

SWOSUTM

DEPARTMENT OF
MUSIC

Student Handbook

Updated Fall 2024

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The Mission of the Department of Music

The primary objective of the Department of Music is to prepare students to participate as listeners, performers, conductors, teachers, or composers, which are required by the art of music. This education is best effected when the student is immersed in musical performance, the study of music theory, the study of teaching methods in music, and the study of the history of musical styles. The faculty assumes that students in the department share these goals, the standards established by the faculty, and their commitment to the art of music. The faculty also assumes that study springs from this commitment, and that student work will reflect it.

Degree Programs: General Information

All degree programs in music carry the requirement that students must develop and display basic musical skills. The development of these skills is measured by means of "Proficiency Exams" in applied music. All degree programs require that the student can listen to music in both critical and aesthetic modes and can identify and correct rehearsal mistakes. All degree programs require that the student has skills in writing and performing musical notation, and that the student has knowledge of the history of musical styles adequate to support work as a musician and teacher. All other specialized skills needed for music degree programs are secondary to the requirement that the undergraduate student develop basic musicianship.

Degree Programs:

BACHELOR OF MUSIC EDUCATION (INSTRUMENTAL/GENERAL) This degree prepares students to teach band, orchestra, and/or general music in public school, kindergarten through twelfth grade. Students who satisfactorily complete this degree, their competency exams, and a successful Resident Year of teaching, will be certified by the state of Oklahoma.

BACHELOR OF MUSIC EDUCATION (VOCAL/GENERAL) This degree prepares students to teach choral and/or general music in public schools, kindergarten through twelfth grade. Students who satisfactorily complete this degree, their competency exams, and a successful Resident Year of teaching, will be certified by the state of Oklahoma.

Students who wish to earn a public school teaching certificate, but whose major area of performance is keyboard, must choose one of the above programs. A keyboard instrument cannot serve as the principal or secondary performing instrument for the Instrumental/General degree program. Keyboard may be chosen as the principal area of performance in the Vocal/General program.

The degree programs listed below do not lead to certification in public school teaching.

BACHELOR OF MUSIC IN MUSIC THERAPY prepares students to be registered Music Therapists. Students may pursue either Bachelor of Music in Music Therapy or Equivalency/Registration in Music Therapy at SWOSU. Both will satisfy the required eligibility for taking the national Certification Examination for Music Therapists for the credential of Music Therapist-Board Certified (MT-BC).

BACHELOR OF MUSIC IN PERFORMANCE (PIANO, ORGAN, VOICE, OR AN ORCHESTRAL INSTRUMENT) This degree prepares students for a career as a performer or private studio teacher in one principal area of musical performance. The student entering this program must show potential for achieving performance skills equal to those of professional musicians. Admission to the degree is only by permission of the faculty.

BACHELOR OF MUSIC WITH ELECTIVE STUDIES IN BUSINESS This degree prepares students for a career in those businesses related to music and music education.

Enrollment

Each student must enroll each semester in a course of study that will systematically advance them towards the chosen degree. Degree programs and requirements are listed in the University catalog and in material given to each student by the department.

Students should plan degree work and schedules far in advance. Your advisor will help you obtain necessary information, but is not responsible for the final accuracy of your enrollment. (Please see the undergraduate class schedule for a list of classes that are not scheduled each semester.)

Class Attendance

The instructor determines the attendance policy for each class. Each student, especially those who enroll late, must consult the course syllabus posted on Canvas to review the attendance policy.

Students who, because of apparent or medically diagnosed physical or mental challenges require special materials, visual or aural help, special seating, or any special arrangements for test procedures or timing must provide documentation of this need to the office of the Dean of Students.

Recitals and Concerts

Learning to be an attentive and critical listener is important for those aspiring to be professional musicians and attending a large number of musical performances and listening to many recordings is the only way to develop this skill. Southwestern's music department offers a variety of concert and recital experiences, which the faculty expect students to attend.

All full-time music majors must enroll in either RECITAL ATTENDANCE 4900 or RECITAL ATTENDANCE 4901 except for the semester during which education majors are enrolled in student teaching and music therapy or music business majors are enrolled in internship. Students who have completed five full years of enrollment and satisfactorily passed five recital attendance courses may request to be excused from recital attendance and large ensemble enrollment; requests will be reviewed by the department chair, primary professor, and major ensemble conductor. Majors are required to attend a minimum number of concert events each semester. A list will be provided at the first Department Recital, which will be held on the first Wednesday of the new semester. Departmental Recitals are sponsored by the music department and feature student performances on Wednesday afternoons at 4:00 PM. Signs will be posted in the Music and Fine Arts Buildings before all scheduled concerts and recitals.

Persons choosing music as a minor area of study will have the same requirements for attendance during the semesters they are enrolled in Recital Attendance.

Attendance and Grading Policies

Recital Attendance is pass/fail. Students must attend a minimum number of approved performances to receive a "S" (satisfactory) in the course. These concerts include guest artist recitals, faculty recitals, and ensemble concerts. Failure to meet the minimum requirement will result in a "U" (unsatisfactory) for the semester. You may not receive the grade of I for Recital Attendance. There are no unexcused or excused absences and no bonus points. No recital attendance credit will be granted for

junior, senior, or graduate recitals, guest artist master classes, or studio recitals.

