

WINGATE UNIVERSITY

DEPARTMENT *of* MUSIC

Department of Music
HANDBOOK
2011-2012



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WINGATE UNIVERSITY
Full-Time Music Faculty

John T. Blizzard, *Professor of Voice/Artist-in-Residence*

Pensacola Junior College, A.A.
Florida State University, B.M.
Southwestern Baptist Theological Seminary, M.M., D.M.A.

Polly T. Bostic, *Instructor of Piano and University Accompanist*

Stetson University, B.M.
Southwestern Baptist Theological Seminary, M.M.

Ronald D. Bostic, *Professor of Music/Chair, Department of Music*

Stetson University, B.M.
Florida State University, M.M.
Southwestern Baptist Theological Seminary, D.M.A.

Melinda Lein, *Assistant Professor of Music*

University of Missouri-Columbia, B.M., B.S. (Music Education), M.M.
University of Missouri-Kansas City, M.M., D.M.A.

Jessie Wright Martin, *Associate Professor of Voice, Director of Opera*

The Florida State University, B.M.
Louisiana State University, M.M., D.M.A.

Dawn A. Perry, *Assistant Professor of Music and Director of Bands*

Appalachian State University, B.M., M.M.
University of Southern Mississippi, D.M.A.

Kenney Potter, *Associate Professor of Music and Director of Choral Activities*

Florida State University, B.M.E.
Portland State University, M.M.E.
University of North Carolina at Greensboro, D.M.A.

Adjunct Music Faculty

Belflowers, Timothy D., *Piano*

Methodist University, B.A.
East Carolina University, M.M., M.C.M.
Wesley Theological Seminary, DMin.

Burns, Elizabeth, *String Methods*

University of North Carolina at Charlotte, B.A.
Winthrop University, M.M.

Chris Griffin, *French Horn, Aural Theory*

Auburn University, B.M.
Temple University, M.M.
University of Southern California, D.M.A.

Gordon Hann, *Trumpet*

University of Cincinnati-College of Conservatory of Music (CCM), B.S.

Tracy L. Humphries, *Bassoon*

University of North Carolina at Greensboro, B.M.E.
Florida State University, M.M.E.

James Clark Hunter, II, *Guitar*

Winthrop University, B.M.
The University of Memphis, M.M.

Judy Foreman Hutton, *Piano (Retired Professor of Music, 2004)*

University of North Carolina at Greensboro, B.M., M.M., D.M.A.

David Markgraf, *Percussion*

Eastern Illinois University, B.M. in Education
Indiana University of Pennsylvania, M.M. in Performance

Jack T. Murray, Jr., *Flute*

Winthrop University, B.M., M.M.

Ginger Wyrick, *Women's Choir, Music Education Methods*

University of North Carolina at Greensboro, B.M.
Southern Methodist University, M.M., M.S.M.

Staff Accompanists

John Herrick, *Piano*

West Chester State University, B.S., Music Ed

Cynthia Hunt Lawrence, *Piano*

University of Kansas, B.G.S.

Administrative Assistant

Bagley, Marie A.

Student Organizations

Collegiate NAFME: Chapter 900

Collegiate NAFME (National Association for Music Education) is the pre-professional organization for students who are preparing for a career in music teaching. All music majors are encouraged to consider the benefits of learning more about teaching, music materials, professional activities, music businesses, and musical instruments and equipment through chapter meetings and activities. Meetings are held monthly, and activities include attending the annual fall conference of the North Carolina Association for Music Education.

Officers, 2011-2012

Centria Brown, President

Sierra Harris, Vice President

Javier Grijalva, Secretary

American Choral Director's Association Student Chapter

Lauren Shook, President

Wingate University and the Department of Music Goals and Objectives, Degree Programs

The department of music is an accredited institutional member of the National Association of Schools of Music.

