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WELCOME

Welcome to the University of Science and Arts of Oklahoma. This handbook outlines in detail the standards and policies of the Department of Music at USAO. Read it carefully and follow the guidelines closely. These guidelines are intended to help us work together efficiently. During the course of your academic career as a music major at USAO you are bound to the contents of this document.

Work closely with your advisor to fulfill all requirements. Any member of the music faculty can help with most questions and concerns you may have. The Chair of the Division of Arts and Humanities is also available for assistance and guidance.

The music faculty looks forward to helping you in your academic career at USAO and in your preparation for a career. Never lose sight of your goals, and always strive for excellence!

With all best wishes,

The USAO Music Faculty
UNIVERSITY MISSION STATEMENT

The University of Science and Arts of Oklahoma is the state’s public liberal arts college. Its mission is to provide the public with a distinctive and accessible liberal arts and sciences education. In combining an interdisciplinary core curriculum with superior instruction in major fields of study, USAO aims to provide a thorough education that prepares students for meaningful, purposeful lives.

MUSIC DEPARTMENT MISSION STATEMENT

The academic mission of the University of Science and Arts of Oklahoma Department of Music is to train capable, effective music educators and performers or prepare students for graduate studies in music. The music department also offers Artistic Expression courses and ensembles for the general student population in support of the liberal arts curriculum. The Music Department engages in arts advocacy through its active performance calendar, performances for university and community events, and involvement with local school districts.

The goals and objectives of the music department are:

- To offer a rigorous and challenging music curriculum designed to meet the needs of students in preparation for their careers and in compliance with standards of the National Association of Schools of Music.
- To offer diverse performance opportunities, both solo and collaborative, for music students and the general student population.
- To provide quality instruction by qualified personnel in general music coursework and applied study. Such coursework will involve comprehensive study of music theory, music history, music education, and applied study ranging from elementary musicianship skills through more advanced study.
- To provide a learning environment and facilities conducive to student learning and progress.
- To offer degree programs which provide suitable options for students, and in keeping with the university mission as a liberal arts institution.
- To provide coursework and ensemble experiences and performances which enhance the liberal arts mission of the institution and engender an appreciation and understanding of music for the general student population as either participants or patrons.

STUDENT RESPONSIBILITIES

- Guidelines within this handbook are binding upon each music student. Graduation may be delayed if these guidelines are not met. In the event that there is a conflict between the Music Student Handbook and the University Catalog, it is understood that the Handbook is correct.
- Each student is expected to keep off-campus commitments within a limit that allows ample time for university work and academic progress. The necessity to work must not prevent students from meeting university commitments.
No one may use university facilities for teaching without permission of the Music Coordinator and the Division Chair. Smoking, eating and drinking are not permitted in classrooms or practice rooms.

See your advisor each trimester to insure you are in the proper sequence of courses in IDS and in music. Refer often to the USAO institutional catalog and the Advisement Check Sheets to ensure that your progress toward graduation is not hindered in any way. Several courses in music are offered only every other year. Take what you must as it is offered.

Students should familiarize themselves with all university policies regarding admission, retention, academic policies, student services, and other information contained in the University Catalog.

Students should understand the academic rigor and standards of the music major and be committed to meeting the demands of the program.

ENTRANCE EXPECTATIONS FOR MUSIC MAJORS

Background

The student entering college should have:

- several years of ensemble experience (choir or band).
- experience performing as a soloist.
- four or more years experience on a major instrument (voice, piano, woodwind, brass or percussion) on which they will pursue further study.
- basic note-reading, sight-reading, and rhythmic reading skills.
- basic keyboard skills (helpful, but not required).
- a basic familiarity of different styles of music (classical, popular, music theatre, contemporary, etc.).
- Students who choose composition as their applied area must submit a portfolio of works.

Characteristics

In order to be successful as a music major, the student should:

- not just “like” music, but have a passion for music.
- have a desire to practice diligently to perfect skills on a principal instrument.
- enjoy performing, both with a group or as a soloist.
- have good study skills; the major in music is very demanding and labor intensive, requiring good time management and study habits.
- have a desire to learn, and be receptive and responsive to teaching.
- receive gratification from music-making and music studies, not view them as a chore or unpleasant task.
- be interested in understanding how music works (music theory).
- strive for excellence; be tenacious in pursuit of progress.
MUSIC DEGREES OFFERED AT USAO

USAO offers liberal arts degrees in with a major in music: the Bachelor of Arts in Music Education and the Bachelor of Arts in Music. The Bachelor of Arts in Music allows students to choose an area of emphasis from: Performance, Fine and Performing Arts, Studio Teaching, Music Business.

Bachelor of Arts in Music Education

The Bachelor of Arts in Music Education, ideal for those students who want to teach, leads to PreK-12 music certification in Oklahoma. The degree involves the Interdisciplinary Studies Core, the Teacher Education core, and music coursework. All students pursuing this degree select either choral/vocal music or instrumental music as an area of emphasis. Students also choose a principal applied instrument on which they will perform a Senior Recital or project. Music Education Majors must complete all requirements in Professional Education for Teacher Certification. These requirements include one trimester of Student Teaching. At least 2 trimesters of summer enrollment will be necessary to complete all of the degree within 4 years. Specific requirements for the IDS core are found in the university catalog online. Requirements for teacher education preparation are found on the Education Division web site or in the university catalog. A degree checksheet for this degree is found later in this handbook. Major advisors for music education students are Drs. Jan and Dan Hanson.

The Bachelor of Arts in Music with an Emphasis in Performance

The Bachelor of Arts in Music with an Emphasis in Performance is a liberal arts degree in music with a specialization. This degree, though featuring an emphasis in performance, is not a professional performance degree. The degree is suited for students who plan to pursue graduate study in music, who want to pursue careers in music or music-related careers, who want to serve as music leaders in churches or communities, or who plan to enter graduate professional programs such as medicine or law.

The Bachelor of Arts in Music with an Emphasis in Fine and Performing Arts

The Bachelor of Arts in Music with an Emphasis in Fine and Performing Arts is a liberal arts degree in music with a specialization. This degree, though featuring an emphasis in fine and performing arts, is not a professional degree. The degree is suited to students who have diverse interests and experience in the fine and performing arts (music, drama, art), want to become community leaders in the arts, or plan to pursue graduate study in music or enter graduate professional programs.

The Bachelor of Arts in Music with an Emphasis in Studio Teaching

The Bachelor of Arts in Music with an Emphasis in Studio Teaching is a liberal arts degree in music with a specialization. This degree, though featuring an emphasis in studio teaching, is not a professional degree and does not include certification. This degree is designed for students that want to become community leaders in music and set up private teaching studios.

The Bachelor of Arts in Music with an Emphasis in Music Business
The Bachelor of Arts in Music with an Emphasis in Music Business is a liberal arts degree in music with a specialization. This degree, though featuring an emphasis in fine and performing arts, is not a professional degree. This degree is designed for students with an interest in pursuing graduate school or pursuing careers in the music business.

Minor in Music
USAO students majoring in other academic fields may choose to minor in music. The music minor is comprised of 19 credits of coursework including music theory, a principal applied area, major ensemble enrollment, and The Enjoyment of Music.

USE OF FACILITIES

Music Study Room - The music lounge is available from 8am to 5pm for student use. It may be used for studying or as a meeting room for study groups or organizations. This room also houses faculty mailboxes, which may be used for submission of coursework or for contact with faculty. Permission must be obtained from a faculty member for those wishing to use the stereo or video equipment.

Class Piano Lab - The Class Piano lab is available for use during the hours posted on the door. Any student in class piano or applied piano may practice in the Class Piano Lab.

Practice Rooms - Practice rooms are available from 8am to 9pm during the week for student use. Access to the practice rooms on the weekend may be obtained by contacting university Security personnel.

Music Computer Lab – The Music Computer Lab is available for student use during the hours posted on the door. The lab is an excellent resource for work on music theory tutorial programs, music notation and music sequencing. Students may also use the computers for class-related research and for word processing. Please consult the list of policies posted on the lab door.

Music Library – The music library is located on the second floor Nash Library. The library houses a wide selection of texts, recordings, and scores. Contact the library to obtain information about operating hours and policies.

Music Recording Studio – This studio is available for use by students with permission from a music faculty member. Permission is only granted only to students who are enrolled in music classes and have had instruction on the use of the technology.

Alumni Chapel – The Steinway Grand Piano in the Alumni Chapel may be used by students preparing for Senior Recitals, but only with the permission or supervision of a music faculty member.