For those students enrolled in 4900 Recital Attendance, the grade earned becomes a permanent and visible part of your transcript but is not computed into your grade point average. Students enrolled in 4901 Recital Attendance will receive a full hour of credit and a grade, which affects grade point average in the normal manner.

Each individual student must negotiate any exceptions to the policy above in writing with the Chair before the end of the first week of class.

Registering Attendance at Recitals/Concerts

Recital attendance is tracked through Engage. Your attendance is recorded by scanning your digital ID and after you've completed the following procedure:

- 1) Arrive at least five minutes before the recital begins and scan in using your digital ID or student ID number. If you fail to check in before the recital or concert starts, you will **NOT receive credit for attendance.**
- 2) You must attend or participate in the whole recital or concert.
- 3) There are no excused or unexcused absences. Each student has the same attendance expectation.
- 4) All approved performances are worth the same number of points.
- 5) Bonus points are not available. Students may negotiate, in writing/via email, exceptions to the above policy by the end of the second week of the semester.

Concert Behavior Required of All Students

Students who violate these guidelines may not receive credit for that concert or recital. Music majors or minors who bring friends are responsible for seeing that they conform to these policies.

1. You are to arrive and be seated before the advertised start time. If the performance has started when you arrive, you must wait until the first break in the performance before entering the performance area to find a seat. Do not leave your seat or the hall during the musical performance, unless you are too sick to return to the concert.

2. You must dress appropriately for all recitals. Attire at concerts and recitals is expected to reflect good taste and professional standards.

3. Please do not bring infants or very young children to recitals and concerts. If you bring older children you must monitor their behavior so that they do not disturb others. Noisy or crying children must be **immediately** removed from the hall.

4. You should give your full attention to the performance. Do not talk, study, text, play games, or read while the performance is in progress.

5. You may not bring any food, including chewing gum, or liquid (except water) into Music and Fine Arts Buildings or any other performance facility.

6. Applause is appropriate to express appreciation for the performance. According to established custom applause is welcome only at particular points in a concert or recital.

Performing Organizations

Participation in the many fine musical organizations at Southwestern is one of the most important educational experiences for a student musician. ALL FULL-TIME MUSIC MAJORS in all music degree programs are required to participate EACH SEMESTER in the principal performing organization appropriate to their study. Students who have completed five full years of enrollment may request to be excused from large ensemble enrollment; requests will be reviewed by the department chair, primary professor, and major ensemble conductor.

The principal performing organization for wind and percussion majors is the Marching Band in the fall and the Wind Ensemble or the Symphonic Band in the spring. The principal performing organization for string majors is the University Orchestra. The principal performing organizations for vocal majors is Southwestern Singers. The principal organization for guitar majors is guitar ensemble or jazz ensemble. The principal performing ensemble for pianists is piano ensemble, with the exception of pianists pursuing a BME in Vocal/General Music, who should enroll in Southwestern Singers.

A complete listing of ensembles is available in the university catalog and in the semester class schedule. You may obtain information and audition requirements for each organization from the appropriate conductors or division coordinators.

Applied Music

Individual instruction in music is an indispensable experience for a student musician. Enrollment in private lessons in voice, keyboard, or orchestral instruments, as appropriate to the student's degree program, is required EACH SEMESTER for music majors.

The student may enroll for one hour's credit or two hours' credit in applied music, as required by the total degree program. Those enrolled for one hour's credit will receive one twenty-five minute lesson each week during the regular fall or spring semesters. Those enrolled for two hours' credit will receive two twenty-five minute lessons each week or one fifty-minute lesson. Undergraduates may not earn more than two hours credit for each separate applied music enrollment. With special permission graduate students may enroll in three hours credit in their principal area.

During one semester no student should enroll in more than two separate applied music courses without special permission.

Each instructor sets attendance and grading policies in applied music. The student should review the attendance policy as presented in the syllabus.

Beginning in spring 2025, applied lesson enrollment numbers will reflect student progress through the proficiency examinations (see p. 13). Passing proficiency I will be a pre-requisite for 3000 level lesson enrollment; passing proficiency II will be a pre-requisite for 4000 level lesson enrollment. Students must enroll in at least one semester of 4000 level lessons.

No student may study the same applied music area simultaneously with two different instructors without their knowledge and mutual agreement. Students may not study with a faculty member and another teacher outside the university without the specific consent of the Southwestern faculty member. This policy includes interim summer terms.

Applied Lesson Absence

Students must notify their teachers in advance of any absence. If a student misses a lesson for what the instructor considers to be a good reason and notifies the instructor in advance, the instructor may schedule a substitute lesson for a mutually convenient time. If the student misses the substitute lesson it will not be scheduled for another time. Students should not assume all teachers know the touring schedules of the various organizations and should warn each teacher in advance of his/her absence. If the student misses a lesson without previous arrangement, the lesson is lost.

Grades in applied music (individual instruction) lower than "C" may not be counted toward degree work for a music major or minor.