The department exists to provide music instruction of high quality to students enrolled in music degree programs and to general university students. The specific objectives of the department are to offer:

1. Baccalaureate degrees in music which are appropriate to the students served;
2. Music survey course and ensembles to satisfy the fine arts component of the university's core curriculum;
3. Elective courses in music for the general student population;
4. Performance opportunities in instrumental and vocal ensembles for all students;
5. Concerts, recitals, and master classes for music students, the campus community, and the public.

Students who pursue baccalaureate study in music may select from two degrees:

The **Bachelor of Music Education** curriculum is designed to prepare the student for licensure to teach in the areas of choral, instrumental and/or general music in the public schools, grades K-12.

The **Bachelor of Arts in Music** is designed for the study of music within a liberal arts curriculum. Students may pursue an emphasis in performance. When course sequences are structured carefully, students in this degree program can fulfill requirements in music and may attain either a double major, a minor, or two minors in another discipline(s).

The George A. Batte, Jr. Fine Arts Center—with its 554-seat Hannah Covington McGee Theatre, 175-seat Plyler-Griffin Recital Hall, music resource center, music technology lab, rehearsal halls, classrooms, studios, and practice rooms—provide state-of-the-art facilities to support the university's active and growing music program. A concert series brings performing artists and ensembles of international renown to campus each year. Faculty and student recitals, guest artist recitals, master classes, student ensemble

performances, and opera productions round out the musical offerings of the music department.

Music Ensembles

Chamber Choir

Chamber Ensemble

Men's Choir

Pep Band

Percussion Ensemble

University Singers

Wind Ensemble

Women's Choir

* * *

Opera Workshop is available each semester as a classroom elective. Students audition for the Director of Opera. A full-length opera is presented in the fall. Opera scenes are presented each spring.

Requirements for Music Majors

Admittance Procedure for Music Majors

- Admittance to the University.
- Audition to gain approval to proceed with a degree program in the Department of Music. The audition process has three components:
 1. Performance of two selections;
 2. Interview with music faculty; and
 3. Theory Assessment Exam—written and aural theory (the Theory Assessment Exam includes the fundamentals of notation [pitch and rhythm], tonality, scales, intervals, and triad structures.)

Performance Study Examinations. Each music student enrolled in principal applied study will have a performance examination at the end of each semester. Guidelines are presented later in this handbook.

Recital Performance Requirements. All students in Principal Performance Study perform in student recitals each semester. All students pursuing the BA in Music must complete a sophomore recital (Music 220). Performance Emphasis students give a sophomore, junior, and a senior recital (Music 220, 320, 420). Students in the Bachelor of Music Education program give a junior recital (Music 320).

Recital Attendance Requirement. Recital and Concert Lab, Music 125...426. Students pursuing music degrees at Wingate University are expected to attend recitals and concerts on campus. Specific requirements are detailed each semester in the syllabus for the course.

Guidelines for Performance Study

Students are responsible for scheduling a weekly lesson time with their performance teacher. Attendance is mandatory and will be a factor in grading. Students needing to miss a lesson for a valid reason, such as illness, must contact the teacher in advance of the lesson in order to schedule a make-up lesson. The teacher is under no obligation to

make up any lessons missed by the student.

A minimum of 5 to 6 hours of practice per week is required for each hour of credit in performance study courses. Specific practice goals and technique will be assigned by the teacher at each lesson.

The requirements for study are as follows:

Scales and/or technical studies

Literature-requirements will be determined by the instructor

Comprehensive knowledge of literature (i.e. composer, form, style)

Memorization and sight-reading-requirements established by each teacher

Appropriate stage presence and etiquette

Performance on Student Recital – at least two times per semester

(two credit hours). The first semester of the freshman year a single performance is required.

