

FACULTY POLICIES

Department of Music SOUTHWESTERN OKLAHOMA STATE UNIVERSITY

FALL 2009 - SPRING 2010

Welcome to another school year! This material is designed to give you immediate access to the questions most often asked by faculty concerning the working of the department. The information represents some of our standard procedures as of August, 2009.

Please be certain you have read the current *University Faculty Handbook* for details concerning general university policies.

The *Music Department Student Handbook* will also provide additional information you will need to help to answer questions concerning department student policies.

It is good public relations as well as simple courtesy to keep everyone within the department and the university informed about your activities. Almost everything we do in higher education except teaching well must be approved by one or more persons or agencies. If you are in doubt about a procedure—read the handbooks or ask.

Best wishes for the coming year!
James

Absence from Duty	2
Personal Leave	2
Consulting	2
Reimbursement for Outside Pay	2
Illness	2
Resident Year and Student Teacher Supervision	2
Summer Absences	2
Private Applied Music Lessons	2
Schedules	3
Accompanists	3
Weekly Lessons	3
Recitals	3
Advising	3
Attendance and Grading Policies	3
Books	3
Budget and Purchases	4
Classes	4
Pre-Semester Rehearsals	4
Classrooms	4
Department Recital	4
Duplicating and Printing	4
Electronics	4
Equipment/Inventory	4
Facility Reservations	5
Instrument Check Out	5
Mail	5

Professional Organizations	5
Recitals and Concerts	5
Equipment Repair	6
Scholarships	6
Security	6
Signs	6
Sound Systems	6
Special Projects	6
Student Organizations	6
Student Secretaries and Workers	6
Supplies	7
Telephone	7
Textbook changes	7
Concert Tours	7
Faculty Travel	7
Incomplete "I" Grade	7
Undergraduate Course Schedule	8
Bachelor of Music and Music Education Degree Plans	9
Minimum Music Scholarship Requirements	15
Applied Lesson Numbers	16
Applied Music Proficiency Exams	17
Music Therapy Guitar Proficiency Examination	19
Music Therapy Piano Proficiency Examinations	20
Faculty Directory, 2008-2009	23

Absence from Duty

Faculty members are expected to meet all professional responsibilities. When a faculty member must be absent, it is her/his responsibility to make arrangements for classes to meet

Music Score and Record Library	5
Orders	5

under competent supervision; these arrangements are to be approved by the department chair. In case of an emergency which makes advance arrangements impossible, the department chair should be notified as soon as possible. Absence forms should be filed well in advance of the absence, except when an emergency arises, in which case the form should be filed upon return. A copy of the absence form can be obtained from SWOSU's web-site. Faculty are subject to forfeiture of pay for failure to complete assigned duties.

Approved Personal Leave for Faculty

1. SWOSU allows a maximum of three (3) days for approved personal leave for faculty members. Personal leave shall be limited to matters that cannot be conducted before or after the regular workday or on weekends. Reasons for personal leave will include:

- Legal Matters-house closings; seeking legal advice; subpoena; trips to state or county offices;
- Family Matters-family or friend's events; graduations; funerals; christenings; weddings; emergency child care (when regular daycare is unavailable); personal appointments; job interview; accompanying spouse to a conference or another activity; child's event;
- Mechanical Matters-car repairs, house/appliance repairs;
- Any activity that is beyond faculty control; insurance appraisals; recognition by civic/community organizations, etc.

2. The faculty member's signature shall serve as certification that the leave was not used for personal entertainment, recreation, or gainful employment.

3. The request and conditions shall include the following:

- a) Time taken for "Personal Leave" will be counted against the faculty member's accrued sick leave balance.
- b) Personal leave does not accumulate. The annual period will begin with the first day of the fall semester. Eligible faculty on twelve-month contracts need to refer to the staff handbook for personal leave benefit.
- c) As in the case of all types of leave, the Faculty Absence Form will be used for documentation purposes. Provisions must be made for missed duties (e.g., coverage of classes) at SWOSU.
- d) Request for personal leave shall be made in writing to the Chair of the department, allowing sufficient time for approval prior to the use of the leave. In the case of an emergency, the written request shall be filed within one day after returning to work.
- e) The Chair of the department and the Dean will review each request for leave. The Dean will forward the recommendation to the Chief Academic Officer.
- f) The Chief Academic Officer will approve or deny the request.

4. "Personal Leave" is not to be used for activities that are included as part of Faculty Development, Faculty Scholarship, Service, or Consulting.

Consulting

The University shall provide opportunities for faculty to consult. Requests for consulting leave shall be made in writing to the Chair of the department and must be in advance of the use of the leave. Requests and conditions shall include the following:

1. The consulting must be associated with the faculty members' appointment and involve either teaching, scholarship, service, or economic development.
2. As in the case of all types of leaves, the Faculty Absence Form will be used for documentation purposes. Provisions must be made for missed duties (e.g. coverage of classes).
3. An explanation of the consultation must accompany the request. The explanation should be attached to the "Faculty Absence Form."
4. The Chair of the department and the Dean will review each request for leave. The Dean will forward recommendation to the Chief Academic Officer.
5. The Chief Academic Officer will approve or deny the request.

Consulting is not to be used for activities that are covered under other absence policies (e.g., sick leave, personal leave, non-extramural activities).

Illness

Please call the Music Office as soon as you determine you will be unable to teach. It would be best have a substitute for your classes when you are ill. You must reschedule private lessons for another time which is acceptable for you and the student involved.

The University will hire a substitute for you if the absence is extended. Each day that you are absent for illness is deducted from the total sick leave allowed by the university. After that number is exhausted your salary will be reduced by further absences.

Resident Year and Student Teacher Supervision

Resident Year and Student Teacher supervision, when assigned, is **not** counted as part of your teaching load. You will receive overload compensation from the School of Education for these services. University travel policy requires that you file an Absence Form for each trip with the Music Office if you are off campus for the entire day. The College of Education will file the Travel Form after proper forms concerning the visit are filed in the Student Teaching/Resident Year Office.

Summer Absences

Most teaching loads are greatly reduced in the summer, which allows more flexibility in the absence policy. The following procedure applies to those who are less than half-time teachers. Half-time or over should follow the same procedures as during the regular term.

1. If for ANY reason you plan to be absent from a scheduled class, you must file an Absence Form with documentation.

2. If you must miss a day or less of private lessons for professional reasons, please inform the Chair verbally concerning where, when, and why. Notify the students in advance and rearrange lessons you miss.

Private Applied Music Lessons

Each instructor is expected to be in his office at the time scheduled for each private lesson, unless the student has specifically reported his absence in advance. The instructor should expect and require the same punctuality on the part of the students. Notify students in advance of your absence from

a lesson, except for emergencies. If *you* miss a lesson for any reason you are expected to rearrange it at the mutual convenience of you and the student. If a student notifies you in advance that he will be absent for good reason, you should rearrange the lesson. (You decide if the reason is acceptable.) If a *student* is absent without notifying you or misses a scheduled makeup lesson, you are not required to schedule another lesson. It is necessary for your own protection that you keep an accurate, permanent, written record of lessons met, missed, or rescheduled.

Schedules

If you are a full-time instructor you are expected to be present in your studio every day. The university day is generally interpreted as being from 8:00 AM until 5:00 PM. Music instructors often have more erratic schedules because of evening teaching or concert activities.

University policy requires each instructor to post an office hour each morning and afternoon for student visits. Do not schedule mornings or afternoons that are completely open unless you have a specific and approved reason for doing so. If you are approved for this open time you will be expected to use it as agreed, or to follow the normal teaching day. There is a direct correlation between the time a professor spends at school and the quality of teaching. You should invest a minimum of 40 hours per week in class, in your studio, or specifically involved in professional activities, such as library work, contest judging, etc. For most music instructors this total is easily exceeded. **You are required to post a copy of your teaching schedule on your office door.**

ACCOMPANISTS

Weekly Lessons

Approved student accompanists are paid from the general budget item titled, Student Wages, at the rate of \$7.25 per hour. The student for whom they play must pay an additional \$2.00 per **half-hour** lesson. The student **must** pay the pianist following each lesson or in advance.

To apply for accompanist time: After locating accompanists willing to work and qualified under student wage rules, each instructor should apply in writing to the Chair for the number of hours needed. The Chair will respond in writing, indicating a maximum number of hours that may be used each week. **Sign work logs after EACH session, not weekly.** YOU must require the student to pay the accompanist following or preceding each lesson, or it will probably not be accomplished.

Recitals

The department does not pay recital accompanists, but maintains control and supervision of this service. The fee which the student will pay the pianist will be established as follows: (1) A member of the piano faculty will review the proposed program and suggest to the instructor a stipend which is reasonable. This price will include the recital performance and *three* rehearsals. (2) After negotiations between piano faculty and the instructor are complete, the amount is presented to the soloist and the accompanist for their approvals. (3) Additional rehearsals must be paid and negotiated separately, by arrangement between the pianist, the instructor, and the student performer. (The accompanist is expected to appear for the first rehearsal with the music

prepared.) This contract amount **must be in writing and signed by the two performers.** The recitalist must pay the accompanist in advance.