Applied Lesson Grades

Applied lessons grades and the requirements to earn certain grades are determined by the applied teacher. Each teacher sets repertoire, performance, and attendance requirements.

Individual study in an applied lesson setting is crucial to developing individual musicianship. As such, passing applied lessons is a critical component. Any student failing a semester of applied lessons in his or her major area will be placed on probation as a music major. A second consecutive semester of failing an applied lesson in one's major area will result in the student being counseled to choose another major. The student that has failed two consecutive applied lessons in his or her major area can form an appeals committee of music faculty members to reconsider being required to choose a different major. The ruling of the appeals committee, in consultation with the Chair of the department, is final.

Juries: Final Examinations in Applied Music

Each student enrolled in individual instruction must present a short performance for the appropriate faculty division at the end of each semester of study. Requirements for this performance are set by each division and may vary from semester to semester. Those who fail to appear for this final jury exam must receive the grade of I until it is complete or the grade of F if the instructor feels the exam was missed without good reason.

Proficiency Examinations in Applied Music

Each student must successfully pass proficiency examinations in applied music as required by their degree emphasis. All proficiency requirements in applied music are both course and degree requirements. Substitution or waiver may not satisfy them.

Proficiency requirements are linked to the stated degree program. Persons changing from one degree program to another must begin the proficiency procedure anew for each degree program change unless proficiencies are waived by the music faculty. (Example: A BME candidate in Vocal/General who has successfully passed the first level voice proficiency requirement must begin again at the lowest proficiency level if he/she changes to BM in Performance [voice] or wishes to receive both degrees unless the music faculty vote otherwise.)

Exact proficiency requirements are listed later in the handbook. Each student attempting a proficiency must enroll in

the appropriate proficiency section by the 6th week of the semester. Proficiency enrollments will be graded as “pass” or “fail.” **Incomplete grades will not be given.** Withdrawals will only be allowed due to medical issues. The grade earned is independent of the applied lesson grade. Three attempts can be made at each proficiency level. If a student fails the third attempt at the same proficiency level, the student must choose a different degree program. Each student will have the opportunity to submit a written appeal for an exception to this policy one time. The appeal committee will be comprised of the student’s primary professor, a professor in the major area of study, and the department chair. The decision of the appeal committee is final. Students must complete all proficiency requirements **prior** to their senior recital, capstone, student teaching, and/or internship. Performance majors must complete the second proficiency before they may enroll in the junior recital.

Recitals

Students in applied music, with the consent of the instructor, may appear on Departmental Recitals and on evening concerts. If you wish to perform on a Wednesday recital you must obtain permission from your instructor, complete the standard recital form, and return this form to the music office. Performance space on the Wednesday recital is allotted as these requests are received and students are encouraged to check with the music office on Monday or Tuesday to confirm scheduling. Do not assume you will be on the recital you request.

A Senior level recital in one’s major applied area is required of all music majors, except Music Therapy and Music Business majors. Music Therapy majors may, with faculty permission, elect a special project in lieu of the recital requirement. Permission for a degree recital is given following a “hearing” before at least three members of the appropriate faculty division. A student must be enrolled in the appropriate applied lessons during the semester he performs his Senior Recital. Please see the Recital Planning Checklist for additional information related to recital preparation; this document is available on the Recital Attendance Canvas page and in paper copy from the music office.

The faculty may choose the option of requiring a “closed” recital, to which the public may not be invited and which may not be publicized. In this circumstance only members of the family and close friends may attend. This option is not available for performance majors.

In extraordinary circumstances the faculty may recommend to the Chair of the department that the recital requirement be satisfied through other academic or musical avenues.

Senior Recital may be scheduled prior to the “hearing” with consent of the applied teacher but will not be confirmed until the hearing is passed approximately two-weeks prior to the performance. If a recital date is canceled, it cannot be scheduled for another time during the same semester.

A student may not schedule any recital without the approval of the private teacher. It is also a common professional courtesy that students not perform publicly as a soloist without the consent of the applied teacher.

Dates for all campus student and faculty recitals and concerts are reserved and coordinated by the music office.

Facilities will be scheduled in departmental buildings on a first-come-first-served basis and **in non-departmental**, as they are available.

Recital Programs

Programs may be reproduced by the music office but must follow the below procedure:

1. One month prior to your recital: download and insert information for your program in the provided template (available on Canvas). Coordinate ushers for your recital.
2. 4 weeks prior: email your program draft to your professor for feedback.
3. 3 weeks prior: submit the recital form and required program information to the music office
4. 3-5 business days prior: stop by the music office to proofread your program; share the program with your professor.
5. 2 business days prior: pick up your programs from the music office. Do not wait until the day before or day of your recital to pick up your programs.

If the submission deadline has passed, the student will be responsible for printing copies of the program independently and at their own expense. **ALL PROGRAMS must** be approved by the teacher and by the Chair before printing.

Students are invited to create a professional and appropriate recital poster; posters shared with the music office via the recital program information submission form may be posted on social media and on the department TV screens.