Music Classrooms – Davis Hall rooms 242 and 244 may be used for studying, practicing or rehearsing when they are not in use for regularly scheduled classes.

Lockers – Students may request a locker for book storage by contacting the Coordinator of Music. Students must provide their own padlocks, which should be removed at the end of the school year. The lockers are located in the practice room corridor.

PROGRAM POLICIES AND PROCEDURES

COMMUNICATION

Communication with music students may take on the following forms:
• Music wing bulletin boards
• Emails from the Music Coordinator or other faculty members
• Announcements at Student Recitals
• Faculty office doors
• The Music Department web site (www.usao.edu/music)
• Student mailboxes, located in the computer lab
• Faculty web sites

It is your responsibility to frequently check locations where information is posted or disseminated.

MUSIC DEPARTMENT WEB SITE

The music department web site contains information regarding music degrees, faculty, facilities, policies, scholarship auditions, and performances. Please check the web site periodically for content changes.

FORMS AND PAPERWORK

All the necessary forms and paperwork you will need are available on the computers in the music Computer Lab. They are as follows:

• Fall trimesters Jury sheets
• Progress and Skills Exam Guidelines
• Spring trimester Progress and Skills Exam sheets
• Concert Summary Guidelines
• Degree Checksheets
• Syllabus for Student Recital Attendance

Copies of all of these forms are also available in the Appendix to the Music Student Handbook.

STUDENT FILES

Three sets of files are established and maintained by students and faculty advisors.

Advising File
Student advisee files are maintained by faculty advisors. These files include a current degree checksheet, copies of enrollment forms, add/drop slips, records of grades distributed by the Registrar’s office, and any other paperwork pertaining to advising.

Confidential Files
Student Confidential Files are maintained by the Coordinator of Music. These files contain Student Information Sheets, Fall Jury Sheets, Spring Progress and Skills Exam Sheets, and annual advising checksheets from advisors.
Music Performance File and Comprehensive Portfolio

Students are expected to compile a portfolio each trimester. Each student receives a file folder in his or her student mailbox in the music lab. Throughout the course of the trimester students should place all performance programs in their file, including ensemble performances, student recital performances, and other performances in which they are involved. They must also include a variety of other documents in the file. This portfolio is brought to the spring Progress and Skills Exam. Items from each trimester are then placed in each student’s Comprehensive Portfolio in the music office. Additional items for inclusion in the portfolio will be addressed in more detail later in this document.

WORK STUDY

Music students may be eligible for the work-study program. Please see Dr. Jan Hanson for qualifications, guidelines, and expectations.

ADVISISING

All music majors will be assigned a faculty music advisor. Vocal/choral music education students are advised by the Director of Choral Studies; all instrumentalists are advised by the Director of Instrumental Studies; piano and non-music education vocal students are advised by the Director of Keyboard Studies and Director of Vocal Studies respectively. Students should plan to meet with their advisor 1-2 times per trimester to plan for the upcoming trimester. You will find music faculty members to be genuinely caring and dedicated to your success. It is helpful to your advisor to do some preliminary planning before an advising session. You are encouraged to keep a record of your degree progress on your own degree checksheet (Appendix).

FACULTY AVAILABILITY

All full-time music faculty members host eight office hours each week. Consult schedules posted on faculty office doors or on a music bulletin board to determine when they are available to meet with you. Though a walk-in meeting with a music faculty member may be an option, it is always best to try to schedule an appointment.

COURSE SCHEDULES AND LOADS

A typical trimester load of classes for music students is between 14 and 18 hours. For status as a music major, freshmen and sophomores should be enrolled in a major ensemble, applied studio instruction on their principal instrument, music theory, class or private piano, and Student Recital Attendance. A typical load for junior and senior students who have completed the theory and piano sequence may include music history, conducting, applied studio instruction, Student Recital Attendance, a major ensemble, and music electives or music education classes as appropriate.

Students should be aware that sequencing of classes is extremely important. There are no music classes with multiple sections. Some courses are offered on a rotating basis every other year.
Classes offered every year:
- Music Theory I, II, III, IV
- Class Piano I, II, III, IV
- Class Voice
- Vocal Pedagogy and Diction
- Concert Choir
- Concert Band
- USAO Showband, USAO Key Players, USAO Vocal Jazz Ensemble
- Student Recital Attendance
- Applied Studio Instruction in voice, piano, guitar, winds, brass, percussion
- Forms and Analysis

Classes offered every other year:
- Elementary Music Methods
- Secondary Vocal Methods
- Secondary Instrumental Methods
- Music History I and II
- Survey of World Music
- History of American Popular Music
- Principles of Conducting
- Orchestral Strings
- Choral Conducting/Instrumental Conducting

Classes offered periodically, or as faculty teaching loads allow:
- Composition
- Opera Scenes
- Musical Theatre Workshop
- Class Voice

Ideally, students should not enroll in upper level courses (3000, 4000 level) until they have completed lower level courses (1000, 2000). Courses that are in sequence MUST BE COMPLETED IN SEQUENCE. These courses music theory and class piano. **Sequence courses require a grade of C or higher to move from one level to another.**

**APPLIED STUDIO INSTRUCTION**

All music majors select a principal instrument for applied study. Music majors should select their primary applied area of study their freshman year. Students may change their primary applied area, but this requires an audition on the applied instrument to which they are changing. A change to composition as the primary applied area of study requires submission of a portfolio of compositions to the music faculty.

Instruction is available in voice, piano, woodwinds, brass, percussion, composition, and guitar.
Enrollment in Applied Studio Instruction requires a written permission slip from a USAO music instructor. Students enrolled in studio instruction for the Fall or Spring trimesters must concurrently enroll in Student Recital Attendance, MUSC 2880. Each studio instructor has additional specific requirements detailed in course syllabi.

Students must meet with their instructors the first week of classes to determine a lesson time. Bring your class schedule with you to assist in this process. Once schedules have been set by the instructor they will be posted on their door or on one of the music bulletin boards. Students enrolled for instruction in brass, guitar or woodwinds must contact the instructor during the first week of class to schedule a lesson time. Contact information for adjunct instructors in brass, guitar and woodwinds is posted on one of the music bulletin boards.

Private instruction in piano, voice, woodwinds, brass, guitar or percussion is a privilege. Generally, only music majors and minors may take private study, with the exception of students who have not declared music as a major or minor but have an aptitude for music and an interest in a major or minor in music, or students requesting private study in guitar. Applied Studio Instruction for non-majors in voice and piano may be an option, depending on faculty teaching loads. Permission to enroll in more than one credit hour of private instruction is often necessary to complete graduation requirements and may be granted by the instructor.

In order for students to progress on their major instrument it is expected that they practice at least five hours per week per credit hour of instruction. Your instructor may require you to keep a log of your practice time each week. You may also be required to purchase repertoire or etude books. Private study also requires performance on Student Recital, a fall jury, and a spring Progress and Skills Exam.

**STUDENT EVALUATIVE MEASURES AND PROCEDURES**

Students must meet competencies in order to complete the degree program in which they are enrolled. All music courses have competencies specific to the class. Broader competencies in music are detailed below.

**COMPETENCIES**

**Performance**

1. Students will demonstrate at annual Progress and Skills Exams competencies as prescribed in the Progress and Skills Exam Guidelines for the various levels (1000, 2000, 3000, 4000)

2. Students will become familiar with, and perform, solo and chamber repertoire at various levels for their major instruments.

3. Students will become familiar with, and perform, etudes and studies at various levels for their principal instrument.
4. Students will demonstrate growth and confidence in stage deportment, communication, and musicality through regular and required performances on their principal instrument throughout their college career.

5. Students will demonstrate growth, development, and leadership as performers in ensembles on their principal instruments.

Music Theory

1. Students will possess a command a rich understanding of the materials of music; melody, harmony, rhythm, timbre and structure.

2. Students will complete the specific competencies required in each level of the music theory sequence as detailed in the course syllabi.

3. Students will demonstrate a command of aural skills in music: sight-singing, melodic, harmonic, and rhythmic dictation and meet the expectations as detailed in the course syllabi for aural skills in the music theory sequence.

4. Students will demonstrate a command of the materials of music through completion of numerous compositions and arrangements as required in the music theory sequence and various other music classes.

5. Students will develop formal and harmonic analytical skills.

Music History

1. Students will demonstrate an understanding of historic periods in music.

2. Students will demonstrate a breadth of knowledge regarding significant genres, styles, forms, media, composers and specific works.