Advising

Students are assigned by the Chair to all full-time faculty members, who will advise them concerning enrollment each semester and help them plan their programs in advance. (Adjunct faculty and honors fellows do not serve as advisors.) All full-time faculty will be assigned academic advisement duties. Most students will be assigned to faculty who teach their major applied area. Double majors, endorsement students and Electives in Business students should consult **two** faculty members for enrollment planning.

Responsibility for correct enrollment rests with the student, but the work of the advisor is crucially important and can impede or facilitate a student's progress. Each advisor is expected to know the degree requirements in music and in education. **RECORD ALL ENROLLMENT DECISIONS IN WRITING. GIVE COPIES TO THE STUDENT AND FILE THEM WITH THE ADVISOR. THE MUSIC OFFICE ALSO KEEPS A FILE ON EACH MAJOR. IN CASE OF LATER QUESTIONS OR LITIGATION, THESE FILES PROVIDE A PERMANENT LOCATION FOR SUCH INFORMATION.**

The above procedure **must** operate for all records concerning class drops, adds, degree plans, problems, and warnings. The Chair may change advisor assignments.

DO NOT SIGN ENROLLMENT MATERIALS FOR OTHER ADVISORS. In case of emergency, the Chair will sometimes sign forms for an absent advisor, subject to the advisor's later approval.

Music majors must enroll in normal programs of study each semester. A normal program will include music theory (when required), recital attendance, applied music and major performance organizations. They **must** take courses at the appropriate time. All students declaring music as a major must choose a degree program and record that choice with the department.

Attendance and Grading Policies

The University requires you to give each student in each class a written copy of your attendance policy and your grading policy. Please file a copy of these documents with the Music Office. This includes Applied Lessons as well as Classes and Ensembles.

Books

Most books about music are stored in the Al Harris Library. The majority of this collection is held within the 780 number, but those of other numbers are shelved accordingly. Daniel Farris is our current book purchase chair and coordinates our ~ \$1200 annual book and periodical budget. Submit book order requests to him. The Harris library will not purchase text books, brochures or pamphlets. The Department will, however, purchase those materials for the Music Library as budget allows.

The cost of new periodical subscriptions is deducted from our book budget for two years before that item moves to the general library fund. The number of new periodicals we may initiate each year is therefore limited. As funds allow, we are developing a small collection housed in the Music Library.

Budget and Purchases

A request for all purchases must be sent to the Chair by email so that purchase order may be filed before the purchase. Type all requests for purchases under \$1000 on small purchases order form, found on the web site, and send it to the Chair by email attachment for approval. Purchases over \$1000 must be sent to the Chair on the large purchase form.

Once received by the Chair, the P.O. will be approved (or not) and signed (or not). A purchase order is not valid until approved and signed by the department chair and a number assigned to it. Faculty members may not purchase anything for the department without a valid P.O. If a purchase is initiated before a valid P.O. is obtained, the faculty member will be asked to pay it from personal funds.

Classes

You are expected to meet classes every day, as scheduled, on time, and to hold the class for the full duration of the scheduled time. Do not cancel classes unless you and the Chair agree in advance. (Exception: If a week or less remains following the final concert of a semester, you have the option of releasing performance groups.)

You **must** keep class rolls and you must document your grades in a manner which can legally support the final grade you assign. You must record student absences.

Please do not change class meeting times as they appear in the schedule without approval from Chair and Dean.

You are expected to meet all rehearsals as scheduled. **Extra rehearsals must be scheduled with the Chair's approval on the department calendar in the music office.** You may not schedule an extra rehearsal opposing ANY OTHER calendar reservation. Be conservative in the length and number of extra rehearsals you request. You may not require a student to attend an extra rehearsal if he has other legitimate university activities previously scheduled. Discuss the need for exceptions with the Chair.

Pre-Semester Rehearsals

Please file a schedule of pre-semester rehearsals with the Music Office during the previous semester. Conflicts arising from the simultaneous need of two conductors for one student must be equitably negotiated.

In the same manner in which we request instructors outside our department to allow our students a few absences for our music activities, we must tolerate reasonable absences from our classes and rehearsals for *approved* university activities.

Classrooms

Because of the variety of use each of our rooms receives, it will usually be necessary for each instructor to arrange the classroom as he prefers, as he enters the classroom.

Some professional courtesies which will help us live together more comfortably:

All thermostats are (theoretically) adjustable. They are set to the best levels available. If they are **not** set correctly notify the Music Office. Setting a thermostat on 60° will not cool a hot room any faster than setting it on 72°. The Music Building is not adjustable. Check **both** Fine Arts 102 thermostats before leaving the room to see that the fan is on AUTO.

PIANOS: If a grand piano cover is off, replace it before you leave. Do not place or allow others to place any object on a piano, harpsichord, or organ console, whether covered or not.

PERCUSSION INSTRUMENTS: Do not place or allow others to place any object on a percussion instrument, whether covered or not.

DOORS: If you unlock a door, it is your responsibility to see that it is locked and closed as you leave. Locking is the instructor's responsibility. Lock all entrances that should remain locked (which is most.)

CHAIRS: Don't leave the room in disarray. Have your students arrange the Chairs before they leave.

CHALK AND MARKERS: Use only the markers and erasers provided for the white board system.

****All department facilities must be scheduled with the music office. Except for your private studios, do not assume any room is free unless you have it scheduled.**

Department Recital

Your presence at these recitals is important to the students and valuable to your evaluation of students not in your studio or classroom. You are **not**, however, required to attend these recitals.

Duplicating and Printing

Our photocopier is in Fine Arts 105 (Music Workroom). Faculty members have unrestricted use of it for school copying, but are expected to abide by applicable copyright laws. **Only faculty or students specifically trained by to use the copier may make copies.** Faculty or students should not attempt to clear paper jams without training.

For very large numbers of copies you and the Chair must decide whether our photocopier should be used or whether it should be printed by the University Print Shop.

All printing requests must be initiated by purchase order with an estimate from the Print Shop.

Electronics

All equipment owned by the department is for the use of **any** instructor in the department if proper supervision can be assured. The student specified as Electronics Manager and the Chair have the responsibility for maintaining all recording and amplification. Only the Chair and the Electronics Manager has access to the Electronics Room in the Fine Arts locker area. Only the Manager can check out equipment to students or faculty. You may not have electronic equipment for private use. The faculty member who checks out an item from Electronics is responsible for its safe return. This responsibility may not be transferred to others or to students.

Equipment/Inventory

Each instructor is responsible for all equipment assigned to you by the inventory. You should remain ready to locate any of it immediately when we are audited. At the end of each school term (May) you will be expected to check the presence of each item on your inventory and attest in writing that it is secure. This should be accomplished carefully and in detail.

NO ONE SHOULD TRANSFER ANY EQUIPMENT FROM ITS ASSIGNED STORAGE AREA WITHOUT THE APPROVAL OF THE SUPERVISOR OF THAT

COLLECTION. This policy includes chairs and music stands. The instructor is responsible for returning equipment to its original location. A student may be given the job of return, but the responsibility remains with the instructor to see the return is accomplished.

Facility Reservations- Non-Music (Ballroom, Fine Arts Auditorium, etc.)

If you make facility reservations you must use the reserved area **or cancel** it, in advance, in writing, with **BOTH** the music office and the supervisor of that area. Very often they have committed personnel to that area for your use and must pay them whether you appear or not.

Final Applied Music Exams

Every student enrolled in applied music is **required** to play a final exam for the teachers of the appropriate area at the end of the semester. Only faculty members and the student's accompanist may attend. The student should complete the repertoire form appropriate for that applied music division before coming to the jury.

Every student should know the Proficiency Exam requirements in their respective areas.

Instrument Check Out

Supervisors have specific instructions and are responsible for items in their area.

Mail

Deposit all department mail and professionally related mail for which the department pays postage *with the music office. Do not deliver it directly to the mail room.* All envelopes must carry your name in the return address area. Be very conservative with first-class mailing. Clear any large mailing with the Chair before printing. Specially processed mailings, such as foreign mail, must be marked with a paper clip. Wrap packages securely and mark the desired class of mailing plainly.

We send all mailings of 200 items or more via the bulk mail system, which requires special sorting and handling. The music office staff will prepare these mailings for you, but they require a comfortable lead time. Our office mailed more than 30,000 items last year.

The Post office has imposed new address and imprint rules which make correct addresses necessary on all bulk mailings.

The Chair will review all items intended for public dissemination. It is important that we coordinate information given to the public and check each other for errors. If you intend a bulk mailing please check well in advance of your preparing it.

Only persons specified each day by the Chair may collect departmental mail from the Mail Office. The Mail Room has instructions not to give mail to persons who do not have the box key. Do not remove the key from the Music Office without permission from the Chair.

Each instructor and professional organization within the department is assigned a mail box in FA 105.

The mail room usually sorts incoming mail by 10:30 AM. It will be in your boxes by 11:30 AM. You must deposit mail

with the music office before 3:00 PM for it to leave campus the same day.

Professional organizations must designate one person to obtain that organization's mail. That person should remove all mail in the box and distribute it promptly.

We pay postage for Music Camp mailings from a separate fund. **Bundle and mark all camp mail** according to procedures specified before bringing it to the music office.

Music Score and Record Library

The Music Department library for scores, records, and books is in the Music Building, Room 127. Faculty may have keys giving access to these rooms and may use them after library or building hours so long as the materials continue to remain secure and checkout procedures are observed. Insuring return of materials used by the faculty is a continuing problem.