Faculty and students may arrange for printed programs in campus or area print shops if they wish, at the student’s expense. These programs must use the standard headings and form style established by the faculty and 4 paper copies and a PDF of the program must be provided to the music office.

Notes in the Printed Program

All notes must be submitted in MS Word format, in edited form, using complete sentences. All materials and translations must be researched and accurate. Check the spelling of composers’ names. Do not include thanks or tributes to others, bios, or photos. All program notes must be original or (with instructor permission) cited correctly. Your professor may ask you to submit program notes through TurnItIn. Using program notes written by others without giving proper credit is not appropriate and is a violation of the university’s Academic Integrity Policy.

Room Setup and Ushers

You are responsible for the room and its appearance. Decorations and flower arrangements should not be placed in the performance area.

Ushers are responsible for setting up the room for the performance, handing out programs, controlling access to the recital venue when the performer is on stage, turning on and off lights, and setting stage needs during the performance between pieces. **It is the ushers’ responsibility to return the room to the regular “class setting” for the next day if there will not be another performance later that day.**

Dress and Stage Procedures

Formal evening dress is standard for evening recitals. Men may wear white or black tie, but should coordinate. Performers should dress neatly for afternoon recitals. Consult your instructors for their requirements or suggestions.

Recitalists should practice standard procedures for entrance, bowing, acknowledgment of applause, acknowledgment of fellow performers, and timing of exit so that they look confident and composed.

It is the responsibility of the recitalist to obtain ushers and to arrange chairs in the recital halls. Various music fraternities will sometimes help with this, but their help should **not** be assumed without previous arrangement.

Recording of Recitals

The department maintains student workers who will record each recital if students submit their room request a minimum of two-weeks in advance. The request for recording is automatically submitted when the room reservation request is made. Professor Micheal Barnes supervises graduate assistants and student workers trained in recording. The graduate assistant overseeing scheduling will send an email confirming the recording tech for the performance on the Monday of the recital week. All recitals may be livestreamed via the SWOSU Music Department YouTube channel – performances are visible only at the time of the event and will not be available via YouTube after the concert but video recordings will be shared via Microsoft Teams following the concert. Students who do not request the room/recording with enough advance notice are responsible for securing and compensating a recording technician of their choice.

Music Facilities

We expect that while students are inside the music buildings they will spend the majority of their time either in class or practicing. Small lounge areas are provided in both buildings but please do not lie down or sleep on the chairs.

Tobacco use is **prohibited** in **all** Music Department buildings. No firearms are permitted in any music department facility.

Eating and drinking is prohibited in all Music Department areas. **NO ONE MAY SMOKE, EAT, OR DRINK IN ANY CLASSROOMS OR PRACTICE ROOMS.** If you are discovered eating or smoking in unauthorized areas your practice room privileges will be revoked.

Please do not sit on the stairs. It blocks free passage in a busy area.

Music Office

One of the primary functions of the Music Department Office is to handle the questions and other academic needs of the student body. Students are welcome in the music department office so long as they recognize that it is a busy working area. Do not enter the office unless you have business there nor remain after that business is complete.

There is only one telephone line into the Music Office to conduct the business of the department. Except for real emergencies, students are not to use the office telephone. Do not direct personal calls to the Music Office. Do not call the music office if you wish to speak to a student in the Fine Arts building.

Students may not make long distance calls from any department phone. Students may not leave personal belongings in the music office.

Fine Arts Auditorium and Lobby

The Fine Arts Auditorium Lobby is surrounded by facilities of the Department of Music, but its immediate supervision is with the Director of the Fine Arts Auditorium. This space is available to music students **only** at those times when no rehearsals or performances are scheduled within the auditorium.

The locker room/storage area is located under the seats of the auditorium balcony and is not sound-isolated from the auditorium. Any noise made in this area is audible within the auditorium.

During rehearsals or performances in the Fine Arts Auditorium at any time of the day or night, playing, singing, or any other noise is forbidden in the lobby or in the locker room/storage area. Persons using FA 102 and FA 103 must keep these doors closed at all times.

When an evening event or rehearsal is scheduled in the Fine Arts Auditorium, the lobby and the locker room/storage area may not be used by the Department of Music for any kind of practice for one hour before the event is to begin. Practice in this area is forbidden until all persons connected with the event have exited the lobby area. Responsibility lies with the students and faculty of the music department to determine that the auditorium is not in use. If in doubt, do not use these areas.

At **any** time when the general public gathers in the lobby, practice must immediately cease, all music equipment cleared from the lobby area, and the locker room doors are to be closed.

Music students are expected to be conscious of any other sound, such as speaking, shouting, or equipment noise, during all periods of auditorium use. Music students are expected to vacate these areas, without question, immediately upon request by any person.

Lockers

Music majors, minors, and persons working for music endorsement may ask to be assigned a locker in Fine Arts for the two-semester term (extending for summer students to the end of the summer term). There is no rental fee. You will be assigned a locker number and issued a combination lock to secure your locker. **Please keep your locker locked at all times.** Do not open lockers other than your own without permission.