3. Students will meet the specific competencies in music history as detailed in the course syllabi.

4. Students will gain an understanding of research methods and materials in music through the completion of research papers in the music history sequence.

5. Students will utilize research techniques and become proficient in the discipline of writing about music through research paper assignments.
**Musicianship**

1. Students will demonstrate the ability to harmonize, transpose, and improvise through experiences in class piano, music theory, and in applied study on their principal instrument (when appropriate).

2. Students will become competent conductors and ensemble leaders.

3. Students will demonstrate abilities in score preparation and analysis.

4. Students will demonstrate the ability to effectively communicate through music through performance experiences.

**Professional Education**

1. Students will become familiar with curricular materials at the elementary and secondary level.

2. Students will learn and understand how to prepare effective lesson plans, and have experiences in presenting prepared plans.

3. Students will understand teaching approaches and strategies and various learning styles.

4. Students will demonstrate an understanding of classroom management, curriculum development, program-building, and strategies for teaching success.

5. Students will formulate a philosophy of teaching.

**FRESHMAN ASSESSMENT**

At the end of the first year all freshman students are evaluated and assessed by the music faculty regarding their performance, level of commitment, music growth, and other areas. Any students who are not performing academically or musically at an acceptable level, as determined by the music faculty will be required to meet with the music faculty to determine an appropriate course of action.

**FALL TRIMESTER JURIES**

All music majors perform a fall trimester jury during finals week, which provides an opportunity to demonstrate progress on their principal instrument. A sign-up sheet for juries will be posted on one of the music bulletin boards one week prior to the exams. Specific expectations for juries are determined by the instructors. A Jury Sheet is filled out by the student with the instructor’s assistance. Five copies
of the Jury Sheet should be made by the student and brought to the jury. Consult your applied study syllabus for weighting of the jury grades in your final grade for the course. Failure to perform a fall will result in an incomplete. The student is responsible for scheduling a make-up jury with the music faculty.

Students taking beginning instruction on non-principal instruments for the Bachelor of Arts in Music Education degree are not required to perform a jury.

**SPRING TRIMESTER PROGRESS AND SKILLS EXAMS**

All music majors enrolled in applied studio instruction perform a Progress and Skills exam on their primary instrument during finals week of the spring trimester. This exam provides students the opportunity to demonstrate their completion of skills at appropriate levels. Specific expectations for Progress and Skills Exams are found in the appendix of this document and are also available from private instructors. The exams include specific requirements in the areas of repertoire, technical studies and etudes appropriate to each instrument and for each level of study based on class level. Composition students are required to bring a portfolio of completed works, or works in progress, and have at least one work performed for the exam.

A sign-up sheet will be posted on one of the music bulletin boards one week prior to the exams. For the exam, a Progress and Skills Exam sheet is filled out by the student with the instructor’s assistance. Five copies of the exam sheet should be made by the student and brought to the exam. In most cases the grade assigned by the music faculty is factored into your final grade for applied study. Consult your applied study syllabus for weighting of the exam grades in your final grade for the course. Failure to perform a Progress and Skills exam will result in an incomplete. The student is responsible for scheduling a make-up jury with the music faculty.

**PRINCIPAL INSTRUMENT LEVELING**

Students must demonstrate competency at each level before being passed to the next level. In other words, at the end of the freshman year students must meet the requirements outlined for their applied area in the Progress and Skills Exam Guidelines before they can be passed on to the next level. Freshmen are enrolled in 1000 level applied studio instruction. They must pass the 1000 level requirements (freshman level) in order to enroll for 2000 level. Sophomores must pass the sophomore performance requirements before they can enroll at the 3000 level. Juniors must pass the 3000 level (junior) before they can enroll at the 4000 level. If students are pre-enrolled for the next level and fail to pass their present level the faculty advisor will complete a drop-add form. Students must reach the 4000 level BEFORE they can perform the Senior Recital Hearing. Students who do not pass a level may retake the exam at the next Jury or Progress and Skills exam. It is imperative that students become familiar with the expectations at each level by regularly consulting the Progress and Skills Exam Guidelines for their instruments, which are found in the Appendix of this handbook.

**PIANO PROFICIENCY**

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Keyboard proficiency, or skills on keyboard as a secondary instrument, is an important component of overall musicianship. Upon entering USAO, students will be placed in class piano or studio instruction in piano based on a combination of demonstrated playing skills and musical knowledge. Entering students are placed in the trimester of class piano or private instruction most appropriate to their level. Students enrolled in class piano must complete the class piano sequence from the point of placement.

All music majors must pass a piano proficiency exam. Students in Class Piano will take the exam as a final component of the fourth semester of the Class Piano sequence. Students who do not pass the proficiency at the end of Class Piano IV will be required to enroll for applied study until the proficiency is passed. Students enrolled in private applied piano will perform the proficiency exam in lieu of a jury when they have been adequately prepared for the exam. Specific proficiency requirements are determined by the applied piano instructor, but include repertoire, harmonization, transposition, keyboard harmony, technique, accompanying, improvisation, and sight-reading.

A copy of the proficiency requirements is found in the appendix to this document.

**SOPHOMORE QUALIFYING EXAM**

At the end of the sophomore year all students will be evaluated by the music faculty regarding their competency in all aspects of the music curriculum. This evaluation takes place at the spring Progress and Skills Exam. The following areas will be evaluated: music theory, aural skills, piano competency, academic achievement, and performance level on the principal instrument.

Recommendations are made by the faculty for approval, probationary status, or denial. Probationary status may require additional coursework, a meeting with the music faculty, or deferral of approval until standards have been met. Students who demonstrate that they have met competencies and are approved by the music faculty for further music study are officially declared music majors and may pursue upper level coursework.

**SENIOR RECITAL HEARING**

The Senior Recital hearing serves as a final performance evaluation. In preparation for the Senior Recital students perform a hearing for the music faculty one month prior to the recital date. Specific technical proficiencies and repertoire is determined primarily by the primary applied instructor. Music faculty feedback may include approval, suggestions for improvement, or may require an additional hearing before the recital.

**EXIT EXAM IN MUSIC**

Presently, all graduating senior music majors are required to take an exit exam in music. The exam contains three components: Written Theory, Listening Comprehension, and Written History. The two-hour exam is taken in the Assessment Office. Students will receive notification from the Assessment Office regarding arrangements to take the exam. The exam is not a pass or fail exam, but is required before graduation.
The music faculty is considering transitioning from the exit exam to a final Portfolio, which may be implemented when the Portfolio requirements are in place.

**THE MUSIC STUDENT PORTFOLIO**

All music students, with the assistance of their advisor, will compile a portfolio. The purpose of the portfolio is to collect and archive documents that will be important for graduate school, future employers, or other professional purposes.

Each trimester, appropriate items should be included in the portfolio. The portfolio will be examined by the music faculty at fall juries and at Progress and Skills Exams in April every year. The final portfolio must be complete before students are allowed to perform the Senior Recital. The completed Portfolio will be presented to the music faculty at the Senior Recital Hearing. It is the student’s responsibility to compile and collect items for the portfolio. It is the advisor’s responsibility to monitor the contents of the portfolio each trimester. Failure to provide a complete and updated portfolio each trimester results in a No Pass for Recital Attendance.

**Academic Documents**
1. Class Projects
2. Research papers, terms papers or other research or writing projects
3. Abstracts from any classes that require these
3. Transcripts

**Analytical Documents**
1. Concert Summaries
2. Musical Analyses (from Forms & Analysis, Music Theory, Conducting, or Music History)

**Creative Work Documents**
1. Composition projects
2. Arranging projects
3. Software projects

**Applied Study and Performance Documents**
1. Progress and Skills Exam sheets
2. Jury sheets
3. Programs from ensemble concerts (choir, band, Key Players, Vocal Jazz Ensemble, Showband, etc.)
4. Programs from any outside performances
5. Programs from Student Recital performances
6. Comprehensive repertoire sheet (optional)

**Music Education Documents** (required for Bachelor of Arts in Music Education only)
1. Statement of Teaching Philosophy
2. Sample Lesson Plans
3. Other papers or projects as required in music education classes

**General Documents to Include in the Final Portfolio**

1. Curriculum Vita/Resume
2. Coursework list* (or degree checksheet)
3. CDs of performances (optional)
4. Press photo (optional)

**Academic Documents** such as projects, research papers, terms papers, or other research and writing projects will be required in Music History classes and other classes as determined by the music faculty in consultation with the Music Coordinator.