Students may not remove recordings from the building. Instructors may remove a limited number of recordings from the collection, but **MUST** check out materials using the same process as that established for students. You must leave a record of materials you take. You are expected to return the materials in a reasonable period of time. You are urged **NOT** to take materials from this collection to your home. **No one, including faculty, may remove SWOSU Concert CDs from the library. They may be copied in the library, but not checked out.**

Materials in this collection are purchased from the Music Department Operating Fund. Recordings are available in LP, Cassette, and CD format. New items will be purchased in CD or DVD format.

Orders

For scores and recording orders we must have **ALL** the information listed below. We are insufficiently staffed to research this information for you.

**TITLE - AUTHOR OR COMPOSERS
NAME (IF NEEDED) -
RECORDING COMPANY OR PUBLISHER -
IDENTIFYING NUMBER -
FORMAT**

Professional Organizations

Music faculty who are active in Oklahoma's professional music organizations attract more students and have better reputations than those who are not involved. You are expected to identify at least one appropriate organization in your field and devote a portion of your time to it.

Those whose work involves public school music (and that includes almost everyone) should consider OMEA/MENC to be a top priority. All the music education staff should plan to attend the January meeting of OMEA and our reception for friends and alums.

Recitals and Concerts

All student recitals and concerts occur only by permission of the instructor(s). Faculty members or students with faculty approval may schedule concerts and recitals. **Only the Music Department Secretary may write dates or changes on the office calendar.**

The instructor should see that the student prepares material for the printed program well in advance. (See student handbook for information.)

The student or instructor is responsible for the recital room's being properly arranged. Phi Mu Alpha or Mu Phi Epsilon members will sometimes arrange the room if they are given notice well in advance.

When faculty members are recitalists they should assign one of their students to arrange the room. The music office will help you locate workers but will not assume final responsibility.

The Electronics Manager is available, if notified in advance, to tape recitals and concerts. The fee for audio or video taping is \$15.00 for each recital, the fee for both audio and video taping is \$25.00 for each recital, payable to the engineer doing the recording in advance of the recital. The performer must give at least three days advance notice in order to be guaranteed a recording. SWOSU will provide blank CDs for audio recording, but the recitalist must provide their own video recording media if elected.

A faculty hearing **must** precede all Senior and graduate Recitals. After the hearing, the student's instructor must notify the Chair concerning the outcome. All faculty present at the hearing must sign the approval form and indicate their votes. The instructor will schedule the recital only after an approved hearing. ****A minimum of three faculty from that student's applied area must be present and voting yes at each hearing.**

The recital may be scheduled in advance of the hearing through the Music Office. The recital may not be rescheduled in the same semester if the hearing is not passed before the scheduled recital date.

Equipment Repair

Repair procedure

1. Minor instrument repair (\$75.00 or less). Take the instrument to an appropriate repair person, who will give you an estimate. Leave the instrument and give the estimate to The Chair, who will issue a requisition for its repair. The repair person must bill the department after he receives the white copy of the approved requisition.

2. Major repairs. Get an estimate for repair. Do not proceed with repair until we have received a white approved copy of the requisition.

Scholarships

The Music Office maintains a file for names of prospective students. Please share all names you receive. Scholarships are determined at a faculty meeting, working with an established scoring process, after auditions are complete at the end of February. Please maintain a list of scheduled scholarship auditions and be sure to be available at those times.

Security

Securing our large inventory of equipment and musical instruments is a top priority item. Any door which protects equipment must remain locked unless an instructor is present on site.

If you unlock a door you are expected to check that it is locked when your use of the area is complete. If you open a building for a recital or concert, that building is your

responsibility until you have locked all doors and closed all windows. Although campus security sometimes checks the buildings they will not turn off lights or secure buildings you have opened.

Room 2 of the Fine Arts (the "dungeon") must not remain open **unless the supervisor remains in sight of the entrance**. It is to remain locked at all other times.

Students are not allowed to remain in our buildings after closing unless a faculty member is present. All special exceptions to this must be specifically approved in writing by The Chair. Students found in buildings without this permission are liable to criminal prosecution.

All keys are issued by the university business office and physical plant, after approval of the Chair. Faculty may have keys to any facilities in which they work or supervise equipment.

It is illegal for faculty or students to hold any keys outside this approval. Faculty members allowing unauthorized use of their keys to gain entrance to locked areas are subject to formal disciplinary action.

Signs

Post only neatly written signs and only on bulletin boards. Arrange the use of other areas, including doors, with the Chair before posting the signs. Doors and other areas will normally be reserved for emergency notices affecting the entire department. Most door notices will be removed daily.

Video and Audio Systems

We now have playback systems in every class and rehearsal room. We also have LCD projectors in Music 101 and 118 and Fine Arts 102. Be sure to learn the correct operating procedures before attempting to use them. These systems are not available to students unless supervised by a faculty member.

Special Projects

Our department hosts a large number of special events during the year, such as Honor Ensembles and OSSAA Contests. Most of these are for public school musicians and teachers. Planning and executing each event consumes much time and effort. It is necessary that this work be divided between instructors. Because these projects are vital to our future and growth you will be expected to participate in the projects appropriate to your teaching field with your presence and your leadership.

Student Organizations

All student organizations operate under the supervision of the department. New faculty sponsors should discuss potential problems of finances, pledging, membership, and fund raising with The Chair.

All fund raising activities must be approved in writing by The Chair before they are announced.

Student Secretaries and Student Workers

The Department will provide student secretarial time as the budget allows. Make requests to the Chair. Ask only for what you intend to use.

Sign the student's work logs **each day**. Sign only for time actually worked. No student may record work for any hour

scheduled for class, whether or not the class met. All student work must be done under the supervision of a teacher who can observe actual beginning and ending times.

Supplies

Submit your supply needs to the music office. The department will purchase all reasonable supplies needed for your work.

Telephone

Under our present system **all** long distance calls are billed to the department. We pay for all calls, regardless of area code, from our general budget.

Your telephone and the university long distance service is only for school or professional business. You are expected to use your cell phone for all personal long distance calls.

Textbook changes

Textbook changes are made according to an established university schedule.

If you do not meet the deadlines you cannot make the change.

Book adoption/drop deadlines are:

- For Fall Semesters — First Monday in April
- For Spring Semester — First Monday in October
- For Summer Semester — First Monday in March

Concert Tours

Discuss all proposed tours with the Chair well in advance. Arrange your itineraries well in advance. Schedule all trips through the music office. Early in September you must file a **complete** budget for the proposed trip. Do not make any concert commitments until you have tour approval in writing from the Chair. **All financial obligations pertaining to the trip are by advance requisition only.**

Be sure to give Mrs. Russ a list of students who are participating in the tour at least 2 weeks in advance so that yellow cards may be secured and processed.

Faculty must provide for their classes and reschedule private lessons falling upon the days of absence. File faculty absence forms for these trips.

Promotion trips or performances won by audition will be given priority over strictly recreational ones.

Faculty Travel

We have a small budget which must cover all travel except that related to summer camps. Review the faculty handbook for rules concerning application for travel and use of university vehicles. You must be insured and have a valid Oklahoma license to drive university vehicles.

You should submit major travel requests early in September to be considered for the current fiscal year.

Incomplete "I" Grade

The grade of "I" (Incomplete) in applied music classes is awarded only when the student is ready to take the final exam, but is prevented by illness or other emergency. It is not to be used to give extra practice time to a student who is not ready. If a student receives an "I" because of emergency, he must take the final exam before the end of the second week of the next

semester. If a student is not ready for the final exam as scheduled he should receive the grade of "F" or "W."

Students who fail proficiency exams may receive only the grades of "F" or "W" unless the Chair is consulted and agrees to a different grade.

If a faculty member gives an "I" grade in a class other than Applied Music, a written statement should be filed with the music office detailing what work needs to be done in order to change the I grade. The statement should also detail what average the student has in the other work completed. This will allow the Chair to handle the completion of an "I" in the event the faculty member leaves SWOSU.

UNDERGRADUATE COURSE SCHEDULE

COURSE	TITLE	SEMESTER
1214	MUSIC THEORY I	FALL ONLY
2981	PRIN OF CONDUCTING	FALL ONLY
3253	MUSIC THEORY III	FALL ONLY
3353	HISTORY OF MUSIC I	FALL ONLY
3502	COUNTERPOINT	FALL ONLY
4302	ELEM & SEC GEN MUSIC	FALL ONLY
1032	INTRO TO WORLD MUSIC	SPRING ONLY
1314	MUSIC THEORY II	SPRING ONLY
3101	INSTRUMENTAL CONDUCTING	SPRING ONLY
3151	CHORAL CONDUCTING	SPRING ONLY
3303	MUSIC THEORY IV	SPRING ONLY
3331	JAZZ IMPROVISATION	SPRING ONLY
3403	HISTORY OF MUSIC II	SPRING ONLY
4232	INSTRUMENTATION	SPRING ONLY

INSTRUMENTAL MUSIC EDUCATION SEQUENCE:

4222	INSTRUMENTAL PEDAGOGY	SPRING 2009, 2011, 2013
4402	BAND METHODS	FALL 2009, 2011, 2013
4602	INSTRUMENTAL LITERATURE	SPRING 2010, 2012, 2014

VOCAL MUSIC EDUCATION SEQUENCE:

4452	VOCAL METHODS	FALL 2010, 2012, 2014
4502	CHORAL LITERATURE	SPRING 2011, 2013, 2015
2951	MODERN LANGUAGE DICTION	FALL 2009, 2011, 2013

PIANO SEQUENCE:

2901	PIANO ENSEMBLE	FALL 2010, 2012, 2014
4552	PIANO LITERATURE	SPRING 2011, 2013, 2015
4352	PIANO PEDAGOGY	FALL 2009, 2011, 2013

BACHELOR OF MUSIC

GENERAL EDUCATION

Courses that are **required** are in bold type.
Courses that are *recommended* are in italics.