Keys, Equipment and Instrument Rental

Equipment owned by the State of Oklahoma and loaned or used by students in the department usually cannot be replaced. They are not insured by the university. It is therefore necessary that each student agree to take total responsibility for all university equipment in his charge. Lost or stolen equipment in the specific charge of a student and must be replaced by the student at full new-purchase value. The divisions, the department chair, and the business office will negotiate exceptional circumstances. Music majors are strongly encouraged to purchase their own instruments. No fee will be assessed for instrument rental but students may be required to pay for damages if they exceed normal wear and tear.

Proper care and treatment of the department's pianos are essential to maintaining their optimal performance. After each use, all pianos must be securely locked and covered. No items of any kind should be placed on top of the pianos, and humidifiers must remain plugged in at all times. The Steinway D piano is designated for use during public recitals and dress rehearsals for such events. When not in use, the Steinway should be stored in the Green Room. Pianos should not be moved on or off the stage. The Bosendorffer and Steinway pianos are designated as the stage pianos, while the Kawai upright piano is intended for use on the floor. Please plan accordingly and, if tuning is required, submit requests to the music office several weeks in advance to allow time to schedule the tuner. Pianos should be located as far away from outside doors as possible – this is particularly important in Fine Arts 102.

The unauthorized possession and/or use of keys to enter state property is a criminal offense. Any student possessing or using a university key to gain access to any area to which a faculty member has not given him specific authorization, will be prosecuted to the full extent of all penalties levied by the university and /or state of Oklahoma.

All keys in the possession of students must be authorized by permission of the Chair of the music department. The serial numbers of those keys must be on file in the music office. When permission is given to check out a key, the key(s) are obtained from the Physical Plant.

Students must notify the Music Office before keys in their possession are returned to the Physical Plant and the Business Office. Loss of a key requires that the lock be changed. The student will pay the cost of this change.

One access control device is provided free of charge to all music students who need access to the facilities after hours and on weekends to practice. If this device is lost, it will be deactivated and you will be charged \$10 for a replacement. Please return your swipe device upon graduation. Note that access control devices are tied to the person they are issued to and should not be used by anyone else. If your device is used to swipe into a room and damage occurs, you may be held responsible.

Policies for the Study Lounge & Computer Lab

It is the Proctor's responsibility to supervise the library/lab and its materials. Students wishing to use the lab or library must follow the rules.

1) Please be respectful of others by keeping talking to a minimum in the study lounge and computer lab.

2) No one is to come into the area except for studying or computers. Occasional use of computers for other uses is acceptable, but not gaming. Like all other computers on campus, viewing of pornography is not allowed.

3) ***No food or drink is allowed in the library or computer lab.*** This rule applies to Proctors and students alike.

4) Please care for the equipment. Do not pick up or hold headphones by the cable. If you must move a MIDI keyboard out of the way, unplug it first so as not to crimp the cable behind the keyboard.

5) Do not unplug anything at the back of the computer. Some of our devices function **ONLY** in the port they are plugged into when the software is installed. When someone tries to use the software later, it won't work correctly. Use the USB connectors on the front panel for your own flash drive.

6) Printing is limited to music specific programs (Finale, etc) and will be monitored by the lab proctor. Please be green and limit your printing to essentials only.

7) CDs may be used in the lab. Students are not allowed to check out CDs. Concert recordings may not leave the lab.

8) Students, including lab proctors, may **NOT** use the lab outside of scheduled lab hours without permission from the Chair.

Policies for the Zoom Lesson Room

The Zoom Lesson Room is available to all music students and is accessible via Access Control.

- 1) Please take care of the equipment. If something is not working, please notify the music office or you will be held responsible.
- 2) A sign up sheet is available on the door but students may also use the room if it is not in use or reserved.
- 3) Please place a sign (provided) on the door when in use to prevent disturbances.

Private Recording

The recording engineer for the department has a limited amount of time for private recording needs of music majors only. Arrangements for recording must be completed at least one week in advance of the recording session. There may be some time limit imposed by schedule needs of the engineer. Only SWOSU's engineer and trained student workers may use the department equipment.

Student Organizations

The following organizations are active in the Department of Music at the present time.

Kappa Kappa Psi

Kappa Kappa Psi is a national fraternity for band musicians. Its purpose is to work toward building better bands and to encourage the support of university policies. Raising scholarship money is part of the groups' activities. The faculty advisor is Dr. Robert Pippin.

Mu Phi Epsilon

Mu Phi Epsilon is an international professional music fraternity. Persons are selected for membership according to their achievements in scholarship, musicianship, character, and personality. Its goals are to promote scholarship, musicianship, loyalty to the Alma Mater, and to develop true friendship and the advancement of music in America and throughout the world. SWOSU's chapter has received many national awards for its excellence. Note that the Mu Phi chapter is currently inactive and serves as an alumni chapter only.

NAfME

NAfME is the largest single-discipline professional organization in education, numbering 100,000 members in the US. In Oklahoma, there are over 1000 student and professional members. NAfME is the "mother" and umbrella organization for all other groups in music education. The Oklahoma Music Educators Association is the unified state branch of NAfME.

