

SWOSU<sup>TM</sup>  
DEPARTMENT OF  
MUSIC

*Faculty Handbook*

Updated Fall 2023

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

Please be certain you have read the current *University Faculty Handbook* for details concerning general university policies such as tenure and promotion. 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.

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## 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 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 or travel reports 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 (used for personal and sick leave) can be obtained from SWOSU's website; a travel request (available on Etrieve) should be completed for professional absences. Faculty are subject to forfeiture of pay for failure to complete assigned duties.

## Approved Personal Leave for Faculty

Consult the SWOSU Faculty Handbook for the most current policy, which is set by the Regents. Absence forms or travel requests must be turned in for every absence exceeding four hours, whether it is sick leave or personal leave (absence form) or a professional absence (travel request).

## 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 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 to 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.

## Student Teacher Supervision

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 for Student Teaching.

## 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.

If for any reason you plan to be absent from a scheduled class or lesson, you must file an Absence Form (personal and sick leave) with the music AA or submit a Travel Request via Etrieve (professional/scholarly absences). 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 makeup lesson. **It is necessary that you keep an accurate, permanent, written record of lessons met, missed, or rescheduled.**

## Schedules

You are required to post a copy of your teaching schedule on your office door and to supply a copy to the music office at the beginning of the semester. The university suggests that all full-time faculty be available for two hours each day, on average, for office hours outside of the teaching. For most music instructors this total is easily exceeded.

## Collaborative Pianists

The Music Department employs two to three professional staff collaborative pianists each semester for 25-30 hours of weekly collaborative piano. Collaborative rehearsals typically begin in week four and continue through juries. Their duties include playing for applied lessons, recital hour performances, studio classes, juries, non-degree/degree recitals, competitions, and the opera workshop. Graduate Assistant may also be assigned

collaborative duties such as accompanying student soloist, choral ensembles, and other instrumental or chamber ensembles.

Since the collaborative pianists are paid by the fee generated from the applied lessons, the coordinator of the piano division will distribute the total hours of collaborative piano to all studios based on the studio's applied lesson enrollments at the beginning of the semester. This formula is determined by the collaborative piano committee and the ultimate distribution of hours is determined by the piano division head, with input from the committee.

The current formula for hours distribution is as follows. The applied lesson enrolled number in MUSIC 1xxx will be allocated 4 hours to rehearse with the assigned pianist for the entire semester, while the applied lesson enrolled number MUSIC 2xxx will have 6 hours. The collaborative pianists will be reserved 8 hours per semester to play for applied lesson enrolled numbers MUSIC 3xxx, and applied lesson enrolled number MUSIC 4xxx and graduate students can rehearse with the pianists for 10 hours each semester. By adding all hours, the piano coordinator can get the total hours for each studio and the department, ensuring the ratio of each studio to the department is clear.

All required senior and graduate recitals will be allocated one hour of rehearsal per week. Junior recitals and non-degree recital collaborative hours will come out of the total number of hours allocated for each studio. After deducting all reserved hours, including 3 hours for the opera workshop, an hour for the voice studio, 2-3 hours for the chamber choir, and any other special requests, the piano coordinator will distribute the remaining hours to all studios. A preliminary version will be distributed to the faculty members by the 2nd faculty meeting of each semester for any adjustment.

Once finalized, the applied studio instructors are responsible for monitoring the usage of allotted collaborative piano service. The coordinator of the Piano Division is responsible for collecting the hour log from each collaborative pianist for cross-referencing the usage for any required adjustment. Should the allotted hours not be sufficient, the student needing additional hours may arrange with collaborative pianists for additional service hours at the indicated rate, in addition to the traveling to and from the event.

## **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 do not serve as advisors.) All full-time faculty will be assigned academic advisement duties, save for first-year faculty who will have advisees after that first year. Most students will be assigned to the faculty area and/or who are involved in the administration of their major field of study. 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 after their first two long semesters, 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 any major in which a student they teach or advise is studying. Enrollment checks and registration for classes must occur on the Advising section of the GoSWOSU Self Service online platform when you administer enrollment for a student. The Chair may change advisor assignments.

**In case of emergency, the Chair will sometimes administer enrollment 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 (two credits of applied lesson in the major instrument) and major performance organizations.

In certain instances with students in their sixth year or more, students may petition the faculty of the major performance ensemble and the chair to be exempt from enrollment in their major ensemble and applied lessons. The decision rests with the faculty if this is to be granted.