**Analytical Documents** include Concert Summaries, completed each trimester of enrollment in Recital Attendance. Classes such as Forms and Analysis, Music History, or Music Theory may require assignments involving analytical work.

**Creative Documents** will include compositions and arrangements in Music Theory each trimester as well as assignments involving music software in the Music Technology class. Some other classes may require creative work as well (music education classes).

**Applied Study Documents** include all documents related to performances experiences.

**STUDENT RECITAL ATTENDANCE**

Student Recital, MUSC 2880, is a performance lab situation, which affords students the opportunity to gain valuable performance experience in front of their peers and hear a variety of repertoires and genres. Student Recitals take place generally every other Friday at 10:10 in the Choir Room. Performance on Student Recital is required of all music majors enrolled in applied studio instruction. Music selections must be approved by the applied instructor, and must be submitted to the recital coordinator no later than three days before the recital. Arrangements for accompanists should be made at least one week prior to the recital. Students enrolled in one hour of applied instruction should perform once for student recital; those enrolled in two hours should perform twice. Music majors must pass Recital Attendance five times to complete graduation requirements; music minors and transfer students must pass three trimesters. Since Recital Attendance is a zero credit class students receive
either a P (Pass) or NP (No Pass) for the course each trimester. A passing grade in Recital Student requires attendance at 75% of music events offered each trimester, submission of one Concert Summary, and submission of an updated portfolio at the fall jury and the spring Progress and Skills Exam. A Performance Calendar listing all events approved for credit is distributed to music students at the beginning of each trimester. The course syllabus, found in the appendix of this document, outlines expectations in detail.

Students taking instruction on secondary instruments are not required to perform on Student Recitals.

**ENSEMBLES**

Music ensembles provide students with valuable experiences in collaborative performance and exposure to a variety of styles and genres. Music majors must complete 6 consecutive credits in a major ensemble. The major ensemble for vocal majors is Concert Choir; the major ensemble for instrumental majors is Concert Band. Music minors and transfer students must complete 3 credits of major ensemble. Students accepting music scholarships must enroll in the appropriate major ensemble as part of the requirements for the scholarship. In cases where there are course conflicts, students must consult with the ensemble director and the Coordinator of Music. Though only 6 hours of ensemble are required in the degree programs it is expected that all music majors will enroll for a major ensemble every trimester.

Music majors and non-majors may have the option to enroll in additional ensembles, based on their interests and areas of expertise. These ensembles include the USAO Key Players, the USAO Showband, and the USAO Vocal Jazz Ensemble. Students should consult with the director of the ensembles for audition information and ensemble expectations. Enrollment in ensembles beyond the major ensemble is generally accompanied by an additional stipend to scholarship awards for returning students. This stipend is applied to students’ financial aid packages the year following enrollment in the ensemble.

**MUSIC DEPARTMENT ATTENDANCE AND ACADEMIC POLICIES**

Individual instructors may set their own attendance policies for classes, but in general the departmental attendance policies for studio instruction, rehearsals, and classes are as follows:

**STUDIO INSTRUCTION ATTENDANCE**

Studio lessons may be rescheduled:
- When the instructor is unable to teach at a scheduled time due to a conflict
- When the student is seriously ill or responds to a family emergency and notifies the instructor in advance
- When the student is involved in a music faculty-initiated activity such as attendance at Oklahoma Music Educators Association conference, the National Association of Teachers of Singing competition, Music Teachers National Association, or faculty-initiated community performances and recruiting activities.
Instructors are only obligated to reschedule lessons for reasons listed above. The attendance policy is:

- 2 absences — 1 letter grade drop
- 3 absences — 2 letter grade drops
- 4 absences — 3 letter grade drops
- 5 absences — automatic failure

**CLASS AND REHEARSAL ATTENDANCE**

The following guidelines allow ample flexibility to accommodate serious illness, emergency or unavoidable conflict. No distinction is made between “excused” and “unexcused” absences. The policy is:

- 4 credit course — 5 absences — 1 letter grade drop
- 3 credit course — 4 absences — 1 letter grade drop
- 2 credit course — 3 absences — 1 letter grade drop
- 1 credit course — 2 absences — 1 letter grade drop

An additional letter grade drop may be added for each additional absence.

**SEQUENCED CLASS POLICIES**

Music Theory and Class Piano are sequenced classes. In order for students to be successful at each level it is necessary that material at each level be mastered at a prescribed level. Students are required to achieve a C or better at each level before enrolling for the next level.

**GRADES**

Music majors must maintain a C average in music coursework.

**TEXTBOOKS**

Most classes have required textbooks. It is the student’s responsibility to purchase the textbooks in a timely fashion. Failure to purchase required textbooks will make it difficult to be prepared for class and pass a class.

**DEPARTMENTAL HOMEWORK POLICY**

The music department policy regarding homework is as follows:

- All work must be completed and submitted on the designated due date
- Homework submitted late will not be accepted or graded
Homework submitted late will receive a grade of zero

In the case of medical or family emergencies the instructor must be notified in advance, if possible, to make arrangements for timely submission of homework

Cases of plagiarism, cheating, or copying fall under the written university policy. Consult the University Catalog for more information on this subject

**SENIOR RECITAL/PROJECT GUIDELINES**

For the Music Major emphasizing voice, piano or instruments (without Teacher Certification) a Senior Recital (30-50 minutes in length) or Senior Project is required. Music Education students must present a Senior Recital (30 minutes minimum) or Senior Project as the culmination of coursework taken in studio instruction. For the Music Education major, the Senior Recital is presented in the trimester preceding Student Teaching. Length and scope of the recital or project is determined by the studio instructor. A “traditional” recital demonstrating student competence in performance of music of various periods is the standard format for the recital option. Repertoire for the Senior Recital is determined by the principal applied instructor. Students intending to perform on a secondary instrument must have approval from the secondary applied instructor. Typically, the Senior Recital should include repertoire from a variety of periods or in a variety of styles. There is no encore at academic Senior Recitals at the bachelor’s degree level. Deviation from this format must be approved by the applied instructor and the Coordinator of Music.

Students should follow these guidelines:

**THREE MONTHS PRIOR TO RECITAL** - The student should secure a Facility Request form from the office of the Vice-President for Administrative Affairs. Fill out a form for each USAO facility needed (one for the performance hall and one for the site of the reception). Complete these forms as soon as possible to reserve the date and to insure that no conflicts arise with the university calendar. Return the completed forms to your private instructor. The student should also secure the services of an accompanist at this time, if one is needed for the recital.

**FOUR WEEKS PRIOR TO THE RECITAL** - The Recital Hearing must be presented to the music faculty. The student prepares a preliminary program with selections listed in the order of anticipated performance. Provide copies for each member of the jury. The student must also submit the final portfolio for examination by the music faculty. The jury decides if the student has prepared substantially for the recital. The jury may recommend approval, approval with suggestions, or request that the recital date be delayed or postponed. Permission to present the recital on the requested date will be denied if the Recital Hearing results have not been acceptable at least three weeks prior to the recital date.

**TWO WEEKS PRIOR TO THE RECITAL** - The student should take a copy of the recital program with all information to USAO Printing Services. This office will prepare a proof copy of the program to be checked for errors by both the student and the studio instructor.

**ONE WEEK PRIOR TO THE RECITAL** – The student may formally request the Music Coordinator or another faculty member to record the recital. Details concerning the reception should be
finalized. Reception expenses are incurred by the student. Senior Recital students should consult with their music instructor concerning special needs or equipment such as piano tuning, music stands or PA equipment.

**THEE DAYS PRIOR TO THE RECITAL** the student should check with the Physical Plant secretary to ensure all needed facilities will be open as requested. Air conditioning or heating should be activated well in advance of the recital hour in order to maintain a comfortable temperature during the recital and reception.

**PRINTING GUIDELINES** – All flyers and programs must be printed through the USAO Print Shop and must be approved before printing by the supervising instructor. Dr. Ken Bohannon supervises all vocal recitals, Dr. Dan Hanson supervises all instrumental recitals, and Dr. Weber supervises all piano recitals. All students use the template designed by the USAO Print Shop for flyers and programs. The USAO Music Department pays for 20 posters on card stock and 100 programs on a half-sheet template. Vocal students may be required to print an additional sheet with text translations. The template for programs includes only information pertinent to the recital program (date, time, place, selections, composers, additional performers, name of instructor). Personal “thank-you’s” may be expressed at the reception after the recital.