The student NAfME chapter at Southwestern is one of the states' largest and most active. Membership in NAfME is important for each music education major because it provides the earliest and best contact with active professionals, workshops and lectures concerning music education, and a subscription to the Music Educators Journal. After graduation, student NAfME members may join NAfME as professional members for half price their first year. The faculty advisor is Dr. Daniel Farris.

Music Therapy Students Association

The MTSA is open to all students who are interested in the scientific study of the influence of music upon behavior, and the use of music as therapy with persons who have physical, intellectual, or psychological disabilities. Among other activities, the club features an occasional guest presentation by area music therapists.

MTSA's purpose is to spread knowledge of what music therapy is to the students of Southwestern Oklahoma State University, and the surrounding community. Also MTSA enriches music therapy student's education, provides opportunities for career development, and encourages unity through fellowship among its members. The faculty advisor is Dr. Sophia Lee.

Phi Mu Alpha Sinfonia

Phi Mu Alpha is the oldest and largest national social music fraternity for men in all music professions. Its object is to develop the best and truest fraternal spirit, foster the mutual welfare and brotherhood of musical students, for the advancement in music in America, and to instill a loyalty to the

Alma Mater. Tau Phi has traditionally been Oklahoma's strongest Phi Mu Alpha chapter. Tau Phi hosts many of the contests held at SWOSU and provides services for the music department such as scholarships, ushering recitals, and organizing music benefits. The faculty advisor is Dr. Richard Tirk.

Student Oklahoma Music Teachers Association

The SWOSU Collegiate chapter of the Oklahoma Music Teachers Association is affiliated with the Music Teachers National Association (MTNA). Its purpose is to advance musical knowledge throughout SWOSU and to establish a close relationship among the music students. Service projects during the year provide a means to further the qualities of musicianship, scholarship, and character among its members. Membership is open to all SWOSU music students. The faculty advisor is Dr. Sophie Hung.

Tau Beta Sigma

Tau Beta Sigma is a national honorary band fraternity. The organization works to stimulate leadership, to honor outstanding band members through membership, and to develop an appreciation for the best in music. Membership is limited to students who have completed at least one semester of band. The faculty advisor is Ms. Joyce Teghtmeyer.

Sigma Alpha Iota

Sigma Alpha Iota (SAI) is an international music fraternity whose purpose is to nurture and support the art of music. The mission of SAI is in part to encourage and assist women musicians of all ages, races, and nationalities. The group seeks to cultivate excellence in musical performance, and in the spirit of the Sigma Alpha Iota founders, its members exemplify professional and ethical behavior. As a service organization, SAI promotes programs and activities that stress the love and importance of music, and supports the SWOSU music department in its activities and events. The faculty advisor is Dr. Shelley Martinson.

Student Organizations Policies

The Faculty of the Department of Music values the presence and service of its student organizations. Their contributions are invaluable to the strength of our music department. It is important, however, that each of our student organizations understand that it operates as an auxiliary of the Department of Music and that it exists only by permission of the university and the faculty of the department. All operations of each group are subject to the supervision of the faculty advisor, the department Chair, and the University. Each group must establish frequent communication with these persons concerning its day-to-day operations. In order to strengthen this relationship, each student organization in the department will observe the following guidelines.

Financial

1) The Treasurer **and** the Faculty Advisor must sign all checks. Any student who issues a single-signature check will be immediately removed from office and the financial affairs of the organization will afterwards be conducted through the

music office or the university's Business Office. The Chair of the department may countersign single checks for small amounts if the Faculty Advisor is absent and money is needed for an urgent reason.

2) Each organization must submit its monthly bank statement to its Faculty Advisor for review.

3) Each organization must use the Music Department Office as the address for all correspondence. Only one person from each group shall be designated to collect this correspondence. Only this person may access the mail.

4) All money from each organization must be deposited in the organization's official checking account.

5) Organizations may not maintain accounts or money unknown to the Chair and/or the Faculty Advisor. Organizations discovered not to be in compliance with this policy will be immediately dissolved.

6) Organizations may not issue any checks to "Cash." All checks and stubs must indicate purpose, date, and authorization for the payment.

7) Treasurers must keep balances current and review them monthly with the Faculty Advisor.

8) The Executive Committees of each organization must audit account(s) each semester and report this audit to the Chair.

9) No charge accounts of any kind will be maintained by any student organization. All purchases must be made by check, with payment in advance of obtaining the merchandise. No organization may contract with any person or group for services without recommendation to the Chair by the Faculty Advisor and written permission from the Chair.

Fundraising

All fundraising activities must be approved through Presence. Verbal discussions are not valid approvals. The university requires that no fundraising activities canvass either the Weatherford community or the university.

Pledging and Probationary Membership

Our organizations exist to enhance the students' education and the work of the department. Any activity, which impedes these endeavors, is not in the best interest of the student, the department, or the organization. Officers who plan pledging activities must remember the limited amount of time available to music majors and ensure that the time spent on probationary membership is profitable and relevant to a student's professional training.

Students who have been at SWOSU for a semester or more are eligible to pledge a music organization. Students in their first semester at SWOSU may not pledge under any circumstances. No probationary or pledge term may exceed eight (8) weeks in length, (56 days) beginning on the day the student accepts the offer from the group to the date of the initiation.