**Students must take courses at the time they are offered,** which requires some planning. Both the Music Faculty and Student Handbooks contain a page-long listing of courses offered at irregular intervals, and faculty should be familiar with that page and advise students accordingly.

Music Education majors should take Foundations of Education as a sophomore. They should take the OSAT as soon as they have completed the music methods courses and theory/history sequence.

## **Attendance and Grading Policies**

**The University requires you to supply a syllabus on Canvas for each course and to maintain a published and up to date gradebook.** Please file a copy of these documents with the chair of the department of music. This includes Applied Lessons, 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. Greg Rife 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 textbooks, brochures or pamphlets.

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.

### **Budget and Purchases**

Requests for all purchases must be made to the chair. Following approval, please supply required information to the administrative assistant so a Purchase Order or Personal Services Contract may be issued or you may initiate the form on Etrieve and direct it to the administrative assistant.

Once received by the Chair, the P.O. will be approved (or not). A purchase order is not valid until approved 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 made without a valid P.O., 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. Please release classes on time as well. 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 or rooms as they appear in the schedule without approval from the Chair.

You are expected to meet all rehearsals as scheduled. **Extra rehearsals should be very rare and 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.

If applied studios wish to schedule a regular studio meeting, this should occur following the same rules/regulations as 'extra rehearsals' and subject to the same guidelines.

### **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/she prefers, as he/she enters the classroom.

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

**DEFAULT SETTINGS:** The more flexible rooms (BMH137, 132, 101 and FA102) have a particular default setting. Please return the rooms to their default setting if you rearrange the set up.

**THERMOSTATS:** All thermostats are adjustable. They are set to the best levels available. If they are **not** set correctly, please notify the Music Office.

**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.

**All pianos should be closed and, if possible, locked when not in use.**

**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. Please have your students arrange the chairs before they leave.

**DRY ERASE BOARDS AND TECHNOLOGY:** Use only the markers and erasers provided for the white boards, and please lock up any technology cabinets that may be locked.

**All department facilities must be scheduled with the music office. Except for your private offices, 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 photocopiers are in Fine Arts 105, 100, and the music library in Berrong Music Hall. Faculty members have unrestricted use of it for school copying, but are expected to abide by applicable copyright laws. **Only faculty or students who possess copy cards may make copies.** Faculty or students should not attempt to clear paper jams without training but should not leave the copier jammed and unattended. **Please notify the AA if an issue with a copier arises.**

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 Press.

All printing requests must be initiated by purchase order with an estimate from the University Press.

## Electronics

All equipment owned by the department is for the use of **any** instructor in the department if proper supervision can be assured. Recording devices and ipads may also be checked out by music students. All electronics should be checked out from the Music Office. The faculty member who checks out an item 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 perform a final exam (jury) for the teachers of the appropriate area at the end of the semester. Only faculty members and the student's collaborative artists may attend. The student should complete the repertoire form appropriate for that applied music division before coming to the jury.

Every student and faculty member 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. The graduate assistant serving as Equipment Manager may also assist with check in/out, as permitted by the applied faculty.

## 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 mailroom*. 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.

The Chair will review all items intended for public dissemination; this includes paper mailings, mass emails, and press releases. 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 SWOSU Mailroom 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. 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.

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

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.

## Chamber Music Library

The Music Department library for chamber music scores, 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. Instructors may remove a limited number of scores 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. **Note that all Music Department recordings are now digitized and available via the SWOSU Library. Recent recordings (within the last year) are available on the Microsoft Recording TEAMS page prior to being transferred to the Al Harris Library Digital Archive.**

## Orders

Purchase Orders are required in **advance** of any purchase to be made with school funds. A Purchase Order (P.O.) is not official until a number is assigned by the Administrative Assistant and the P.O. is signed by the Chair.

Written approval (email) is required for all purchases prior to completing PO or PSC paperwork. Faculty may initiate Etrieve forms themselves and direct them to the AA or may supply the Administrative Assistant with the required information.

## Faculty Email

The university provides email accounts to all instructors, full-time and part-time. Use of these accounts is subject to university policy (consult the SWOSU Faculty Handbook), state law, and common sense. Email is not a private communication, even though it may seem that way. The SWOSU email system should be used for university business. Occasional private use is permissible, but only occasional. Please use another email address for private business.