**SENIOR RECITAL PROJECT**

Students who chose to do a Senior Project or non-traditional recital in lieu of a standard recital should visit with their instructor during their junior year to plan the content and scope of the project. The project may take on a variety of forms; a lecture-recital, a lecture-demonstration, a research project and presentation, or a multimedia presentation-performance. Students are particularly encouraged to consider projects that are interdisciplinary in nature. The student must prepare a formal proposal for music faculty approval by the end of the junior year.

**SCHOLARSHIPS**

**INCOMING STUDENTS**

Music scholarships for incoming students and transfer students are awarded through auditions, which generally take place in February preceding enrollment. Music Talent Scholarships are one-year awards and are only awarded to incoming freshmen. Scholarship amounts vary from $800 to 2000. Talent Scholarship requirements include participation in Concert Choir or Concert Band, depending on the area of concentration. Participation in additional performing ensembles is encouraged. Talent Scholarships may be awarded to music majors or non-music majors.

**RETURNING STUDENTS**

Returning student scholarship auditions for music majors and minors are administered during final week of the spring trimester. Essentially, the spring Progress and Skills Exam serves as the audition. Auditioning students should fill out an Audition Form, available in the appendix of this document or in
the music office. Additional forms may be required by the Financial Aid office. Failure to complete the appropriate forms disqualifies students for awards. Scholarships include:

- Waldorf Scholarship
- Penney Scholarship
- Novikow Scholarship
- MacDowell Club Scholarship
- Beets Scholarship
- Anderson Scholarship (voice)
- Burnett Scholarship (piano)
- Rapp Scholarship
- Brooks Scholarship

Criteria and monetary amounts vary with each scholarship. Students who accept a scholarship are expected to participate in Concert Band and/or Concert Choir both Fall and Spring trimesters and must be enrolled full-time as music majors or minors.

POLICIES AND PROVISIONS

1. Continuing students will be evaluated on an individual basis. Criteria for scholarships will be determined by the music faculty, but will likely include:
   a. student achievement and performance in all music classes
   b. student commitment and dedication (attendance/participation)
   c. student growth academically and as performers during the course of the year
   d. talent, as demonstrated at the spring auditions
   e. involvement in ensembles and music department functions
   f. financial need

2. Students in performing ensembles are eligible for a scholarship supplement. Supplements will be given to students participating in Pep Band, Show Band, Key Players or the Vocal Jazz Ensemble.

3. Continuing student scholarships will include consideration of the student’s dedication to active participation in performing ensembles as demonstrated the previous year. Supplements for participation in Pep Band, Show Band or Chamber Choir will be included in each student’s scholarship package the following year. Early fall enrollment in these ensembles is encouraged as evidence of continued interest in active involvement.

4. Selection for scholarships is a competitive process. Students may receive scholarships in varying amounts. The music faculty will meet to determine who receives a scholarship and in what amount. Scholarship recommendations will be submitted by the Music Coordinator to the Financial Aid Office by May 1.

5. All scholarships are for one year unless otherwise indicated. All scholarships are contingent upon admission to USAO, compliance with the Satisfactory Academic Progress and Academic Standards Policies, and with enrollment status.
6. Students may lose eligibility for a scholarship if they fail to meet the maintenance requirements for the scholarship. Performance and participation requirements will be monitored by the Music Department. Academic and enrollment requirements will be monitored and enforced by the Financial Aid Office.

7. Any exceptions to these policies will be made in consultation between the Music Department and the Financial Aid Office.

**STUDENT ORGANIZATIONS**

**Music Educators National Conference** is a nonprofit organization representing all phases of music education in schools, colleges, universities and teacher-education institutions. MENC membership is open to all persons involved in music education. Membership provides opportunities for professional orientation and development as part of the Music Education process. You must be a member of MENC to be a member of the Oklahoma Music Educators Association (OMEA). Dr. Jan Hanson is the faculty sponsor for this organization.

**University Musicians** is a student organization for those interested in supporting music activities at USAO. Its purpose is to support and encourage cultural events and provide experiences relevant to the artistic growth of musicians within the university community. Officers include President, Vice-President and Secretary-Treasurer. Meetings are held on a regular basis. Dues are minimal.

**COMMUNITY MUSIC ORGANIZATIONS AND OPPORTUNITIES**

**MacDowell Club** is open to anyone interested in actively promoting music excellence. Meetings are held monthly. Talk with your advisor, a member of the group, or officer of the group if you are interested in participating. The USAO MacDowell Club Scholarship recipient and the USAO music faculty perform for the club each year.

The **Davis-Waldorf Performing Arts Series** provides 5 concert opportunities for USAO students and the Chickasha community. Performers in the series are world-class musicians and attendance at these concerts by USAO music students is strongly encouraged. Reduced ticket prices may be available to USAO students for some of these events.

The **Chickasha Area Arts Council** is a non-profit organization dedicated to promoting the arts in Grady County. The council meets once a month and sponsors several arts events each year.

**MUSIC FACULTY**

Full-Time
Dr. Ken Bohannon, Associate Professor of Music: B.A., Hendrix College; M.M., University of Tennessee-Knoxville; D.M., Indiana University

Dr. Dan Hanson, Professor of Music: B.M., M.M., Texas Tech University; D.M.A., North Texas State University

Dr. Jan Hanson, Professor of Music: B.S., Texas Women’s University; M.M., Indiana University; D.M.A., North Texas State University

Dr. Stephen Weber, Professor of Music, B. Mus. Ed., Concordia University-Chicago; M.A., State College of New Jersey; Ph.D. in Fine Arts, Texas Tech University

Part-Time

Mr. Kent Barker, Instructor of Brass: B.M.E., Southwestern Oklahoma State University

Ms. Lori Jech, Instructor of Woodwinds, B.M.E., University of Oklahoma

Ms. Angela Krieger, Instructor of Orchestral Strings: B.M., Southwestern Oklahoma State University, M.Mus.Ed., Southwestern Oklahoma State University

Ms. Gretchen Morris, Instructor of Woodwinds: B.M.E., Southwestern Oklahoma State University, M.M., Southwestern Oklahoma State University

Mr. Joe Settlemires, Instructor of Guitar, Contemporary Theory and Improvisation and Showband Director: Attended OCU, OSU/OKC, United Technical Institute, and the Dick Grove School of Music

Support Staff

Ms. Rhenada Finch, Staff Accompanist: B.A., University of Science and Arts of Oklahoma

Ms. Donna Settlemires, Showband Manager and Sound Technician
Appendix A

Degree Checksheets
**Bachelor of Arts in Music Education**

**PreK-12 Certification**  
(choral or instrumental emphasis)  
Advisement Check Sheet  
Revised July 2007

Student _____________________________________  
Primary Applied Area _________________________  
Passed Piano Proficiency _______________________

Passed Senior Recital _________________________  
Admitted to Teacher Education __________________  
Admitted to Student Teaching ____________________  
Foreign Language Requirement met ______________  
Total Hours Completed _________________________

**IDS Sequence** (50 Hours)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hrs</th>
<th>Completed</th>
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<tr>
<td>IDS 1001</td>
<td>Freshmen Orientation</td>
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<td></td>
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<tr>
<td>IDS 1013</td>
<td>Rhetoric and Public Speaking</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>IDS 1113</td>
<td>Writing I</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>IDS 1213</td>
<td>Writing II</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>IDS 1133</td>
<td>Indiv In Contemporary Society</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>IDS 1223</td>
<td>Math In The Modern World</td>
<td>3</td>
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<td>IDS 2003</td>
<td>Intro To Computer Science</td>
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<td>IDS 2013</td>
<td>Foundations of Physical Science</td>
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<td>IDS 2011</td>
<td>Found. of Science Lab</td>
<td>1</td>
<td></td>
</tr>
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<td>IDS 2133</td>
<td>American Civilization I</td>
<td>3</td>
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<tr>
<td>IDS 2143</td>
<td>American Civilization II</td>
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</tr>
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<td>IDS 3223</td>
<td>Political and Economic Systems</td>
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<td>IDS 3313</td>
<td>World Thought &amp; Culture to 500</td>
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<td>World Th &amp; Culture to 1650</td>
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<tr>
<td>IDS 4333</td>
<td>World Th &amp; Culture to Present</td>
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<tr>
<td>IDS 4522</td>
<td>Senior Seminar</td>
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<tr>
<td>PHED 1011</td>
<td>Concepts Of Health &amp; Fitness</td>
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<tr>
<td>Artistic Expression Electives</td>
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<td>Physical Expression Elective</td>
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**Music Core** (29 hours)