TOTAL HOURS 43 - 44

Composition 6

ENGL 1113 **English Composition I**
ENGL 1213 **English Composition II**

Mathematics 3

MATH 1143 Math Concepts
MATH 1513 College Algebra OR
higher numbered math course

Computer Applications 2

COMSC 1022 **Computer & Information Access**

Natural Sciences 8

BIOL 1004 **Biological Concepts (required)**
SCI 1514 Concepts of Physical Science
ASTRO 1904 Astronomy
GEOL 1934 Physical Geology
CHEM 1004 General Chemistry OR
higher numbered chemistry course

Humanities & Fine Arts 6

ART 1223 Art Survey
LIT 2413 Intro to Literature
MUSIC 1013 **Intro to Music**
PHILO 1453 Intro to Philosophy
COMM 1313 Intro to Public Speaking

U.S. History & Government 6

POLSC 1103 **American Government & Politics**
HIST 1063 **U.S. History**

Economic & International Studies 6

HIST 1033 **World History**
GEOG 1103 **World Cultural Geography**
ECONO 2263 Intro to Macroeconomics **OR**
ECONO 2363 Intro to Microeconomics

Behavioral, Social, & Cultural Studies 6 - 7

PSYCH 1003 **General Psychology**
SOCIO 1003 Intro to Sociology
4 World Languages
TECH 1223 Technology and Society
KINES 1133 Wellness Concepts & Exercise
Applications

Bachelor of Music

The Bachelor of Music major includes 37 hours of core requirements, a selected music specialty, and electives approved by the department to total 124 hours.

Core Requirements 37

MUSIC 1032 Introduction to World Music
MUSIC 1214 Music Theory I
MUSIC 1314 Music Theory II
MUSIC 2981 Principles of Conducting
MUSIC 3101 Instrumental Conducting
OR MUSIC 3151 Choral Conducting
MUSIC 3253 Music Theory III
MUSIC 3303 Music Theory IV
MUSIC 3353 History of Music I
MUSIC 3403 History of Music II
MUSIC 3502 Counterpoint
MUSIC 4232 Instrumentation
MUSIC 4261 Intro to Music Technology
MUSIC 4900 Recital Attendance

Instrumental OR Choral Ensembles, 8 hours (enroll each semester)

Majors must select one specialization from the following areas.

Performance (Piano or Organ) Code No. 141

Required 32

Principal Applied Area (Piano or Organ), 16 hours
(One instrument, individual instruction only, enroll each semester)

Applied Music Proficiency Exams Level I, II, and III in Principal Area

Secondary Applied Area, 4 hours

Applied Music Proficiency Exams Level I and II in
Secondary Area

MUSIC 2861 Accompanying, 4 hours
MUSIC 2901 Piano Ensemble and Accompanying
MUSIC 4102 Forms and Analysis
MUSIC 4352 Piano Pedagogy
MUSIC 4552 Piano Literature
MUSIC 4951 Senior Recital (Principal area)

Electives in Music 7

Performance (Voice) Code No. 142

Required 30

Applied Voice, 16 hours
(Individual instruction only, enroll each semester)

Applied Music Proficiency Exams Level I, II, and III in Principal Area

MUSIC 2811 Class Piano I
MUSIC 2821 Class Piano II
MUSIC 2831 Class Piano III
MUSIC 2841 Class Piano IV
Applied Piano 2 hours
MUSIC 2951 Modern Language Diction
MUSIC 4102 Forms and Analysis
MUSIC 4452 Vocal Methods
MUSIC 4951 Senior Recital (Voice)
Orchestral Instrument Classes, 2 hours

Electives in Music 9

Performance (Orchestral Instrument) Code No. 143	
Required.....	31
Principal Applied Music Area, 16 hours <i>(One instrument, individual instruction only, enroll each semester)</i>	
Applied Music Proficiency Exams Level I, II, and III in Principal Area	
Secondary Applied Music Areas (Orchestral instrument Classes), 4 hours Voice (Class or Applied), 2 hours (two semesters)	
MUSIC 2811	Class Piano I
MUSIC 2821	Class Piano II
MUSIC 2831	Class Piano III
MUSIC 2841	Class Piano IV
MUSIC 4102	Forms and Analysis
MUSIC 4222	Instrumental Pedagogy
OR MUSIC 4012	String Pedagogy
MUSIC 4951	Senior Recital (Principal Area)
Electives in Music.....	8

Elective Studies in Business Code No. 146	
Required	39
Principal Applied Music Area, 8 hours <i>(Choose only one orchestral instrument, piano, organ or voice, individual instruction only, enroll each semester)</i>	
Applied Music Proficiency Exams Level I, II, and III in Principal Area	
Secondary Applied Music Area, 4 hours (The secondary area must be piano if it is not the principal area)	
MUSIC 2811	Class Piano I
MUSIC 2821	Class Piano II
MUSIC 2831	Class Piano III
MUSIC 2841	Class Piano IV
MUSIC 4402	Band Methods and MUSIC 4602 Instrum. Lit. <i>OR</i>
MUSIC 4452	Vocal Methods and MUSIC 4502 Choral Lit.
MUSIC 4950	Senior Recital (Principal area)
MUSIC 1411	Brass Class
MUSIC 1511	Woodwind Class
MUSIC 1611	Percussion Class
MUSIC 1711	String Class
MUSIC 1911	Beginning Guitar Class
MUSIC 4003	Individual Study in Music (Internship)
ACCTG 2213	Principles of Financial Accounting
MRKTG 3143	Principles of Marketing
MRKTG 3243	Promotional Strategy
MRKTG 3443	Marketing/Consumer Behavior
MIFOS 3113	Introduction to MIS

REGULATIONS PERTAINING TO GRADUATION

Minimum credit hours for graduation.....	120
Minimum credit hours in the liberal arts & sciences	40
Minimum credit hours in upper-division (3000/4000 courses)	40
Minimum credit hours (3000/4000 courses) in major completed at SWOSU.....	8
Minimum credit hours at SWOSU (including last 8).....	30
Minimum Grade Point Average in all course work.....	2.00
Minimum Grade Point Average in major.....	2.00

BACHELOR OF MUSIC

MUSIC THERAPY (Vocal/Keyboard)

GENERAL EDUCATION

Courses that are **required** are in bold type.
 Courses that are *recommended* are in italics.

TOTAL HOURS	43 - 44
Composition	6
ENGL 1113 English Composition I	
ENGL 1213 English Composition II	
Mathematics	3
MATH 1143 Math Concepts	
MATH 1513 College Algebra OR	
higher numbered math course	
Computer Applications	2
COMSC 11022 Computer & Information Access	
Natural Science	8
BIOL 1004 Biological Concepts (required)	
SCI 1514 Concepts of Physical Science	
ASTRO 1904 Astronomy	
GEOL 1934 Physical Geology	
CHEM 1004 General Chemistry OR	
higher numbered chemistry course	
Humanities & Fine Arts	6
ART 1223 Art Survey	
LIT 2413 Intro to Literature	
MUSIC 1013 Intro to Music	
PHILO 1453 Intro to Philosophy	
COMM 1313 Intro to Public Speaking	
U.S. History & Government	6
POLSC 1103 American Government & Politics	
HIST 1063 U.S. History	
Economic & International Studies	6
HIST 1033 World History	
GEOG 1103 World Cultural Geography	
ECONO 2263 Intro to Macroeconomics OR	
ECONO 2363 Intro to Microeconomics	
Behavioral, Social, & Cultural Studies	6 - 7
PSYCH 1003 General Psychology	
SOCIO 1003 Intro to Sociology	
4 World Language	
TECH 1223 Technology and Society	
KINES 1133 Wellness Concepts & Exercise Appl.	