All email communication on a taxpayer-funded system like ours, is discoverable in a legal sense. Every email should be written as if it will be read by a jury and/or your university superiors. Political campaigning is expressly forbidden on our system, and it is best to avoid all political topics on the university email system.

## 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 OkMEA/NAfME to be a top priority. All the music education faculty should plan to attend the January meeting of OkMEA 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 Administrative Assistant may add, remove, or change dates 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. Ushering student organization members will often arrange the room if they are given notice well in advance.

**All faculty and guest artist recitals scheduled by the first week of the semester will be included on the schedule of events and automatically included on the recording, recital attendance, social media, university calendar, and usher schedules.** If faculty schedule events after the first week of the semester, they are responsible for requesting that the event is added to the appropriate calendars and confirming these arrangements with the AA. Faculty and student recitalists are

responsible for seeing that BMH101 is returned to classroom mode if there is not another recital to follow.

A faculty hearing **must** precede all degree required recitals, This includes Junior (performance majors only), Senior and Graduate Recitals. After the hearing, the student's instructor must notify the Music Office of the outcome. All faculty present at the hearing must sign the approval form and indicate their votes. A minimum of **two** faculty are required to attend and vote yes for junior recitals and a minimum of **three** faculty must be present and vote yes for senior and graduate recitals.

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

## Equipment Repair

1. For minor instrument repair (\$75.00 or less), complete the appropriate form in the music office, obtain the Chair's signature, and drop both the form and instrument at Midwest Music.
2. Major repairs. Get an estimate for repair. Do not proceed with repair until a PSC has been created and approved.

## Scholarships

The Music Office maintains a file of names of prospective students. Please share any additional contact information for prospective students that you receive with the music office, and encourage students to fill out the "Request more information" form online (link available via E-mail to the music AA). Scholarships are determined based on an established scoring process, ensemble/area need, and scholarship tiers. Faculty should create an appointment through the MusicWindow recruitment system when an audition day/time has been set and should fill out the online MusicWindow evaluation form when the audition is complete.

## Security

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

**All classroom doors should remain locked at all times, even during the day.** Door crash bars will be locked open by use of a hex key. This allows a hex key, used from the inside of the building or room, to secure the door immediately in the event of a campus emergency such as an active shooter.

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. Although campus security sometimes checks the buildings they will not turn off lights or secure buildings which you have opened until their regular night rounds.



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.

All keys are issued by the 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.

Access control swipe devices will be issued to all music majors and faculty automatically. Non-majors and music majors involved in music ensembles may also request swipe access. Students may enter and exit the buildings and FAC115 (Zoom lesson/recording room) freely from 6am-11:30pm every day, year around. Student workers and Graduate Assistants are issued extended access, which also allows for swipe access to the classrooms during the approved hours. Faculty have access to all rooms/buildings 24/7. Each device is specifically issued to an individual and each person is asked to use only their own swipe device. Note that rooms must be locked in order for Access Control to work. **Please do not use keys to open doors with Access Control.**

### Signs

Post only printed or neatly written signs on bulletin boards. Please keep postings on doors to a minimum and remove door postings daily.

### Video and Audio Systems

We now have playback systems in every class and rehearsal room. We also have TV screens, projectors, interactive monitors, and computers in all teaching classrooms. 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. All technology should be turned off and locked up when exiting a classroom.

### 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. Every activity, on-campus or off-campus must be approved by the Chair and the Dean of Students via Presence.

### Student Office Workers and Student Workers

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

Students should punch in and out using the time cards provided. Time cards are due to the Music Office each Monday morning. No student may record work for any hour scheduled for class, whether or not the class met.

### 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 mobile phone for all personal long distance calls.

### Textbook changes

Textbook changes are made according to an established university schedule. E-mail notifications will occur when textbook adoptions are due. Check e-mail to find those deadlines.

### 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 include a full list of students who are participating in the tour on the Etrieve Travel Request Form, which should be directed to the AA. All budgetary requests should be approved prior to the completion of the Travel Request. The Travel Request Form must include ALL expenditures (meals, bus, van, advance money, etc.) before it can be processed. Please consult the SWOSU Travel Reimbursement Guide and Rates portion of the website for cost per mile for university vehicles and maximum lodging expenses. Faculty members are encouraged to provide students with a letter documenting the University Sponsored event to share with faculty. Faculty are required to excuse absences for University Sponsored activities such as concert tours. Faculty must provide for their classes and reschedule private lessons falling upon the days of absence.