Performance Study Exams

1. All students pursuing a music degree will take a performance exam at the end of each semester in each performance study course. Elective and secondary students will take a performance exam at the discretion of the teacher. Students giving a recital (Music 220, 320, 420) during the semester will take a performance exam at the discretion of the teacher.
2. Students are responsible for signing up for an appropriate exam time when announced.
3. *Performance Study Report* forms are due to the performance teacher at the last lesson of the semester. After approval of the form, the teacher will return it to the student for photocopying. Seven photocopies of the form are required for the exam. Each student is responsible for filing the exam copies in the music office by noon of the day prior to performance study examinations.
4. Exam grades are recorded on the “Performance Study Report.” The major part of the exam grade is based upon the performance of repertoire, with other factors – scales and technical studies, knowledge of literature, sight reading, memorization, and stage presence – also contributing thereto. A minimum of

three grades will be given. The average exam grade will count as one-third of the student's final grade, with the remaining two-thirds determined by the performance teacher. After the exam, teachers may share comments and grades with students, but will maintain the confidence of individual faculty.

5. The teacher will complete the "Composite Record of Performance Study Exams" for each student at the end of the semester. This form will be filed in the department office in the student's permanent file.

Student Recitals

1. All students in principal performance study should perform at least two Student Recital/Performances during the course of a semester, with the exception of first semester freshman year and students taking principal study for one hour credit, in which students should perform at least once. A chamber group performance with an ensemble larger than two performers will not fulfill the minimum solo performance requirement.
2. Students appearing on student recitals must submit a complete and clear description (see attached form) of their selection(s) to the designated faculty member no later than 12 noon on the Thursday prior to a Friday recital.
3. Students are responsible for appropriate performance attire (to be approved by the performance teacher) and for maintaining proper stage etiquette for recital appearances. Students should rehearse correct procedures (entering and leaving the stage, acknowledging accompanist, bowing/acknowledging applause, etc.) with their performance teacher's guidance.
4. To satisfy requirements for Music 125...426, Recital and Concert Lab, the course syllabus is to be consulted each semester.

Culminating Recitals (Music 220, 320, 420)

1. Students presenting a sophomore, junior, or senior recital must pass a recital hearing at least four weeks prior to the proposed recital date. If the faculty consensus is to defer the recital, the student may repeat the recital hearing after two weeks. If a recital hearing is failed, the student may not have another hearing until the following semester.
2. All portions of the Piano Proficiency Exam must be completed prior to the semester in which the Junior Recital is to be given.
3. The recital grade will be the average of grades given by faculty members present at the recital.
4. Program information, including translations and program notes, should be completed by the student, approved by the teacher and is due four weeks prior

to the recital date.

5. Length of Program

Sophomore Recital-20 minutes of music.

Junior Recital-30 minutes of music.

Senior Recital-50 minutes of music.

Concert Lab Information and Format

Email to Dr. Martin (jmartin@wingate.edu) in the following format by noon on the Wednesday prior to your desired performance date.

Date of performance
Duration of event
Selection.....Composer
(Composer's Dates)
Student name, voice type or instrument (Teacher)
pianist, piano

translation if applicable

Faculty Approval for Student Performances

An important component of the curriculum for students pursuing a major in music is performance. On-campus performances normally result from two relationships: (1) between the student and the studio teacher, and (2) between the student and the ensemble conductor. Off-campus performances result from these relationships or from invitations from a variety of institutions and organizations seeking competent performers.

Students are reminded, whether on or off-campus, that they represent the Department of Music and Wingate University. This should be kept in mind through the planning, preparation, and performance of music. *Faculty approval is required for on-campus and off-campus performances sponsored by the Department of Music.* Faculty consultation and guidance can always prove to be of benefit prior to rehearsals and performances. (For example, if a student vocalist is invited to perform the baritone solos in Handel's *Messiah*, he would want to work with his Wingate University professor in preparation toward the rehearsals and performances).

Student Recital/Performance Guidelines

1. All students in principal performance study for two hours credit should perform at least two Student Recital/Performances during the course of a semester, with the exception of first semester freshman year and students taking principal study for one hour credit, in which students should perform at least once. A chamber group performance with an ensemble larger than two performers will not fulfill the minimum solo performance requirement.
2. All students in principal performance study for two hours credit will be expected to have completed at least one Student Recital/Performance by the middle of the semester, with the exception of first semester freshman year and students taking principal study for one hour credit.
3. The literature for at least one of the Student Recital/Performances for students in principal performance study for two hours credit is required to be a multi-movement work, or a substantial single movement work of at least five minutes duration, with the exception of first semester freshman year and students taking principal study for one hour credit.