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<th>Course Code</th>
<th>Course Title</th>
<th>Hrs</th>
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<tbody>
<tr>
<td>MUSC 1113</td>
<td>Music Theory I</td>
<td>3</td>
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<tr>
<td>MUSC 1111</td>
<td>Aural Skills Lab I</td>
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<td>MUSC 1123</td>
<td>Music Theory II</td>
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<tr>
<td>MUSC 1121</td>
<td>Aural Skills Lab II</td>
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<td>MUSC 2103</td>
<td>Music Theory III</td>
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<td>MUSC 2113</td>
<td>Music Theory IV</td>
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<td>MUSC 4202</td>
<td>Form and Analysis</td>
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<td>MUSC 3303</td>
<td>Music History to 1750</td>
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<td></td>
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<tr>
<td>MUSC 3313</td>
<td>Music History 1750 to Present</td>
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<tr>
<td>MUSC 3201</td>
<td>Music Technology</td>
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<tr>
<td>MUSC 4102</td>
<td>Principles of Conducting</td>
<td>2</td>
<td></td>
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<tr>
<td>MUSC 4552</td>
<td>Elementary Music Methods</td>
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<td></td>
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<tr>
<td>Music Electives</td>
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<td></td>
<td></td>
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</table>

*The Enjoyment of Music* is recommended as a prerequisite to
Music History.
Aural Skills Labs are taken concurrently with
Music Theory I and II.

Applied Study (10 hours)

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<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tr>
<td>Primary Applied Instrument</td>
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<tr>
<td>MUSC 2880</td>
<td>Recital Attendance (5 tri passed)</td>
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<tr>
<td>MUSC 4082</td>
<td>Senior Recital/Project</td>
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Specializations

Choral (17 hours)

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<thead>
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<th>Course Name</th>
<th>Credits</th>
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<tr>
<td>Piano as a secondary instrument</td>
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<tr>
<td>MUSC 3513</td>
<td>Vocal Diction &amp; Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 4112</td>
<td>Choral Conducting</td>
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</tr>
<tr>
<td>MUSC 4562</td>
<td>Secondary Vocal Methods</td>
<td>2</td>
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<tr>
<td>MUSC 1051</td>
<td>Concert Choir</td>
<td>6</td>
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</table>

Instrumental (19 hours)

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tr>
<td>Brass, woodwind, percussion &amp; strings (1 each)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUSC 1081</td>
<td>Concert Band (6 trimesters)</td>
<td>6</td>
</tr>
<tr>
<td>MUSC 1051</td>
<td>Concert Choir OR</td>
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</tr>
<tr>
<td>MUSC 1021</td>
<td>Class Voice</td>
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<td>MUSC 4212</td>
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<td>MUSC 4572</td>
<td>Secondary Instrumental Methods</td>
<td>2</td>
</tr>
<tr>
<td>Piano as a secondary instrument</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

Continuous enrollment in piano is recommended until Piano Proficiency is passed.
Enrollment in Recital Attendance is required as a laboratory companion to all Studio Instruction.
Continuous enrollment in a major ensemble is recommended (beyond the 6 credits required in a major ensemble). Music Majors must enroll in a major ensemble beyond the 6 required credits if they have accepted a music scholarship for the trimester.

Teacher Education Sequence (28 Hours)

<table>
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<tr>
<th>Course Code</th>
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<td>EDUC 2002</td>
<td>Orientation to Teaching</td>
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<td>EDUC 2011</td>
<td>Directed Field Experiences I</td>
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<td>EDUC 2022</td>
<td>Edu of the Exceptional Child</td>
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<td>EDUC 2103</td>
<td>Human Development &amp; Learning</td>
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<td>EDUC 3102</td>
<td>Educational Psychology</td>
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<tr>
<td>EDUC 3203</td>
<td>School and Society</td>
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<tr>
<td>EDUC 3211</td>
<td>Directed Field Experiences II</td>
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<tr>
<td>EDUC 4442</td>
<td>Classroom Mgmt &amp; Ev Theory</td>
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</tr>
<tr>
<td>EDUC 4452</td>
<td>Applied Prof Studies</td>
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<tr>
<td>EDUC 4305</td>
<td>Student Teaching in Elem School</td>
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</tr>
<tr>
<td>EDUC 4405</td>
<td>Student Teaching in Secondary</td>
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</tr>
</tbody>
</table>

At least two trimesters of summer enrollment are needed to complete all requirements within 4 years.
Foreign language requirement must be met.

Total credit-hours:  Choral 134, Instrumental 136
**Bachelor of Arts in Music**  
With an Emphasis in Performance, Fine Arts, Studio Teaching or Music Business

Advisement Check Sheet  
Revised August 2010

Student _________________________________________  
Passed Piano Proficiency __________________________

Applied Area ____________________________________  
Total Hours Completed ____________________________

Senior Recital (if required) _________________________

**IDS Sequence** (50 Hours)

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<th>Hrs</th>
<th>Completed</th>
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<td>IDS 1003 Freshman Orientation</td>
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<td>IDS 1013 Rhetoric and Public Speaking</td>
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<td>IDS 1113 Writing I</td>
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</tr>
<tr>
<td>IDS 1213 Writing II</td>
<td>3</td>
</tr>
<tr>
<td>IDS 1133 Indiv In Contemporary Society</td>
<td>3</td>
</tr>
<tr>
<td>IDS 1223 Math In The Modern World</td>
<td>3</td>
</tr>
<tr>
<td>IDS 2003 Intro To Computer Science</td>
<td>3</td>
</tr>
<tr>
<td>IDS 2013 Foundations of Physical Science</td>
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<td>IDS 2023 Foundations of Life Science</td>
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<td>IDS 2133 American Civilization I</td>
<td>3</td>
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<tr>
<td>IDS 2143 American Civilization II</td>
<td>3</td>
</tr>
<tr>
<td>IDS 3223 Political and Economic Systems</td>
<td>3</td>
</tr>
<tr>
<td>IDS 3313 World Thought &amp; Culture to 500</td>
<td>3</td>
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<tr>
<td>IDS 3323 World Th &amp; Culture to 1650</td>
<td>3</td>
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<tr>
<td>IDS 4333 World Th &amp; Culture to Present</td>
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</tr>
<tr>
<td>IDS 4522 Senior Seminar</td>
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<tr>
<td>PHED 1011 Concepts Of Health &amp; Fitness</td>
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<tr>
<td>Artistic Expression Electives</td>
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<tr>
<td>Physical Expression Elective</td>
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**Music Core** (29 hours)

<table>
<thead>
<tr>
<th>Hrs</th>
<th>Completed</th>
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<tbody>
<tr>
<td>MUSC 1113 Music Theory I</td>
<td>3</td>
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<tr>
<td>MUSC 1111 Aural Skills Lab I*</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 1123 Music Theory II</td>
<td>3</td>
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<tr>
<td>MUSC 1121 Aural Skills Lab II*</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 2103 Music Theory III</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 2113 Music Theory IV</td>
<td>3</td>
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<tr>
<td>MUSC 4202 Form and Analysis</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 3303 Music History to 1750</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 3313 Music History 1750 to Present</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 3201 Music Technology</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 4102 Principles of Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Music Electives</td>
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</tr>
</tbody>
</table>

*Aural Skills Labs are taken concurrently with Materials Classes  
*The Enjoyment of Music is recommended as a prerequisite to
### Applied Study (7 hours)

Studio Instruction – (7 hours required for all emphases)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Applied Instruction</td>
<td>7</td>
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<tr>
<td>MUSC 2880</td>
<td>Recital Attendance (5 tri passed)</td>
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### Specializations (13 hours)

**Voice**

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<thead>
<tr>
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<th>Hours</th>
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<tbody>
<tr>
<td>MUSC 3513</td>
<td>Vocal Diction &amp; Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 1051</td>
<td>Concert Choir</td>
<td>6</td>
</tr>
<tr>
<td>Piano as a secondary instrument</td>
<td>4</td>
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</table>

**Piano**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
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<tbody>
<tr>
<td>MUSC 2101</td>
<td>Applied Accompanying</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 1051</td>
<td>Choir or 1081 Band</td>
<td>6</td>
</tr>
<tr>
<td>Secondary Instruments</td>
<td>4</td>
<td></td>
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</table>

**Instrumental**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
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<tr>
<td>MUSC 1081</td>
<td>Concert Band</td>
<td>6</td>
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<tr>
<td>Piano</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Other Secondary Instruments</td>
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<tr>
<td>MUSC 1051 (Choir) or MUSC 1021 (Class Voice)</td>
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**Composition**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 1052 Choir or 1081 Band</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Secondary Instruments</td>
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</table>

### Performance Emphasis (26 hours)

**Required:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Additional Hours of Primary Applied</td>
<td>3</td>
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</tr>
<tr>
<td>MUSIC 4082 Senior Recital/Project</td>
<td>2</td>
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<tr>
<td>MUSC 312 Music Business</td>
<td>2</td>
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</tbody>
</table>

Plus either a minor in another discipline OR

19 hours of General Education (all non-music courses):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
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</table>
*Continuous enrollment in piano is required until Piano Proficiency is passed.