The Music Office collects a Liability Waiver Form at the first departmental meeting of the semester. Please request a copy of these forms from the music AA to keep with you while traveling.

Ensemble tours or performances won by audition/peer-reviewed application will be given priority over strictly recreational ones. Due to the high costs of bus rentals, charter bus rentals will generally only be possible for local performance honors, such as invitations to perform at the OkMEA Conference.

### **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 via Etrieve 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 an emergency, they 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.

## **Faculty Loads**

### **Applied Lessons**

Each full-time faculty member receives 0.33 load credits for every 1-credit hour of applied lessons. A student enrolled in a 1-credit lesson meets one time for 25 minutes individually with a faculty member. Most students enroll in 2-credit hour lessons and those meet for 50 minutes. The student also pays an additional fee for applied lessons. Each adjunct faculty member receives 0.5 load credits for every 1-credit hour of applied lessons. This was approved in 2014 as a means to recruit and retain qualified adjunct faculty.

### **Ensembles**

Load credit is assigned to faculty for each contact hour they have with a large performing ensemble. Most performing ensembles are 1-credit, but meet multiple days a week. The only large ensemble exception is Marching Band. In the Fall Semester a faculty member receives 6 hours load credit due to Saturday games and another faculty member receives 3 hours as an assistant. Smaller ensembles (Small Instrumental Ensembles, Piano Ensemble) are considered semi-private lessons and load is calculated at .67xhours (ex. 1.33 for a course that meets two hours weekly with the instructor).

### **Music Therapy**

The Field Studies Music Therapy class encompasses a wide range of student ability and activity. The course number (Field Studies I, II, III, etc.) varies by semester, but most music therapy students enroll each semester. 0.33 load credit is assigned for each student who is enrolled in a Field Studies course.

### **Semi-Private Lessons**

Brass Class, Class Piano, Guitar Class, String Class, Woodwind Class, and Intro to Music Technology classes are considered semi-private lessons. These classes are usually 1 credit hour for the student, meet twice a week, and the teaching faculty receive 1.33 hours of load. The students also pay an additional fee for this class, but it is a smaller fee than the applied lessons. Semi-private lesson classes only need 3 students enrolled in order to give full load credit.

# UNDERGRADUATE COURSE SCHEDULE

## *Undergraduate Course Schedule*

COURSE	TITLE	SEMESTER
1214, 3253	MUSIC THEORY I & III	FALL ONLY
1112	FUNDAMENTALS OF MUSIC	SPRING ONLY
1221, 3261	AURAL SKILLS I & III	FALL ONLY
2811, 2831, 2851	CLASS PIANO I & III & V	FALL ONLY
2981	PRIN OF CONDUCTING (INSTRUMENTAL)	FALL ONLY
2981	PRIN OF CONDUCTING (CHORAL)	FALL EVEN YRS
3353	HISTORY OF MUSIC I	FALL ONLY
4812	ADVANCED MUSIC ANALYSIS	FALL ONLY
3171	INTRO TO MOVEMENT	FALL ODD YRS
4302	ELEM & SEC GEN MUSIC	SPRING ONLY
1313, 3303	MUSIC THEORY II & IV	SPRING ONLY
1321, 3311	AURAL SKILLS II & IV	SPRING ONLY
2821, 2841, 2871	CLASS PIANO II & IV & VI	SPRING ONLY
3101	INSTRUMENTAL CONDUCTING	SPRING ONLY
3331	JAZZ IMPROVISATION	SPRING ONLY
3403, 3553	HISTORY OF MUSIC II & III	SPRING ONLY
4232	ARRANGING	SPRING ONLY
<b>MUSIC THERAPY SEQUENCE</b>		
1172	INTRO TO MUSIC THERAPY	FALL ONLY
1223, 3113	MUSIC THERAPY I & II	FALL ONLY
2081, 2181	FIELD STUDY I & II	FALL ONLY
4182	RESEARCH & STATS	FALL ONLY
2222	RECREATIONAL MUSIC	SPRING ONLY
3181	MUSIC THERAPY ETHICS & COMP.	SPRING ONLY
3081	FIELD STUDY III & IV	SPRING ONLY
4311, 3081	MUSIC THERAPY III & IV	SPRING ONLY
4011	KEYBOARD IMPROV FOR MTS	SPRING ONLY
<b>INSTRUMENTAL MUSIC EDUCATION SEQUENCE</b>		
4222	INSTRUMENTAL PEDAGOGY (BAND)	SPRING 2023, 2025, 2027, 2029
4402	BAND METHODS	FALL 2023, 2025, 2027, 2029
4602	INSTRUMENTAL LITERATURE (BAND)	SPRING 2024, 2026, 2028, 2030