The primary decision concerning whether or not a student will be admitted to membership must be made before students are offered bids. The department expects that most of the pledges will remain in the class through the entire probationary period. It is detrimental both to the organization and the department when a student is denied membership after a long pledge period.

Hazing

State law, the University, your national organizations, and the department forbid the hazing of prospective members. Despite many attempts, hazing is not a well-defined term. Until it is specifically defined it will be conservatively interpreted by the department as being *any* activity sponsored or required by an organization that is not directly related to the musical or professional reasons for the organization's existence.

At the beginning of each semester each organization will file with the Chair an outline of pledge activities for the coming semester. This outline must contain the pledging and initiation calendar, a complete list of pledging events, and a summary of all activities leading to initiation. After this proposal is approved by the Chair and/or faculty, each pledge of each organization must be given a written copy of this schedule. No individual member or organization may then add additional activities or events of any kind (formal or informal) to that outline. No rush activities may be initiated until this proposal is approved each semester. Organizations found not to be in compliance with both the spirit and rule of the hazing prohibition will be dissolved.

Alcohol

The rules of the University forbid the use of alcohol or any other behavior-modifying chemical substance at any event connected in any way with the university or with its student organizations. Organizations in the Department of Music must observe this rule without exception. Failure to observe this rule will result in the dissolution of the organization and may also incur criminal charges against individual student members or faculty.

Organization Activities

Each organization's activities take place in an academic environment where the student's highest priorities are to attend class, to study, and to practice. Business meetings, officers meetings, and even individual meetings of members or pledges must interrupt these endeavors as little as possible.

Every activity, on or off campus, must be submitted to Presence for approval.

The faculty will continue to survey the average length of organization meetings, committee meetings, pledge meetings, and the amount of time devoted to pledge and member activities. Failure to observe appropriate restraints will result in department limits on these activities.

Building Use by Student Organizations

Organizations may reserve rooms through the music office using the proper Room Reservation Form at any time when nothing else is scheduled in that room. BMH101 should only be reserved for special events (usually once per semester pending chair approval) and not be reserved for recurring business meetings. As BMH101 is the primary performance venue for degree recitals, scheduling special events on Friday or Saturday evenings in the last month of the semester are discouraged and subject to chair approval.

Entire buildings or sections of buildings may only be reserved once a semester per organization for initiations only. The initiation must take place on a Friday or Saturday night after all other scheduled evening activities have been completed

(9:00pm or later). Notice should be given at the Wednesday afternoon recital prior to the initiation if it will impact student access to practice rooms or instrument storage. Student organizations are NOT allowed to bar access to practice rooms or instrument storage for any event other than the initiation once each semester. Use of off-campus initiation locations is recommended.

Student Academic Grievances

Students who feel they have legitimate grievances concerning policies or persons connected with the music department should follow this line of action:

1. Talk with your advisor. The advisor will pursue the matter with others in the department.
2. Talk with the division coordinator. (Dr. Tirk, instrumental; Dr. Hung, keyboard; Dr. Lee, Therapy; Dr. Farris vocal/choral.)
3. If none of the above avenues prove helpful, then bring your complaint to the Chair of the department. Please do not go to sources outside of the Department of Music without the consent of the Chair. Any university administrator will insist that you visit with the department chair first. Note that the SWOSU Department of Music adheres to all university policies related to Title IX and ADA.

Advisement and Counseling

Music majors are assigned an academic advisor within the Department of Music. In most cases, that advisor is the student's applied lesson teacher if the faculty member is full-time and not in his or her first year of teaching at SWOSU. Music therapy majors are assigned to Dr. Sophia Lee. Otherwise, students will be assigned to a faculty, typically within the student's applied division (brass, woodwinds, etc) or the Chair of the Department. It is the individual student's responsibility to seek out advice on class enrollment, major area, and career goals from his or her advisor. The Chair or one of the Division Coordinators are also willing to assist in advisement, career counseling, or general advice. Students needing specific advisement for Music Education, should speak with Dr. Daniel Farris for Vocal Music Education or Dr. Robert Pippin for Instrumental Music Education.

Admissions & Retention Policies

Music majors are subject to SWOSU's academic admissions and retention policies. Additionally, effective for the fall 2024 incoming class, a performance audition will be required for admission into the music program. Students who are identified as not meeting minimum performance standards (as defined by the applied instructor) will have one year to reach the level expected of an incoming freshman music major and will be made aware of their probationary status as a music major. Additionally, a theory placement exam is issued to each music student before they enroll to ensure they meet the minimum level of musical experience required for success in the music theory sequence. Students who do not pass the theory placement exam will enroll in Fundamentals of Music (spring semesters); students who are assessed to meet minimum standards but feel they require additional support may enroll in Music Theory Support along with Music Theory I. Proficiency

examinations in music serve as markers of student progress in performance.