REGULATIONS PERTAINING TO GRADUATION

Minimum credit hours for graduation.....	136
Minimum credit hours in the liberal arts & sciences.....	40
Minimum credit hours in upper-division	
(3000/4000 courses).....	40
Minimum credit hours (3000/4000 courses)	
in major completed at SWOSU.....	8
Minimum credit hours at SWOSU (15 of the last 30).....	30
Minimum Grade Point Average in all coursework.....	2.00
Minimum Grade Point Average in major.....	2.00

Music Therapy Major (Vocal/Keyboard Emphasis) Code No. 148

Music Therapy	25 - 27
MUSIC 1172 Introduction to Music Therapy	
MUSIC 1223 Music Therapy I: MT in Rehabilitation	
MUSIC 2081 Field Studies I	
MUSIC 2181 Field Studies II	
MUSIC 2222 Recreational Music	
MUSIC 3081 Field Studies III	
MUSIC 3113 Music Therapy II: MT in Mental Health/Illness	
MUSIC 3123 Music Therapy IV: Psychology of Music	
MUSIC 3181 MT Competencies and Prof Ethics	
MUSIC 4020 Senior Research Project	
MUSIC 4182 Research and Statistics	
MUSIC 4213 Music Therapy III: MT in Special Education	
MUSIC 4242-4 Music Therapy V (Credit varies)	
MUSIC 4311 Field Studies IV	
Psychology and Biological Sciences	12
BIOL 2714/3704/3904 Human Anatomy & Physiology	
PSYCH 3213 Developmental Psychology	
SPCED 3132 Exceptional Children	
PSYCH 3323 Abnormal Psychology	
Music	56
MUSIC 1214 Music Theory I	
MUSIC 1314 Music Theory II	
MUSIC 1911 Beginning Guitar Class	
MUSIC 2981 Principles of Conducting	
MUSIC 3253 Music Theory III	
MUSIC 3303 Music Theory IV	
MUSIC 3353 History of Music I	
MUSIC 3403 History of Music II	
MUSIC 4232 Instrumentation	
MUSIC 4261 Intro to Music Technology	
Elective in Advanced Elem. Methods, 2 hours (<i>Choosing from MUS 4122 Intro. to Orff or MUS4302 Ele. & Sec. General Music</i>)	
MUSIC 4900 Recital Attendance (each semester)	
Applied Music (voice or piano)	
Principal Area, 8 hours (enroll each semester)	
MUSIC 4011 Keyboard Improvisation for Music Therapists	
Principal Area Proficiency Exams I, II, and III.	
Applied Music (voice or piano)	
Secondary Area, 8 hours (If voice is principal area, piano must be the secondary area. If piano is the principal area, voice or orchestral instruments may be the secondary area. Voice Proficiency Exams I and II are required.)	
Piano (if piano is secondary area) 4 hours	
MUSIC 2811 Class Piano I	
MUSIC 2821 Class Piano II	
MUSIC 2831 Class Piano III	
MUSIC 2841 Class Piano IV	
Applied Piano (if piano is secondary area) 4 hours	
MUSIC 4950 Senior Recital (Principal Area)	
Music Therapy Piano Proficiency Exams I & II	
MUSIC 1611 Percussion Class	
Guitar (In addition to 1911), 1 hour & Guitar Prof	
Choral Ensembles, 8 hours (enroll each semester)	
MUSIC 4041 Percussion Ensemble	
MUSIC 3171 Introduction to Movement	

BACHELOR OF MUSIC EDUCATION

GENERAL EDUCATION

COURSES THAT ARE **REQUIRED** ARE IN BOLD TYPE.
COURSES THAT ARE *RECOMMENDED* ARE IN ITALICS.

TOTAL HOURS..... 43 - 44

Composition 6

ENGL 1113 English Composition I
ENGL 1213 English Composition II

Mathematics..... 3

MATH 1143 Math Concepts
MATH 1513 College Algebra OR
higher numbered math course

Computer Applications 2

COMSC 1022 Computer & Information Access

Natural Sciences 8

BIOL 1004 Biological Concepts (required)
SCI 1514 Concepts of Physical Science
ASTRO 1904 Astronomy
GEOL 1934 Physical Geology
CHEM 1004 General Chemistry OR
higher numbered chemistry course

Humanities & Fine Arts 6

ART 1223 Art Survey
LIT 2413 Intro to Literature
MUSIC 1013 Intro to Music
PHILO 1453 Intro to Philosophy
COMM 1313 Intro to Public Speaking

U.S. History & Government..... 6

POLSC 1103 American Government & Politics
HIST 1063 U.S. History

Economic & International Studies..... 6

HIST 1033 World History
GEOG 1103 World Cultural Geography
ECONO 2263 Intro to Macroeconomics OR
ECONO 2363 Intro to Microeconomics

Behavioral, Social, & Cultural Studies 6 - 7

PSYCH 1003 General Psychology
SOCIO 1003 Intro to Sociology
4 World Languages
TECH 1223 Technology and Society
KINES 1133 Wellness Concepts & Exercise
Applications

REGULATIONS PERTAINING TO GRADUATION

Minimum credit hours for graduation 139
Minimum credit hours in the liberal arts & sciences 40
Minimum credit hours in upper-division
(3000/4000 courses) 40
Minimum credit hours (3000/4000 courses)
in major completed at SWOSU 8
Minimum credit hours at SWOSU (including last 8) 30
Minimum Grade Point Average in all coursework 2.50

Instrumental/General Music Major Code No. 738

Required Courses 66

MUSIC 1214 Music Theory I
MUSIC 1314 Music Theory II
MUSIC 3253 Music Theory III
MUSIC 3303 Music Theory IV
MUSIC 3502 Counterpoint
MUSIC 4232 Instrumentation
MUSIC 1032 Introduction to World Music
MUSIC 3353 History of Music I
MUSIC 3403 History of Music II
MUSIC 2981 Principles of Conducting
MUSIC 3101 Instrumental Conducting

Principal Applied Study
(One Orchestral Instrument) (8 hours)

Secondary Applied Study (6 hours)

MUSIC 1911 Beginning Guitar Class
MUSIC 1411 Brass Class
MUSIC 1511 Woodwind Class
MUSIC 1611 Percussion Class
MUSIC 1711 String Class
MUSIC 4261 Intro to Music Tech

Class Piano (4 hours)

MUSIC 2811 Class Piano I
MUSIC 2821 Class Piano II
MUSIC 2831 Class Piano III
MUSIC 2841 Class Piano IV

Applied Music Proficiency Exams I, II, and III
(Principal Area)

Band (Enroll each semester) (7 hours)

Chamber Ensemble (1 hour)

Choral Ensembles (2 hours)

MUSIC 2101 Voice Class (2 hours)
MUSIC 4900 Recital Atten (Enroll each semester)
MUSIC 4950 Senior Recital in Prin Appl Music Area
MUSIC 4302 Elementary-Secondary General Music
MUSIC 4402 Band Methods
MUSIC 4602 Instrumental Literature
MUSIC 4222 Instrumental Pedagogy

Professional Education Requirements 30

Certificate/Foundations Courses

EDUC 2113 Foundations of Education
SPCED 3132 Exceptional Children
PSYCH 3213 Developmental Psychology

Foreign Language Proficiency (Required)

Pre-Professional Semester

LIBED 3423 Media & Technology
EDPSY 3453 Educational Psychology (Elem)
OR EDPSY 3653 Educational Psychology (Sec)
ELEM 4833 Principles of Teaching Elementary
OR SECED 4823 Principles of Teaching Sec

Professional Semester

EDUC 3321 Multicultural/Special Populations
EDUC 4021 Critical Issues in Education
EDUC 4041 Classroom Management
ELEM 4765 Student Teaching in the Elem School
SECED 4965 Student Teaching in the Sec School

Total hours for degree 139

BACHELOR OF MUSIC EDUCATION

GENERAL EDUCATION

Courses that are **required** are in bold type.

TOTAL HOURS 43 - 44

Composition..... 6

ENGL 1113 **English Composition I**
ENGL 1213 **English Composition II**

Mathematics 3

MATH 1143 Math Concepts
MATH 1513 College Algebra OR
higher numbered math course

Computer Applications 2

COMSC 1022 **Computer & Information Access**

Natural Sciences..... 8

BIOL 1004 Biological Concepts (required)
SCI 1514 Concepts of Physical Science
ASTRO 1904 Astronomy
GEOL 1934 Physical Geology
CHEM 1004 General Chemistry OR
higher numbered chemistry course

Humanities & Fine Arts..... 6

ART 1223 Art Survey
LIT 2413 Intro to Literature
MUSIC 1013 Intro to Music I
PHILO 1453 Intro to Philosophy
COMM 1313 Intro to Public Speaking

U.S. History & Government..... 6

POLSC 1103 American Government & Politics
HIST 1063 U.S. History

Economic & International Studies..... 6

HIST 1033 World History
GEOG 1103 World Cultural Geography
ECONO 2263 Intro to Macroeconomics **OR**
ECONO 2363 Intro to Microeconomics

Behavioral, Social, & Cultural Studies 6 - 7

PSYCH 1003 General Psychology
SOCIO 1003 Intro to Sociology
4 World Languages
TECH 1223 Technology and Society
KINES 1133 Wellness Concepts & Exercise
Applications

REGULATIONS PERTAINING TO GRADUATION

Minimum credit hours for graduation 137

Minimum credit hours in the liberal arts & sciences 40

Minimum credit hours in upper-division
(3000/4000 courses) 40

Minimum credit hours (3000/4000 courses)
in major completed at SWOSU 8

Minimum credit hours at SWOSU (including last 8) 30

Minimum Grade Point Average in all coursework 2.50

Vocal & General Music Major Code No. 739

Required Courses 64

MUSIC 1214 Music Theory I
MUSIC 1314 Music Theory II
MUSIC 3253 Music Theory III
MUSIC 3303 Music Theory IV
MUSIC 3502 Counterpoint
MUSIC 1032 Introduction to World Music
MUSIC 3353 History of Music I
MUSIC 3403 History of Music II
MUSIC 2981 Principles of Conducting
MUSIC 3151 Choral Conducting

Principal Applied Music Area

(Voice or Keyboard) (10 hours)

MUSIC 4950 Senior Recital in Prin Appl Music Area

Secondary Applied Music Area

(Keyboard or Voice) (8 hours)

For Voice Principals:

MUSIC 2811 Class Piano I

MUSIC 2821 Class Piano II

MUSIC 2831 Class Piano III

MUSIC 2841 Class Piano IV

Applied Piano (4 hours)

Applied Music Proficiency Exams:

For Voice Principals:

Proficiency Exams in Voice Level I, II, and III

For Piano Principals:

Proficiency Exams in Voice Level I, II, and III

Proficiency Exams in Piano Level I, II, and III

Chorus (Enroll each semester) (7 hours)

Orchestral/Band Instruments & Ensembles (5 hrs)

(Two semesters of Band or Orchestra may substitute for any two of the classes below, provided the five-hour total in this area provides instruction on and/or the student demonstrates basic performance ability in all four of the instrument families.)