**VOCAL MUSIC EDUCATION/PERFORMANCE SEQUENCE**

4452	VOCAL METHODS	FALL 2022, 2024, 2026, 2028
3151, 4341	CHORAL CONDUCTING, COMM CHORUS	SPRING 2023, 2025, 2027, 2029
4502	CHORAL LITERATURE	FALL 2023, 2025, 2027, 2029
2951	MODERN LANGUAGE DICTION	FALL 2023, 2025, 2027, 2029
3951	ADVANCED MODERN LANG DICTION	SPRING 2024, 2026, 2028, 2030
4442	VOCAL LITERATURE (for vocal performance)	SPRING 2023, 2025, 2027, 2029

**PIANO SEQUENCE**

4552	PIANO LITERATURE	SPRING 2023, 2025, 2027, 2029
4352	PIANO PEDAGOGY	FALL 2023, 2025, 2027, 2029

**MUSIC BUSINESS/PERFORMANCE SEQUENCE**

4423	HALL MANAGEMENT & TECHNOLOGY	FALL 2022, 2024, 2026, 2028
4523	ARTS ENTREPRENEURSHIP	SPRING 2023, 2025, 2027, 2029

**STRING SEQUENCE**

4222	INSTRUMENTAL PEDAGOGY (STRING)	ON DEMAND
4402	STRING METHODS	ON DEMAND
4602	INSTRUMENTAL LITERATURE (STRING)	ON DEMAND

# **SOUTHWESTERN OKLAHOMA STATE UNIVERSITY**

## **DEPARTMENT OF MUSIC**

### ***MINIMUM SCHOLARSHIP REQUIREMENTS FOR SCHOLARSHIP CONTINUATION***

Students must fulfill the following minimum requirements outlined in the scholarship contract each semester.

These expectations are included below and apply to students of all degree paths. Failure to meet these expectations will result in a scholarship reduction. Some scholarships issued by specific benefactors may require a thank you letter, to be supplied to the SWOSU Foundation.

1. A cumulative grade point average of 2.75 on a 4.0 scale at the completion of each semester of study.
2. Successful completion of at least 12 academic hours each semester of the academic year.
3. Successful progress in applied lessons in your major performance area with a minimum grade of B each semester and
4. successful completion of proficiency examinations.
5. Enrollment in ensemble appropriate to your area of specialization and completion with a grade of A each semester.
6. Participation in other ensembles as needed by the department.
7. Successful completion of Music Theory I, II, III, & IV in sequence with a grade of C or higher.
8. Enrollment as a **Music Major** and positive assessment of your overall progress by the music faculty each semester.
9. Commitment to collegiality among peers, faculty, and staff within the Department of Music.

# 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.

Please see the chart below for applied lesson numbers.

<p><b>1<sup>st</sup> semester course numbers</b></p> <p>1091 or 1092 Voice            1291 or 1292 Piano            1491 or 1492 Organ            1691 or 1692 All Instruments</p>	<p><b>2<sup>nd</sup> semester course numbers</b>            (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><b>3<sup>rd</sup> semester course numbers</b></p> <p>2091 or 2092 Voice            2291 or 2292 Piano            2491 or 2492 Organ            2691 or 2692 All Instruments</p>	<p><b>4<sup>th</sup> semester course numbers</b>            (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><b>5<sup>th</sup> semester course numbers</b></p> <p>3091 or 3092 Voice            3291 or 3292 Piano            3491 or 3492 Organ            3691 or 3692 All Instruments</p>	<p><b>6<sup>th</sup> semester course numbers</b>            (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><b>7<sup>th</sup> semester course numbers</b></p> <p>4091 or 4092 Voice            4291 or 4292 Piano            4491 or 4492 Organ            4691 or 4692 All Instruments</p>	<p><b>8<sup>th</sup> semester course numbers</b>            (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><b>Graduate course numbers</b></p> <p>5091 or 5092 Voice            5291 or 5292 Piano            5491 or 5492 Organ            5691 or 5692 All Instruments</p>	<p><b>Graduate course numbers</b></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

Students who are completing a music degree or minor course of study should complete the appropriate proficiency or proficiencies required for the degree in a timely manner. 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. Faculty advisors should enroll students in the correct proficiency course at the beginning of the semester of the proficiency's attempt. 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 not count toward the total number of semesters attempted, but the student may petition to count these at the professor of record's discretion and unanimous approval by the vocal faculty.