4. At least one of the Student Recital/Performances for students in principal performance study for two hours credit is required to be with instrumental accompaniment, with the exception of keyboard performances and students taking principal study for one hour credit.

5. All Student Recital/Performances should consist of the complete instrumentation.

6. Posters advertising recitals (such as music 220, 320, 420), must be cleared and approved by the chair of the Music Department.

7. Performance Etiquette.

a. **Dress.**

* Men: shirt and tie, dress pants (coat is optional)

* Women: elegant and appropriate length dress or pantsuit

b. **Entrance.** Enter with confidence and with a pleasant expression

c. **Order of entrance.**

* Solo performance: soloist, accompanist, page turner

* Ensemble performance: those who need to walk the furthest on stage should enter first

d. **Bowing.** Bowing is the performer's way of acknowledging the audience's support and enjoyment of their performance

e. **When to bow.** While the audience is applauding, acknowledge them with a bow at the beginning and at the end of a performance. The page turner does not bow.

f. **How to bow.**

* Bend at the waist

* Look at your shoes and count to three

* Don't look at the audience when bowing

* Only bow when in performance location

* Larger groups should bow together when in performance location

g. **Order of bowing at the beginning of a performance.**

* All the performers bow at the same time when they are in performance location.

h. **Order of bowing at the end of a performance.**

* Solo performance: Soloist bows, accompanist remains seated. The soloist recognizes/gestures toward the accompanist. Soloist and accompanist bow together

* Ensemble performance: all members of the ensemble should bow at the

same time

i. **Exit.** Exit with confidence and a pleasant expression.

j. **Order of exit.**

* Solo performance: soloist, accompanist, page turner

* Ensemble performance: the performer who is closest to the exit should exit first.

8. Audience Etiquette

- a. Always arrive to a performance several minutes before the scheduled performance time.
- b. If you are late to a performance, only enter the performance venue at an appropriate point in the performance which will not be disruptive to the performers or other audience members. Examples are at the end of a movement, musical selection, or individual performance. You may have to find a seat at the back, or stand at the back of the performance venue until the first applause, at which time you can find your seat. Do not walk toward the front, unless you can get settled before the beginning of the next selection or movement.
- c. Never talk, sing, whistle, or rustle programs during a performance.
- d. Disable all electronic devices before a performance.
- e. You will need to obtain permission from the performance organizer to use audio and visual recording devices during a performance.
- f. Do not applaud between movements of a multi-movement work. If you are in doubt as to when to applaud during a performance, consult the printed program, or wait for other audience members to applaud.
- g. Reserve a "standing ovation" for exceptional performances.
- h. Do not cheer or whistle during the applause for a performance.
- i. Never leave during the music, except for an extreme emergency.
- j. Always dress appropriately: "Sunday dress." Wearing inappropriate clothes is disrespectful to the performers and other audience members.

Piano Proficiency Requirements

Music 299

Students pursuing the **B.A. in Performance or B.M.E.** degrees must complete all portions of the piano proficiency prior to the semester in which the Junior Recital is to be given. The student will not be allowed to give the recital without the completion of this requirement.

1. Be able to play all major and minor scales, two octaves, ascending and descending, hands together, with correct fingering.
2. Be able to harmonize selected major and minor melodies at sight—using the three primary chords.
3. Sight read, from a choral open score, two parts together (soprano and alto, and tenor and bass) and four parts together (soprano, alto, tenor, bass). The work will be selected by the examiners.
4. Perform, from memory, a solo composition from the standard piano literature.

The proficiency examination will be scheduled at the beginning, middle, and end of each semester.