MUSIC 1411 Brass Class

MUSIC 1511 Woodwind Class

MUSIC 1611 Percussion Class

MUSIC 1711 String Class

MUSIC 1911 Beginning Guitar Class (required)

MUSIC 2951 Modern Language Diction

MUSIC 4261 Intro to Music Tech

MUSIC 4900 Recital Attendance (Enroll each semester)

MUSIC 4302 Elementary-Secondary General Music

MUSIC 4452 Vocal Methods

MUSIC 4502 Choral Literature

Professional Education Requirements 30

Certificate/Foundations Courses

EDUC 2113 Foundations of Education

SPCED 3132 Exceptional Children

PSYCH 3213 Developmental Psychology

Foreign Language Proficiency (Required)

Pre-Professional Semester

LIBED 3423 Media & Technology

EDPSY 3453 *Educational Psychology (Elem)*

OR EDPSY 3653 Educational Psychology (Sec)

ELEM 4833 Principles of Teaching Elementary

OR SECED 4823 Prin of Teaching Secondary

Professional Semester

EDUC 3321 Multicultural/Special Populations

EDUC 4021 Critical Issues in Education

EDUC 4041 Classroom Management

ELEM 4765 Student Teaching in the Elem School

SECED 4965 Student Teaching in the Sec School

Total hours for degree 137

SOUTHWESTERN OKLAHOMA STATE UNIVERSITY

DEPARTMENT OF MUSIC

MINIMUM SCHOLARSHIP REQUIREMENTS FOR BACHELOR OF MUSIC AND BACHELOR OF MUSIC EDUCATION MAJORS

Students must fulfill the following minimum requirements each semester in a Bachelor of Music or Bachelor of Music Education program to be eligible for a Music Performance Scholarship:

<p><i>Semester I</i></p> <ol style="list-style-type: none"> 1. Earn at least a 2.75 Grade Point Average. 2. Complete at least 12 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 6 hrs of General Education Requirements. 4. Complete the following with at least a grade of C: <ul style="list-style-type: none"> Music Theory I Principal Applied Lesson Major Performance Group 	<p><i>Semester II</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 24 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 12 hrs of General Education Requirements. 4. Complete the following with at least a grade of C: <ul style="list-style-type: none"> Music Theory II Principal Applied Lesson Major Performance Group 5. Pass Proficiency Exam I in Primary Applied Music Area
<p><i>Semester III</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 40 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 18 hrs of General Education Requirements. 4. Complete the following with at least a grade of C: <ul style="list-style-type: none"> Music Theory III Principal Applied Lesson Major Performance Group 	<p><i>Semester IV</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 56 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 24 hrs of General Education Requirements. 4. Complete the following with at least a grade of C: <ul style="list-style-type: none"> Music Theory IV Principal Applied Lesson Major Performance Group 5. Pass Proficiency Exam II in Primary Applied Music Area
<p><i>Semester V</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 72 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 30 hrs of General Education Requirements. 4. Complete the following with at least a grade of B: <ul style="list-style-type: none"> Principal Applied Lesson Major Performance Group 	<p><i>Semester VI</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 88 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 36 hrs of General Education Requirements. 4. Complete the following with at least a grade of B: <ul style="list-style-type: none"> Principal Applied Lesson Major Performance Group 5. Pass Proficiency Exam III in Primary Applied Music Area
<p><i>Semester VII</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 104 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete at least 42 hrs of General Education Requirements. 4. Complete the following with at least a grade of B: <ul style="list-style-type: none"> Principal Applied Lesson Major Performance Group 	<p><i>Semester VIII</i></p> <ol style="list-style-type: none"> 1. Maintain at least a 2.75 GPA. 2. Complete at least 120 hours toward a Bachelor of Music or Bachelor of Music Education degree. 3. Complete all General Education Requirements. 4. Complete the following with at least a grade of B: <ul style="list-style-type: none"> Principal Applied Lesson Major Performance Group Senior Recital Hearing Senior Recital

In addition to the above, scholarships students must pre-enroll each semester before the end of the previous semester and write a thank-you note to benefactors when requested by the Music Office.

APPLIED LESSON NUMBERS

Listed below are the one-hour (25-minute lesson) and two-hour (50-minute lesson) course numbers. The section numbers will vary according to your instrument, instructor and semester.

You may get applied lesson section numbers from the Music Office. Please turn in a completed applied lesson sheet for each lesson to the Music Office. You will be dropped from your applied lesson if you fail to turn in a completed applied lesson sheet to the Music Office.

If your schedule changes, please come to the Music Office to correct your lesson sheet.

COURSE NUMBERS

<p>1st semester course numbers</p> <p>1091 or 1092 Voice 1291 or 1292 Piano 1491 or 1492 Organ 1691 or 1692 All Instruments</p>	<p>2nd semester course numbers (You must be enrolled in these course numbers to take Proficiency I.)</p> <p>1191 or 1192 Voice 1391 or 1392 Piano 1591 or 1592 Organ 1791 or 1792 All Instruments</p>
<p>3rd semester course numbers</p> <p>2091 or 2092 Voice 2291 or 2292 Piano 2491 or 2492 Organ 2691 or 2692 All Instruments</p>	<p>4th semester course numbers (You must be enrolled in these course numbers to take Proficiency II.)</p> <p>2191 or 2192 Voice 2391 or 2392 Piano 2591 or 2592 Organ 2791 or 2792 All Instruments</p>
<p>5th semester course numbers</p> <p>3091 or 3092 Voice 3291 or 3292 Piano 3491 or 3492 Organ 3691 or 3692 All Instruments</p>	<p>6th semester course numbers (You must be enrolled in these course numbers to take Proficiency III.)</p> <p>3191 or 3192 Voice 3391 or 3392 Piano 3591 or 3592 Organ 3791 or 3792 All Instruments</p>
<p>7th semester course numbers</p> <p>4091 or 4092 Voice 4291 or 4292 Piano 4491 or 4492 Organ 4691 or 4692 All Instruments</p>	<p>8th semester course numbers (You must be enrolled in these course numbers to have your Senior Recital hearing.)</p> <p>4191 or 4192 Voice 4391 or 4392 Piano 4591 or 4592 Organ 4791 or 4792 All Instruments</p>
<p>Graduate course numbers</p> <p>5091 or 5092 Voice 5291 or 5292 Piano 5491 or 5492 Organ 5691 or 5692 All Instruments</p>	<p>Graduate course numbers</p> <p>5191 or 5192 Voice 5391 or 5392 Piano 5591 or 5592 Organ 5791 or 5792 All Instruments</p>

Applied Music Proficiency Exams in Voice

Southwestern Oklahoma State University Department of Music

Voice Proficiency Exams are required of all students who are enrolled in two or more semesters of individual voice or Voice Class, regardless of degree program. Failure to take a proficiency exam at the correct time will probably result in delay of graduation. It is the student's responsibility to inform the teacher of the need for a proficiency exam at the end of the appropriate semester.

Any student who fails any level three (3) times must choose another major not requiring voice. The faculty may recommend a degree change to the student at any point.

The proficiency exam at each level is considered to be a part of the class syllabus and requirement for that semester, and may not be waived by the individual instructor. Students who fail to take the exam at the end of the required semester may not receive credit for the course, regardless of the quality of work accomplished in the individual studio. The instructor may assign only the grades of **W** or **F** for the semester during which the student fails to pass the exam. It is possible that a voice student might show very good improvement during a semester, yet not meet the expected minimum standards for each specific proficiency level, as judged by the voice faculty.

For all proficiency levels summer semester study does count toward the total number of semesters attempted.

Transfer students bringing two or three semesters of individual voice or Voice Class credit **must** take the Level One exam at the end of their first semester at Southwestern.

Transfer students bringing four or more semesters of individual voice or Voice Class must take the Level Two exam at the end of their first semester at Southwestern. Individual instructors may not waive this requirement.

Other students will attempt the Level One exam at the end of their second semester enrollment, the Level Two exam at the end of their fourth semester enrollment, and the Level Three exam at the end of their sixth semester enrollment. A student may not attempt any level on successive semesters, unless they apply in writing to the faculty at the time they take the previous level and the faculty agrees to this arrangement. A full semester's study must elapse before the student may attempt the next exam. Study during the summer semester can count as this interim semester. Vocal study must be contiguous.

