Q: What about photocopies that are now in our church/school/library?***

A: Destroy any unauthorized photocopies immediately & replace them with legal ones.

***Q: Can I make copies of copyrighted music first and then ask permission?***

A: NO. Permission must be secured prior to any duplication.

***Q: What if I can't find the owner of a copyrighted song. Can I go ahead and copy it without permission?***

A: NO. You must have the permission of the copyright owner. Check the copyright notice on the work, and/or check with the publisher of the collection in which the work appears. Once you have this information, write to the copyright owner.

***Q: Is it permissible to print the words on a one-time basis only, such as in a concert program?***

A: NO. Permission must be secured prior to any duplication. Using “just the words” makes no difference.

***Q: But what about items that are out of print?***

A: Most publishers are agreeable, under special circumstances, to allow reproducing out-of-print items, but again, permission must be secured from the copyright owner prior to duplication.

***Q: Can I make a transparency of a copyrighted song for use by overhead projector?***

A: NO. The making of a transparency is duplication, and permission must be secured from the copyright owner.

***Q: Can I make a record or tape using a prerecorded instrumental accompaniment track?***

A: Two permissions are necessary here. One is from the copyright owner of the selection to be recorded, and the second is from the producer/manufacturer of the original record.

***Q: Can I make a band arrangement of a copyrighted piano solo? Can I make a flute arrangement of a copyrighted work for clarinet?***

A: NO. Making any arrangement is duplication, and permission must be obtained from the copyright owner.

***Q: What about photocopiers who don't get caught?***

A: They force the price of legal editions higher. They enrich the manufacturers of copying machines at the expense of composers, authors, publishers, and music retailers. They risk embarrassment from professional colleagues who understand the law; and they risk fines and jail sentences if taken to court. Frankly, we cannot imagine what kind of school, church, or professional musician would derive satisfaction from being a thief.

Remember, any use of copyrighted work FOR ANY PURPOSE: for church, school, or a non-profit organization; to be sold or rented; “just for our church” words only, “we’re not selling copies,” emergency use, failure to locate the owner, or any other reason or justification requires permission BEFORE any duplication or copies can be made.

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IF you know a church, school, etc. where illegal photocopying goes on, take a stand. Send all information to the address below. They will refer it to legal counsel for further evaluation and investigation.

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