**Transfer students** bringing two or three semesters of individual voice or Voice Class credit **must** take the Level One exam by 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 by the end of their first semester at Southwestern. Individual instructors may not waive this requirement.

At the professor's discretion, most students will attempt the Level One exam at the end of their second semester enrollment and the Level Two exam at the end of their fourth or fifth 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 One Proficiency exam *for that degree program* before attempting Level Two. For example, if a student changes degree programs after successfully completing Level Two on a different instrument, they would repeat Level Two immediately after that degree change.

Proficiencies are, in the end, at the discretion of the professor, but they are to be done in a timely manner so as to not draw out enrollment of a failing student who will not likely finish a degree.

**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) **The singer may “fail” his/her attempt to demonstrate no more than 1 of the below skills.**

Intonation (P/F grading—all singers must pass this skill in order to proceed with the exam)

The singer demonstrates an ability to sing in tune.

The singer performs major and all minor scales at an even tempo with 3 or fewer total pitch errors. The singer may “fail” his/her attempt to demonstrate no more than 1 of the below skills:

Agile Singing (Beginning Level)

The singer demonstrates a beginning understanding of coloratura singing.

Stepwise motion: The singer performs a 5-tone (DRMFSFMRD) scale evenly on a single vowel, with eighth-notes performed at a minimum tempo of: quarter = 100.

Leaping motion: The singer performs a simple arpeggio (DMSMD) evenly on a single vowel, with quarter notes performed at a minimum tempo of: quarter = 100.

Sustained Singing (Beginning Level)

The singer demonstrates a beginning understanding of sustained singing.

The singer performs a whole note that moves through five cardinal vowels [i-e-a-o-u] without disrupting the tone or intonation.

Musicianship – Sight-singing

The singer demonstrates an ability to sing a melody at sight.

The singer is given an 8-measure melody in a major key, with leaps no larger than a 5th, which he/she must perform after 2 minutes of score study with no more than 4 total pitch or rhythm errors. Proficiency II

Advanced Intonation (P/F grading—all singers must pass this skill in order to proceed with the exam)

The singer demonstrates an ability to sing in tune.

The singer performs major, all minor, chromatic, and whole tone scales at an even tempo with 3 or fewer total pitch errors.

**General Standards for Level Two** (End of second enrollment) **The singer must pass all of the below skills.**

Advanced Intonation (P/F grading—all singers must pass this skill in order to proceed with the exam)

The singer demonstrates an ability to sing in tune.

The singer performs major, all minor, chromatic, and whole tone scales at an even tempo with 3 or fewer total pitch errors.

Agile Singing

The singer demonstrates an understanding of coloratura singing.

Stepwise motion: The singer performs a 9-tone (DRMFSLTDR'DTLSFMRD) scale evenly on a single vowel, with eighth-notes performed at a minimum tempo of : quarter = 116.

Leaping motion: The singer performs an arpeggio (DMSD'MD) evenly on a single vowel, with quarter notes performed at a minimum tempo of: quarter = 116.

Sustained Singing

The singer demonstrates an understanding of sustained singing.

The singer performs a vocalise chosen at the teacher's discretion that exhibits his/her ability to sing legato lines with sustained tones. Sample exercise: (S D--- S M D----) “Si-gno-o-o-ra”

Diction



The singer demonstrates an ability to read a foreign-language text fluidly, and in rhythm, with accurate pronunciation.

o The singer's teacher assigns a foreign language art song or aria text which the singer prepares. The singer will be asked to speak any line (from the beginning of the poetic line to the line's terminal punctuation) fluently, without rhythm, and will also be asked to perform a second line in the spoken rhythm of the piece.

### Independent Musicianship and Expressive Performance

The singer demonstrates an ability to prepare and expressively perform a piece without the assistance of his/her teacher (though the teacher may help in finding an appropriate selection). The self-prepared selection is successfully performed with accompaniment (with pitch, rhythm, and textual accuracy). The singer effectively communicates the text using facial expression, dynamics, and gestures when appropriate.