The faculty holds different standards for proficiency for each degree program. Students in Vocal Performance, those working for public school certification in Vocal Music, or those in Music Therapy with vocal emphasis, are generally expected to show better singing proficiency than those in Instrumental Music Education, Instrumental Performance, Music Therapy with instrumental emphasis, or students who are not music majors.

Students who change from a non-vocal degree program or emphasis to a vocal degree program or emphasis must successfully pass the Level Two Proficiency exam *for that degree program* before attempting Level Three or before permission will be granted for a Senior Recital. For example, if a student changes degree programs after successfully completing Level Two, they would repeat Level Two immediately after that degree change.

General Note: The following requirements are **minimum** levels, and the average student is expected to exceed them. Because of the wide range of vocal development exhibited by university freshmen, and the generally wide range of vocal improvement during the undergraduate years, the faculty will judge each proficiency standard individually, comparing all the possible parameters.

General Standards for Level One (End of second enrollment): Technical improvement is the primary consideration of the first year voice student. The student must produce a vocal tone of correct pitch, which promises adequate power and quality for use in their degree programs. They must show the beginning of correction of dialectal problems. They must show appropriate posture, the beginning of correct breathing for singers, beginning of appropriate visual effects, and some evidence of musical expression.

Level Two (End of fourth enrollment): The student must successfully have completed the Level One Vocal Proficiency exam at Southwestern. The student must show progress toward correction of weak areas identified at the Level One exam. The student must give evidence of vocal tone of correct pitch, healthy production, suitable power and stability for use in the students degree program, and correction of dialectal problems. They must sing with musical expression. They must show correct posture, breathing, and facial expression.

Each student attempting the Level Two exam must present a **minimum** of ten (10) minutes of memorized musical performance if enrolled for one hour's credit or a minimum of fifteen (15) minutes of memorized musical performance if enrolled for two hours' credit. This timing must be accurate, and not estimated by either the student or instructor. The student must present at least one song in Italian and one in German or French. The length, difficulty, and language of other songs will be chosen by the instructor to fit the experience and technical level of the student. The student will sing unaccompanied using solfege, numbers, or neutral syllables a major scale of one octave, and a harmonic minor scale of one octave. The student will sight-read a melody of moderate difficulty chosen by the faculty.

Level Three (End of sixth enrollment): The student must have successfully completed the Level Two Vocal Proficiency exam for the degree program in which he is currently enrolled.

The student's tone must be of sufficient size and accuracy of pitch to allow it to be a model in teaching others. The student should show fluency in singing non-dialectal English as well as acceptable performance in French, Italian, and German. The performance must demonstrate good musicianship, with correct phrasing, changes of loudness level, and manipulation of pace and tempo. The visual presentation must be poised and generally a close approximation of visual characteristics and dramatic understanding expected of professional singers, as appropriate to the demands of their degree program.

Each student attempting the Level Three exam must present a minimum of ten (10) minutes of memorized musical performance if enrolled for one hour's credit, or a minimum of fifteen (15) minutes of memorized musical performance if enrolled for two hours' credit. This timing must be accurate and not estimated by either the student or instructor. The student must present at least one song in Italian, one in German, and one in French. The length, difficulty, and language of other songs will be chosen by the instructor to fit the experience and technical level of the student. The student will sing unaccompanied using solfege, numbers, or neutral syllables a major scale of one octave, and a harmonic minor scale of one octave. The student will sight-read a melody of moderate difficulty chosen by the faculty, probably in a minor or modal key, chosen by the faculty.

Senior Recital: Before graduation the student must present one of the following to satisfy the course requirements for Senior Recital. The Senior Recital **may not be presented during the same semester in which the student attempts the Level Three Proficiency exam.**

Recital Hearing: Before students may present a Senior Recital or Senior Recital project in lieu of a recital, they must sing a polished, memorized recital for the voice faculty, including all music intended for the concert. This hearing should be given several weeks before the recital date. After this presentation, the faculty will formally vote, in writing, whether to allow the recital. If the faculty votes not to allow the public performance, the student may be allowed to present Option Two (2) below. It is expected that all hearings will take place before the entire voice faculty, but all Senior Recitals require the approval of a majority of the voice faculty.

1. **Public Senior Recital:** Each instructor will determine the appropriate length and repertoire for each Senior Recital, as appropriate to the degree program of the student. The expected norm would include representative songs from different languages and musical styles and eras, and at least forty (40) minutes in length. The program may not include popular music, Broadway tunes, or so-called "Christian Contemporary" music.
2. **Private Senior Recitals:** The faculty may allow a project related to singing and vocal literature in lieu of a public recital. This option may include a private recital, which would not be publicized nor otherwise announced.

Instrumental Proficiency Examination Requirements

Proficiency I. Must be taken at the end of the second enrollment.

1. Technique. (In eighth notes. Minimum tempo: quarter = 72)
 - a. Chromatic scale: two octave range.
 - b. All Major scales and arpeggios.
2. Perform literature appropriate to the second semester level.
3. Demonstrate the ability to sight-read at entry level.

Proficiency II. Must be taken at the end of the fourth enrollment.

1. Technique. (In eighth notes. Minimum tempo: quarter = 72)
 - a. Chromatic scale: full, practical range of the instrument.
 - b. All major scales, pure minor scales, and major and minor arpeggios.
2. Perform literature appropriate to the fourth semester level.
3. Demonstrate the ability to sight-read at the second semester level.

Proficiency III. Must be taken at the end of the sixth enrollment.

1. Technique. (In eighth notes. Minimum tempo: quarter = 72)
 - a. All pure, harmonic, and melodic minor scales with arpeggios.
2. Perform literature appropriate to the sixth semester level.
3. Demonstrate the ability to sight-read at the fourth semester level.

Additional proficiency regulations

1. The student will *normally* receive the grade of “W” in applied music for the semester if the proficiency examination is failed. At the instructor’s discretion (in consultation with the Chair), a different grade may be issued.
2. The student enrolls for the same course number until the examination is passed.
3. The student has three opportunities to pass the proficiency examination before enrollment in the music program is terminated.

Music Therapy Guitar Proficiency Examination

Successful completion of the guitar proficiency examination is required of all students pursuing a Bachelor of Music degree in Music Therapy or equivalency requirements for registration in music therapy. Students must enroll in guitar their first semester at Southwestern, and the guitar proficiency examination must be attempted at the end of the second consecutive semester of applied guitar or guitar class enrollment. Students must continue enrolling in guitar until the examination is passed. Performance of each of the following eight competencies must be judged as passing by at least 50% of the examination committee.

Student _____

Semester (circle one): Fall Spring Summer of _____ (year)

PASS/FAIL

- _____ 1. Correctly identifies each guitar string by note, name and number.
- _____ 2. Tunes the guitar using relative tuning (55545), and to an external pre-tuned instrument (i.e. piano; pitch pipe; electronic tuner). Criterion: Correct within five (5) hundredths of a semi-tone.
- _____ 3. Performs I, IV, V⁷ chord changes in the following major keys:
C _____ D _____ E _____ G _____ A _____
Criterion: Correct in two (2) trials each.
- _____ 4. Performs i, iv, V⁷ chord changes in the following minor keys:
Am _____ Em _____
Criterion: Correct in two (2) trials each.
- _____ 5. Performs a chordal accompaniment to a song appropriate for group singing while singing the melody. The song must incorporate at least three (3) different chords and may be prepared in advance.
Criterion: Correct in two (2) trials played at an even, appropriate tempo.
- _____ 6. Transposes the above song to two (2) different keys while performing a chordal accompaniment and singing the melody.
Criterion: Correct in two (2) trials played at an even, appropriate tempo.
- _____ 7. Performs a 12-bar blues chordal accompaniment.
Criterion: Correct in two (2) trials played at an even tempo.
- _____ 8. Perform I, IV, V chord progressions using the following accompaniments:
Strumming in duple and triple meter; alternating root and fifth bass note (bass strike) with chordal strum _____. Finger picking _____
Criterion: Correct in two (2) trials played at an even tempo.

Examination Committee _____

MUSIC THERAPY PIANO PROFICIENCY EXAMINATION I

The following examination is to be administered to students pursuing the Bachelor of Music degree in Music Therapy. The examination must be attempted at the end of the fourth consecutive semester of enrollment in piano including all enrollments in piano class. The examination committee will consist of the members of the keyboard faculty and the Music Therapy faculty.

Examination content:

1. Scales: all major and minor scales through—two (2) octaves, hands together, minimum tempo 88 to the quarter note 16th-note pulsations), articulated and correctly fingered
2. Chords: demonstration of the ability to execute chord sequence I—IV—V(V7)—I in any major or minor key, close position, hands together
3. Song Accompaniment: the student will prepare in advance the accompaniment for a song of the nature for group singing to be played at the examination
4. Transposition: the student will demonstrate the ability to transpose the song chosen for part 3 of the exam to no less than two (2) different keys
5. Harmonization: demonstration of the ability to use the chords from the part 2 of the exam in harmonizing melodies, two examples to be performed, one prepared in advance of the exam, the second to be done at sight during the exam
6. Sight reading: the student will read at sight one (1) line chosen from an open—score choral work

Examination procedure:

Each of the six (6) parts of the examination will be numerically scored by every member of the jury. All scores for each part will be averaged in order to achieve a final score on each part of the examination. Failure on any part of the examination results in failure for the entire exam. If the examination is failed, the student receives a grade of I for the term in which the examination is attempted. The following enrollment and each concurrent enrollment thereafter must be at the same applied level until the examination is passed. The student may attempt the examination no more than three (3) times. If, after three failures to pass the examination, the previous incomplete grades will automatically become W and the student will be counseled to terminate applied study. Upon successfully completing the examination, the appropriate grade will be awarded by the applied teacher for any previous semesters carrying the grade of I.