*Enrollment in Recital Attendance is required as a laboratory companion to all Studio Instruction.

*Continuous enrollment in a major ensemble is recommended (beyond the 6 credits required). Music Majors must enroll in a major ensemble beyond the 6 required credits if the student has accepted a music scholarship for the year.

TOTAL HOURS - 125

**Fine & Performing Arts Emphasis** (26 hours)

Required:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ART 1004</td>
<td>Beginning Drawing Studio OR</td>
<td>3</td>
</tr>
<tr>
<td>ART 1112</td>
<td>Des &amp; Comp Studio I</td>
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</tr>
<tr>
<td>ART 3493, 4113, 4223 or 4433 (History)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>DRAM 1103</td>
<td>Introduction to the Theatre</td>
<td>3</td>
</tr>
<tr>
<td>DRAM 2113</td>
<td>Acting OR</td>
<td>3</td>
</tr>
<tr>
<td>DRAM 3423</td>
<td>Principles of Design</td>
<td></td>
</tr>
<tr>
<td>COMM 1113</td>
<td>Mass Comm</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 3122</td>
<td>Music Business</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 3322</td>
<td>Hist of Pop Music in America</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 3212</td>
<td>Survey of World Music</td>
<td>2</td>
</tr>
</tbody>
</table>

**Fine Arts Electives** (5 hours – may be taken in Art, Drama, Philosophy, Communications or disciplines other than music)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
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</table>

**Studio Teaching Emphasis** (26 hours)

Required:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4082</td>
<td>Senior Recital/Project</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 2552</td>
<td>Elementary Music Methods OR</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 4562</td>
<td>Secondary Vocal Methods OR</td>
<td></td>
</tr>
<tr>
<td>MUSC 4572</td>
<td>Secondary Inst. Methods</td>
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<tr>
<td>BADM 1503</td>
<td>Intro to Business</td>
<td>3</td>
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<tr>
<td>EDUC 2103</td>
<td>Human Dev and Learning</td>
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<tr>
<td>MUSC 3880</td>
<td>Studio Teaching Practicum</td>
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</tr>
<tr>
<td>MUSC 3112</td>
<td>Music Business</td>
<td>2</td>
</tr>
<tr>
<td>PSYC 1643</td>
<td>Elementary Psychology</td>
<td>3</td>
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</table>
BADM 3243  Principles of Marketing  3  _________

**Music Pedagogy Electives** (8 hours – may be taken in Education, Psychology, Business, Communications or disciplines other than music)

________________________________________  _________
________________________________________  _________
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**Music Business Emphasis** (26 hours)

**Required:**

BADM 1503  Intro to Business  3  _________
BADM 3223  Business Communication  3  _________
BADM 3243  Principles of Marketing  3  _________
MUSC 3122  Music Business  2  _________
COMM 1113  Mass Communication  3  _________
MUSC 3322  Hist of Pop Music in America  2  _________
MUSC 3212  World Music  2  _________

**Music Business Electives** (8 hours – may be taken in Business, Economics, Accounting, Communications or disciplines other than Music).

________________________________________  _________
________________________________________  _________
________________________________________  _________
________________________________________  _________

**Music Minor – 19 hours**

MUSC 1051  Concert Choir  3  _________
Or MUSC 1081  Concert Band  3  _________
MUSC 1114  El. Harmony I  4  _________
MUSC 1124  El. Harmony II  4  _________
MUSC 1203  Intro to Mus. Lit.  2  _________
MUSC 2880  Recital Attend (3 passes)  _________
Primary Applied Instrument or Voice  4  _________
Secondary Applied  1  _________
Appendix B

Progress and Skills Exam Guidelines
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Flute

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from flute studies such as Taffanel Complete Method For Flute or Wye Practice Book For The Flute, vols 1—4
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Joachim Anderson 24 Exercises or Wye Practice Book For The Flute, vols 5 & 6
• Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from flute studies such as Hovey Second Book of Practical Studies or Klose Klose Method For Clarinet
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Bozza 14 Etudes or Rose 40 Studies for Clarinet, books 1 & 2
• Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
Progress and Skills Exam Guidelines for Oboe

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from studies such as Barret *Complete Method For Oboe* or Ferling *48 Famous Etudes*
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Barret *Complete Method For Oboe* or Flemming *60 Progressive Studies*, vols 1—3
• Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor

University of Science and Arts of Oklahoma

Music Student Handbook
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
Progress and Skills Exam Guidelines for Saxophone

Criteria for Faculty Review of student musical development:

- Appropriate technical skills and repertoire
- Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year

- Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
- Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
- Demonstration of skill with all major scales in one or more octaves
- Performance of three contrasting solo etudes from studies such as Deville Universal Method for the Saxophone or Rousseau Eugene Rosseau Saxophone Method, vol 2
  - Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year

- Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
- Performance of three contrasting solo etudes from studies such as Deville Universal Method for the Saxophone or Voxman Selected Studies for Saxophone
- Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year

- Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
- Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
University of Science and Arts of Oklahoma

**Progress and Skills Exam Guidelines for Bassoon**

Criteria for Faculty Review of student musical development:

- Appropriate technical skills and repertoire
- Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

**Anticipated accomplishment at the close of the freshman year**

- Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
- Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
- Demonstration of skill with all major scales in one or more octaves
- Performance of three contrasting solo etudes from flute studies such as Weissenborn *Practical Method For Bassoon* or Kopprasch *60 Studies for Bassoon*, vols 1 & 2
  - Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

**Anticipated accomplishment at the close of the sophomore year**

- Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
- Performance of three contrasting solo etudes from studies such as Weissenborn *50 Advanced Studies*, books 1 & 2 or Bozza *12 Caprices*
- Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

**Anticipated accomplishment at the close of the Junior Year**

- Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
- Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Trumpet

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from flute studies such as Arban Complete Conservatory Method or Clarke Technical Studies
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Arban Complete Conservatory Method or Sachse 100 Etudes for Trumpet
• Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Horn

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from studies such as Pottag 335 Selected Melodious, Progressive and Technical Studies, vols 1 & 2 or Brophy Technical Studies
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Mueller 34 Studies, vols 1 & 2 or Kopprasch 50 Etudes for French Horn
• Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Trombone

Criteria for Faculty Review of student musical development:

- Appropriate technical skills and repertoire
- Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year

- Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
- Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
- Demonstration of skill with all major scales in one or more octaves
- Performance of three contrasting solo etudes from flute studies such as Arban Method For Trombone or Voxman Selected Studies
  - Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year

- Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
- Performance of three contrasting solo etudes from studies such as Arban Method For Trombone or Mueller Technical Studies
- Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year

- Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
- Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Euphonium

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from flute studies such as Arban Complete Method or Clarke Technical Studies
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Arban Complete Method or Concone Legato Studies
• Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
Criteria for Faculty Review of student musical development:

- Appropriate technical skills and repertoire
- Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

**Anticipated accomplishment at the close of the freshman year**

- Demonstration of the mechanics of technical skills, musical tone production, accurate rhythmic interpretation, appropriate use of articulation and dynamics, and appropriate fingering
- Demonstration of a clear understanding of the musical parameters guiding representative repertoire
- Demonstration of skill with all major scales in one or more octaves hands together
- Performance of two contrasting solo etudes
  - Performance of four standard solo repertoire pieces similar in scope and challenge to published transcriptions from solo violin works, and guitar solo repertoire in contrasting styles and time periods

**Anticipated accomplishment at the close of the sophomore year**

- Demonstration of skill with all major and minor scales in two octaves in eighth notes at a tempo of quarter note = MM 72. Arpeggios, broken chords and cadences should be included
- Performance of two contrasting solo etudes
- Performance of four standard solo repertoire pieces in contrasting styles from various time periods

**Anticipated accomplishment at the close of the Junior Year**
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales three octaves in eighth notes and triplets at quarter note = 84. Demonstration should include broken chords and cadences in all inversions.
• Performance of two contrasting solo etudes from advanced studies books as designated by instructor
• Performance of four standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor.