**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 Two 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 (recommended minimum one month). 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.

# General Information – Musical Proficiencies and Juries

- Proficiencies are separate from Juries. A jury (the performance of a piece of music, preferably with piano accompaniment) will be completed at the end of every semester that a student is enrolled in applied lessons.
- During the semester a student wishes to take a proficiency, they should enroll in the 0.0 credit proficiency course. Students taking proficiencies during the jury examinations should sign up for two separate time slots – one for a jury and one for a proficiency.
- The 1st proficiency is designed to be taken at the end of the second enrollment, and the 2nd proficiency is designed to be taken at the end of the fifth enrollment, but these are guidelines only and is up to the discretion of the applied teacher.
- Music minors are only required to take the 1st proficiency. Music majors must pass both in their major area. Three attempts on each are allowed; after three failed attempts a student will not be allowed to continue as a music major or minor. Music majors must pass both proficiencies before being allowed to schedule a Senior Recital, Music Therapy, or Music Business internship.
- The stated guidelines are minimum standards. Applied lesson teachers may assign additional and/or more difficult exercises at his/her discretion.
- The grade of the Proficiency is not connected to the applied lesson grade. The jury grade is indicated as Pass or Fail in the proficiency course the student is enrolled in.

## Instrumental Proficiency Examination Requirements

### Proficiency I

Scales (P/F Grading – all instrumentalists must pass this skill in order to proceed with the exam):

Prepare all major and natural minor scales and arpeggios in quarter notes at a minimum of quarter = 60. Inaccuracies on more than 4 scales and 4 arpeggios will result in a failing grade.

Sight-reading

Sight-read 1-2 excerpts at an intermediate level (including basic rhythms, key signature up to 3 flats or sharps, moderate technical difficulty).

### Proficiency II

Scales (P/F Grading – all instrumentalists must pass this skill in order to proceed with the exam)

Prepare all major and minor scales (3 forms) and arpeggios in quarter notes at a minimum of quarter = 80. Inaccuracies on more than 5 scales and 4 arpeggios will result in a failing grade.

Sight-reading

Sight-read 1-2 excerpts at an advanced level (including more complex rhythms and syncopations, any key signature, expression markings, and more advanced technical difficulty).

## Music Therapy Guitar Proficiency Examination

Successful completion of the guitar proficiency examination is required of all students pursuing a bachelors 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 [Click or tap here to enter text.](#)

Student ID: [Click or tap here to enter text.](#)

Semester (circle one):  Fall  Spring  Summer of [Click or tap here to enter text.](#)

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 Three minutes.

3. Performs 1, IV, V<sup>7</sup> chord changes in the following major keys:

C  D  E  G  A  F

Criterion: Correct in two trials each.

4. Performs i, iv, V<sup>7</sup> chord changes in the following minor keys:

Am  Em  Dm (w/ simplified gm)

Criterion: Correct in two trials each.

5. Performs a chordal accompaniment to a song appropriate choosing from 5 prepared pieces for group singing while singing the melody. The song must incorporate at least three different chords and may be prepared in advance.

List 5 prepared songs:

1. [Click or tap here to enter text.](#)
2. [Click or tap here to enter text.](#)
3. [Click or tap here to enter text.](#)
4. [Click or tap here to enter text.](#)
5. [Click or tap here to enter text.](#)

Criterion: Correct in two trials played at an even, appropriate tempo.

6. Transposes the above song to two different keys while performing a chordal accompaniment and singing the melody.

Criterion: Correct in two trials played at an even, appropriate tempo.

7. Performs a 12-bar blues chordal accompaniment.

Criterion: Correct in two trials played at an even tempo.

8. Perform I, IV, V chord progressions using the following accompaniments:

Strumming in duple and triple meter (“Down-Ups” & Light Rock)

Alternating root and fifth bass note (bass strike) with chordal strum (Boom-Chick & Oom-pah-pah)

Finger picking (including arpeggiations)

Criterion: Correct in two trials played at an even tempo.