MUSIC THERAPY PIANO PROFICIENCY EXAMINATION II

<p>Successful completion of the Level II Music Therapy Piano Proficiency Examination is required of all students pursuing a bachelor's degree in music therapy or equivalency requirements for registration in music therapy. The Level II piano proficiency may not be attempted until level one of the piano proficiency has been passed. All music therapy degree candidates must take the <u>Level I</u> music therapy proficiency examination no later than the end of the fourth semester of piano enrollment and the <u>Level II</u> no later than the sixth semester of piano enrollment. For purposes of proficiency examinations summer enrollments in piano count as full semesters. Students who fail either piano proficiency examination will receive a "W" or an "F" from all piano instructors the semester that they fail the examination. Students must continue enrolling in piano until the Level II examination is passed. Transfer students with three or more semesters of piano credit must take the Level I proficiency examination at the end of the first semester of piano enrollment. The Level II examination must be passed before enrolling in 4012 Music Therapy V (internship). Performance of each criterion must be judged as passing by the adjudicator or jury. A passing grade is indicated by a mean score of at least 70 on a 100-point scale. Each examinee must receive a passing grade from the music therapy faculty and the piano faculty. The adjudicator or jury may elect to hear only a sample of each competency rather than the entire examination. Any adjudicator may request to hear additional examination material, or the entire examination for the purpose of obtaining a more representative sampling of performance achievement. Failure of any portion of the examination shall result in failure of the entire examination. The entire examination must be repeated in subsequent attempts to pass the examination.</p> <p>© 1992, 1999 by Michael D. Cassity</p>	<p style="text-align: center;"><u>COMPETENCY AREA</u> READING</p> <p>Reads piano music commonly employed in the practice of music therapy.</p> <p><u>Conditions for Acceptance</u></p> <ol style="list-style-type: none"> a. The performance is prepared from piano music consisting of at least a four-part closed score (e.g., hymn book format). b. At least one representative selection is prepared for each of the following styles of music (five different selections). <ul style="list-style-type: none"> ▪ Children's songs ▪ Folk ▪ Popular (1950 to present). ▪ Country/ Western ▪ Gay 90's" and music popular before 1950 <p><u>Criterion</u></p> <p>Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression</p>
---	--

<p style="text-align: center;"><u>COMPETENCY AREA</u> HARMONIZATION</p> <p>Harmonizes from letter-name chord symbols written above the melody (e.g., lead sheet or "fake book" format: CM, Fm...).</p> <p><u>Conditions for Acceptance</u></p> <ol style="list-style-type: none"> a. One composition is prepared for each of the following styles of music (five different compositions). b. The compositions include songs with duple, triple and quadruple time signatures. c. Each composition consists of at least three different chords. d. Two of the selected compositions are simultaneously sung and harmonized. e. One additional harmonization is chosen by the adjudicator to be performed impromptu. <ul style="list-style-type: none"> ▪ Children's songs ▪ Folk ▪ Popular (1950 to present) ▪ Country/Western ▪ "Gay 90's" and music popular before 1950 <p><u>Criteria</u></p> <ol style="list-style-type: none"> 2. Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression. 3. Each rhythmic bass accompaniment is appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided. <p>Each harmonization includes approximately one right-hand "melody" chord per measure.</p>	<u>SCORE</u>	<p style="text-align: center;"><u>COMPETENCY AREA</u> TRANSPOSITION</p> <p>Transposes songs to match the singing ranges of clients.</p> <p><u>Conditions for Acceptance</u></p> <ol style="list-style-type: none"> a. Three songs are transposed, each representative of a different style of music as listed above. b. The songs are transposed to a key other than the key in which they were originally performed. c. Two of the songs are simultaneously sung and transposed. d. Each transposition contains at least three different chords. <p><u>Criteria</u></p> <ol style="list-style-type: none"> 5. Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression 6. Each rhythmic bass accompaniment is appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided 7. Each transposition includes approximately one right-hand "melody" chord per measure. 	<u>SCORE</u>
<p style="text-align: center;"><u>COMPETENCY AREA</u> CHORD PROGRESSIONS</p> <p>Performs chord progressions without playing the melody.</p> <p><u>Conditions for Acceptance</u></p> <ol style="list-style-type: none"> a. A 12-bar blues pattern is performed from memory in at least two different keys. b. A 12-bar blues pattern is performed from memory while singing a vocal accompaniment. c. Using a lead-sheet (melody; lyrics; letter names of chords) consisting of at least three different I chords, the chord progressions are performed while singing the melody and lyrics. One performance is prepared and one is impromptu, chosen by the adjudicator. d. Given letter names of chords above the lyrics (with no melody written), the chord progression of a familiar song will be performed while singing the melody. The song must contain at least three different chords. One performance will be prepared and one will be impromptu, chosen by the adjudicator. <p><u>Criteria</u></p> <ol style="list-style-type: none"> 8. Each chord progression is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression <p>Each chord progression is performed hands together, using rhythmic bass accompaniments appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided.</p>	<u>SCORE</u>	<p style="text-align: center;"><u>COMPETENCY AREA</u> IMPROVISATION</p> <p>Demonstrates improvisational skills appropriate for music therapy.</p> <p><u>Conditions for Acceptance</u></p> <ol style="list-style-type: none"> a. Three one-note melodies are improvised. At least two of the melodies will project a different mood, and each of the three melodies will differ in meter from the others (e.g., the first melody in duple, the second in triple, and the third in quadruple meter). b. The above melodies are harmonized with a rhythmic bass accompaniment appropriate for the style of improvisation. Static or simplified accompaniments such as whole-note triads are avoided. c. A melody is improvised to a rhythm played by the adjudicator. d. A rhythmic chordal accompaniment (progression) consisting of at least three different chords, is improvised to a rhythm played by the adjudicator. e. A rhythmic chordal accompaniment (progression) is improvised to a melody played by the adjudicator. <p><u>Criteria</u></p> <ol style="list-style-type: none"> 10. Each improvisation is played in rhythm at an even, appropriate, and correct tempo, and with musical expression. <p>Each improvisation is performed hands together, using rhythmic bass accompaniments appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided.</p>	<u>SCORE</u>

Faculty Directory 2008-2009
Department of Music
Southwestern Oklahoma State University

Name	Office	Ext.	Code#	Home Address	Home Phone
Bates, Elaine	FA 120	7105	0095	CR1140, CS2500, Lookeba 73052	797-3242
Bessinger, David (Dr.)	FA 106	3765	0133	1425 Chisholm Trail	772-2704
Bessinger, Marti	FA 100	3708	0101	1425 Chisholm Trail	772-2704
Chambers, Robert (Dr.)	FA 107	3719	0214	RR 1, Box 46H, Hydro 73048	405-663-2075
Curtis, Joyce Adams	OK 107	3297	0250	1222 Grandview	772-2155
Dobrinski, Kathy	FA 119	3708	0030	1718 N. Lark	772-2734
Farris, Daniel (Dr.)	FA 108	3208	1224	8904 N 2410 Rd, Thomas 73669	774-0693
Lee, ChihChen Sophia (Dr.)	OK 105	3218	0489	1505 Plains	772-5354
Lin, Yu-Chin Anthea	M 106	3709		2100 Apple	740-818-9818
Price, Paula	OK 103	3718	0642	1222 N. Kaiser	772-5041
Robillard, David	FA 100	3708	0675	6004 Vixen Way, OKC 73142	405-202-9398
Rogers, JoAnne	FA 115	3209	0680	24310 N. 990 E.	772-2996
Russ, Marla	FA 100	3708		2008 Lynn Lane	
Segress, Terry (Dr.)	FA 109	3175	0727	10080 Deer Creek Rd.	772-3768
Sneed, Bonnie (Dr.)	M 105	3219	1369	2409 Valley Brook Dr, Edmond 73034	405-513-5386
South, James (Dr.) <u>Chair</u>	FA 100	3717	0759	10058 Deer Creek Rd.	772-0122
South, Janis	OK 110	3715	1009	10058 Deer Creek Rd.	772-0122
Talley, Keith (Dr.)	OK 104	3217	1166	719 E Arlington	774-2400
Teghtmeyer, Joyce	FA 100	3029	0834	2025 Seth	772-1198
Voth, Annette	FA100	3708	1332	1001 S. Ellison, El Reno 73036	405-818-0835
Widen, Dennis (Dr.)	M 104	3216	0034	166 Circle	774-1497

Graduate Assistants

Almack (Yost), Pamela	FA 119
Henson, Travis	TBA
Hughes (Isenbart), Amanda	MU 119
Reynolds, Adriel	FA 124
Yocum, Valerie (Joy)	MU116

Music FAX: (580) 774-3714