Guidelines for graduation

• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor. Repertoire should include examples from all styles from the Baroque through Contemporary Periods including examples from popular music repertoire. Technical achievement should include the ability to play all major and minor scales, in each form, two or three octaves in sixteenth notes at a tempo of quarter note = 92. Arpeggios, broken chords and cadences in all inversions should be included.

University of Science and Arts of Oklahoma
Progress and Skills Exam Guidelines for Piano

Criteria for Faculty Review of student musical development:

- Appropriate technical skills and repertoire
- Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year

- Demonstration of the mechanics of technical skills, musical tone production, accurate rhythmic interpretation, appropriate use of articulation and dynamics, and appropriate fingering
- Demonstration of a clear understanding of the musical parameters guiding representative repertoire
- Demonstration of skill with all major scales in one or more octaves hands together
  • Performance of four standard solo repertoire pieces at the intermediate or early advanced level, or as determined by the instructor.

Anticipated accomplishment at the close of the sophomore year

- Demonstration of skill with all major and minor scales in two or more octaves. Arpeggios, broken chords and cadences should be included.
- Performance of two contrasting solo etudes from studies comparable to Czerny, Hanon or Chopin
- Performance of four standard solo repertoire pieces at the late intermediate or early advanced lever, or as determined by the instructor.

Anticipated accomplishment at the close of the Junior Year

- Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales three or more octaves.
• Performance of four standard solo repertoire pieces at the advanced level, or as determined by the instructor.

**Guidelines for graduation**
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Voice

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate diction accuracy in the Italian and English language
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with music reading, rhythmic accuracy and support of range
• Performance of six contrasting solo songs or arias in the English and Italian languages in several styles

Anticipated accomplishment at the close of the sophomore year
• Demonstration of fluency in music reading with ability to learn material independently without the aid of piano demonstrations and/or track accompaniment tapes
• Performance of six contrasting solo song, aria, lied, or chanson in the English, Italian, German and/or French languages. Performance should demonstrate confidence in stage deportment and memory

Anticipated accomplishment at the close of the Junior Year
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of six standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor
• Diction and language singing skills should include English, Italian, German and French with the possibility of Spanish and/or other languages. Repertoire should include important and representative arias from operatic literature.
Guidelines for graduation

- Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor which includes the skills demonstrated at the close of the Junior Year. Representative repertoire in all styles should be included with some emphasis on contemporary composition.
University of Science and Arts of Oklahoma

Progress and Skills Exam Guidelines for Percussion

Criteria for Faculty Review of student musical development:
• Appropriate technical skills and repertoire
• Demonstration of significant progress and accomplishment of goals in performance and musicianship

This review is diagnostic in nature and is designed to assist the student in advisement, curriculum guidance and career choice. The student may, at times, be re-directed in music studies through assessment of career goals. This review should foster a spirit of encouragement in helping the student move forward in attaining an appropriate level of music skills as efficiently as possible. Skills appropriate for graduation will be comprehensive of all skills acquired at each level. Evaluation and advisement comments will be included with the Music Jury comment sheets at the close of each Spring trimester.

Anticipated accomplishment at the close of the freshman year
• Demonstration of the mechanics of technical skills, clear tone production, accurate intonation, use of vibrato, articulation, and appropriate fingering
• Demonstration of a clear understanding of the musical parameters guiding appropriate repertoire
• Demonstration of skill with all major scales in one or more octaves
• Performance of three contrasting solo etudes from flute studies such as Cirone Portraits In Rhythm or McMillan Percussion Keyboard Technique
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the sophomore year
• Demonstration of skill with all major and minor scales in two or more octaves in eighth notes at a tempo of quarter note = MM 96
• Performance of three contrasting solo etudes from studies such as Cirone Portraits In Rhythm, Goldenberg Modern School for Xylophone, Marimba & Vibraphone, Whaley Intermediate Timpanist
  • Performance of two standard solo repertoire pieces appropriate in scope and similar in challenge to the suggested etude studies

Anticipated accomplishment at the close of the Junior Year
• Demonstration of technical skills with advanced etudes, arpeggio figures, and all major and minor scales two or more octaves in eighth notes and triplets at quarter note = 120
• Performance of two contrasting solo etudes from advanced studies books designated by instructor
• Performance of three standard solo repertoire pieces appropriate in scope and similar in challenge to advanced studies books designated by instructor

Guidelines for graduation
• Performance in a music faculty reviewed Performance Hearing and presentation of a formal half-hour Senior Recital with contrasting and challenging repertoire as selected by the student and instructor
Appendix C

Forms and Documents
Recital Attendance
MUSC 2880
Dr. Stephen Weber
405-574-1295
sweber@usao.edu

**Objectives:** Recital Attendance affords students the opportunity to experience a variety of musical performances and perform for their peers. The course also exposes students to performances of music in various genres and styles, broadening and enriching their music background. In addition, students gain valuable experience performing for an audience and writing about musical performances.

**Textbook:** There is no required textbook for the class.

**Meeting Times:** Generally, Student Recital meets formally every other Tuesday at noon in the Choir Room. In addition to the designated meeting time students are expected to attend other scheduled concerts on campus produced by the music department. A calendar of music events will be distributed at the beginning of each trimester, listing events for students to attend.

**Course Expectations:** Students are expected to attend 75% of the events offered each trimester. In addition, student will write one concert summary. Concert summaries will be filed in individual student confidential files. At all concert events students are expected to attend the entire concert, arriving on time and staying for the duration of the concert. Concert etiquette is expected. All students taking private instruction are required to perform once per credit hour of private instruction on their major instrument.

**Attendance:** Attendance will be taken at all concerts by Dr. Weber or another faculty member. Students should make an effort to contact Dr. Weber at the concert to insure that their attendance is recorded. Students should periodically check the master Recital Attendance roster, posted by Dr. Dan Hanson’s office, to make sure their attendance records are accurate.

**Grading:** Recital Attendance is a PASS or NO PASS class. In order to receive a pass students must attend 75% of the approved music events for the trimester and submit their concert summary. All music majors must pass Recital Attendance 5 times to graduate. Music minors must pass three times. Transfer students are dealt with on a case by case basis.

**Outside Concerts:** Off-campus concerts may be accepted for Recital Attendance credit if they are
a) Approved in advance by Dr. Weber or another music faculty member
b) Of significant artistic nature
c) Verified by the submission of a concert program
The Concert Summary: All students enrolled in Recital Attendance will submit a written concert summary at any time during the trimester, but before the final week of class. A rubric for the concert summary will be distributed early in the trimester. The concert summary must be done on a major ensemble concert, a Davis-Waldorf Performing Arts Series event or other major music events listed on the Music Performance Calendar.

Guidelines for Concert Summaries

Objective: The concert summary provides an opportunity for music students to write about musical experiences. Students will demonstrate knowledge of musical terminology, historical and stylistic perspectives, concert programming and aesthetics.

Format and Expectations: The concert summary should be in MLA format and should demonstrate formal writing skills. It should be one full page double-spaced. Submission of the concert summary is REQUIRED to pass Student Recital Attendance. It must be submitted by the published date. Your concert summary must be on a concert on the Music Calendar and cannot be a concert in which you were a participant.

General Guidelines:
1. This is NOT a concert critique. You should not address the quality of the musical performance, conductors, soloists or ensembles.
2. The opening paragraph should state the date and place of the performance as well as the performers involved.
3. You are encouraged to bring a paper and pencil to the performance you have chosen to summarize. You should take notes on the performance and use these in your summary.
4. Your summary may include:
   a. Your thoughts on the type of music being performed
   b. Background or history on any of the pieces being performed
   c. An analysis of a piece that you particularly enjoyed or disliked
   d. Comments on the compositional/theoretical components of selected pieces performed
   e. Brief discussion of the historical periods represented on the program
   f. Discussion of stylistic elements of a piece or pieces
   g. Discussion of musical elements of a piece or pieces (melody, harmony, rhythm, timbre)
   h. Discussion of formal or structural elements of a piece or pieces
   i. Discussion of communicative or aesthetic qualities of a piece or pieces
5. You should refrain from analysis of performance quality or personal, subjective comments about the performance or performers.

Submission: You should submit your summaries to Dr. Weber or put them in his mailbox in the music office. Your concert summaries will be included in your personal files, maintained by the music department. These files include your jury sheets, progress and skills exam sheets, student information
sheets, admission to the music major applications, and concert programs in which you have participated. These files are given to you the trimester you graduate.