9. Sightreads a simple

Single-line melody in one of the 9 keys (C, D, d, E, e, F, G, A, a)

Harmonize the melody using the primary chords (I-IV-V7 or i-iv-V7)

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 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 16<sup>th</sup>-note pulsations, clearly articulated and with correct fingering
2. Chords: Demonstration of the ability to execute chord sequence I—IV—V(V7)—I in any major or minor key, closed 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 in 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).</p> <p>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 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"> <li>a. The performance is prepared from piano music consisting of at least a four-part closed score (e.g., hymn book format).</li> <li>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"> <li>• Children's songs</li> <li>• Folk</li> <li>• Popular (1950 to present).</li> <li>• Country/Western</li> <li>• Gay 90's and music popular before 1950</li> </ul> </li> </ol> <p><u>Criterion</u> Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression</p>
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<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"> <li>a. One composition is prepared for each of the following styles of music (five different compositions).</li> <li>b. The compositions include songs with duple, triple and quadruple time signatures.</li> <li>c. Each composition consists of at least three different chords.</li> <li>d. Two of the selected compositions are simultaneously sung and harmonized.</li> <li>e. One additional harmonization is chosen by the adjudicator to be performed impromptu.             <ul style="list-style-type: none"> <li>• Children's songs</li> <li>• Folk</li> <li>• Popular (1950 to present)</li> <li>• Country/Western</li> <li>• Gay 90's and music popular before 1950</li> </ul> </li> </ol> <p><u>Criteria</u></p> <ul style="list-style-type: none"> <li>• Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression.</li> <li>• 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.</li> </ul> <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"> <li>a. Three songs are transposed, each representative of a different style of music as listed above.</li> <li>b. The songs are transposed to a key other than the key in which they were originally performed.</li> <li>c. Two of the songs are simultaneously sung and transposed.</li> <li>d. Each transposition contains at least three different chords.</li> </ol> <p><u>Criteria</u></p> <ul style="list-style-type: none"> <li>• Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression</li> <li>• 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</li> <li>• Each transposition includes approximately one right-hand "melody" chord per measure.</li> </ul>	<u>SCORE</u>
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<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"> <li>a. A 12-bar blues pattern is performed from memory in at least two different keys.</li> <li>b. A 12-bar blues pattern is performed from memory while singing a vocal accompaniment.</li> <li>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.</li> <li>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.</li> </ol> <p><u>Criteria</u> Each chord progression is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression 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"> <li>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).</li> <li>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.</li> <li>c. A melody is improvised to a rhythm played by the adjudicator.</li> <li>d. A rhythmic chordal accompaniment (progression) consisting of at least three different chords, is improvised to a rhythm played by the adjudicator.</li> <li>e. A rhythmic chordal accompaniment (progression) is improvised to a melody played by the adjudicator.</li> </ol> <p><u>Criteria</u> Each improvisation is played in rhythm at an even, appropriate, and correct tempo, and with musical expression. 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>
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# Faculty and Staff Directory 2023-2024

## Department of Music

Southwestern Oklahoma State University

Name	Office Number	Telephone	Advisor
Barnes, Micheal	FAC 106	3765	N/A
Bushong, Chelsea	BMH115	3708	N/A
Colburn, Manny	BMH129	3708	N/A
DiPaolo, Stacey (Dr.)	FAC 105	3718	1424
Farris, Daniel (Dr.)	FAC 108	3208	1224
Friend, Lesley	FAC 120	3219	N/A
Gable, Mirella	FAC 121	3708	N/A
Hamilton, Rhyesa (Admin. Asst.)	FAC 100	3708	N/A
Hung, Shuo-Hui Sophie (Dr.)	BMH 106	3209	1737
Julian, Laura Lee	FAC 123	3708	N/A
Jung, Kathleen	FAC127	3296	N/A
Khoo, Didier	BMH 130	3291	1938
Lee, ChihChen Sophia (Dr.)	BMH 104	3218	0489
Lee, Alex (Dr.)	BMH 104	6840	1731
Martinson, Philip (Dr.)	BMH 105	3719	1699
Martinson, Shelley (Dr.) (Chair)	FAC 100	3297	1609
Pippin, Holly	FAC 100	3708	N/A
Pippin, Robert (Dr.)	FAC 109	3175	1492
Stephenson, Hayden	FAC 121	3708	N/A
Morrow, Carey	FAC 117	3708	N/A
Rife, Gregory	BMH 138	3217	N/A
Tirk, Richard (Dr.)	FAC 107	3772	1548
Wojciechowsky, Candice	FAC 121	3708	N/A

Music FAX: (580) 774-3714