Student Record Keeping

Students are encouraged to keep a record of all their academic and musical achievements. However, much of each student's academic records will be kept with the student's academic advisor within the Department of Music or in the main music office. A copy of concert programs, Departmental Recital programs, or other official Department of Music performance programs will be kept in each student's file within the music office for each student's reference. Proficiency exam records, recital hearing forms, and university travel forms will also be kept in each student's file within the music office. Student liability forms are maintained in a binder in the music office but not in individual files. Jury forms, course enrollments/degree planning documents, and repertoire documents are maintained by faculty advisor and/or applied professor (when different).

Department of Music Student Advisory Council

In the Fall of 2013, the music faculty voted to begin the Music Department Student Advisory Council. Faculty nominated students from each degree program and level of study. The membership was appointed by the Chair. This group provides a formal structure for student feedback and will meet with the Chair at the beginning and ending of each fall and spring semesters. Any student wanting to make an official response to the Department, should contact either the Chair of the Department or a student representative of the Student Advisory Council.

Graduate Students' Documentation

Documentation concerning graduate student requirements are kept with the Department of Music Graduate Coordinator (Dr. Richard Tirk) or in the Graduate Program office. Documentation will be kept for the duration of a student's enrollment in the graduate program and up to 7 years after a graduate degree is awarded.

Transfer Students

SWOSU Department of Music encourages students to explore transferring to SWOSU. Before being considered for a performance scholarship, every transfer student will need a letter stating that they are released from all scholarship commitments at another college or university before a formal scholarship offer from SWOSU can be extended.

Transfer students or students who have an undergraduate degree in a music related field who are pursuing a music related degree at SWOSU must be assessed in his or her major area at the beginning of enrollment at SWOSU. Proficiency and senior recital requirements are not automatically waived if a student has an undergraduate degree from another institution. Transfer students and students already holding an undergraduate degree in a music related field must pass an assessment from the appropriate applied area before any proficiency, number of applied lesson in the major area, or senior recital requirements are waived.

Minimum Scholarship Requirements

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:

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 successful completion of proficiency examinations at the end of the 2nd and 5th enrollments.
4. Enrollment in a major ensemble and completion with a grade of A each semester.
5. Participation in other ensembles as needed by the department.
6. Successful completion of Music Theory I, II, III, and IV in sequence with a grade of C or higher.
7. Enrollment as a **Music Major** and positive assessment of your overall progress by the music faculty each semester.
8. Commitment to collegiality among peers, faculty, and staff within the Department of Music.

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.

Course Numbers – Pre- Spring 2025

1st semester course numbers 1091 or 1092 Voice 1291 or 1292 Piano 1691 or 1692 All Instruments	2nd semester course numbers 1191 or 1192 Voice 1391 or 1392 Piano 1791 or 1792 All Instruments
3rd semester course numbers 2091 or 2092 Voice 2291 or 2292 Piano 2691 or 2692 All Instruments	4th semester course numbers 2191 or 2192 Voice 2391 or 2392 Piano 2791 or 2792 All Instruments
5th semester course numbers 3091 or 3092 Voice 3291 or 3292 Piano 3691 or 3692 All Instruments	6th semester course numbers 3191 or 3192 Voice 3391 or 3392 Piano 3791 or 3792 All Instruments
7th semester course numbers 4091 or 4092 Voice 4291 or 4292 Piano 4691 or 4692 All Instruments	8th semester course numbers 4191 or 4192 Voice 4391 or 4392 Piano 4791 or 4792 All Instruments
Graduate course numbers 5091 or 5092 Voice 5291 or 5292 Piano 5691 or 5692 All Instruments	Graduate course numbers 5191 or 5192 Voice 5391 or 5392 Piano 5791 or 5792 All Instruments

Course Numbers –Beginning Spring 2025

Prior to Passing Proficiency I 1091 or 1092 Voice 1291 or 1292 Piano 1691 or 1692 All Instruments
After Passing Proficiency I 3091 or 3092 Voice 3291 or 3292 Piano 3691 or 3692 All Instruments
After Passing Proficiency II 4091 or 4092 Voice 4291 or 4292 Piano 4691 or 4692 All Instruments
Graduate 5091 or 5092 Voice 5291 or 5292 Piano 5691 or 5692 All Instruments

Collaborative Piano Rehearsal Policies

Music

1. Make **ONLY** the **Double-Sided** print on music with 3 holes punched on the left margin.
2. Complete the Rehearsal Sign Up Form for each performing event securely attached (i.e. stapled, well-adhered) to a copy of music for each listed piece in the repertoire column
3. Double check if the copied music includes **EVERY** staff and music note on each printed page in a high, legible resolution or **RESIZE to Fit the Letter (8.5"x11") size paper**.
4. Students scheduled for senior recitals must provide all the music of programmed pieces for the staff pianist no later than **WEEK 2** of the very semester
5. Confirm with the staff pianist that the legible copy of music has been received **2 weeks before its first rehearsal**. The pianist reserves the right to refuse the rehearsal should students fail to deliver the music in advance according to the policy.

Sign-Up

1. Please **USE PENCIL ONLY** to sign up for rehearsal slots on the staff accompanists' schedule.
2. Cancellations **MUST** be sent via an email to your pianist **48 hours prior** to your sign-up rehearsal day. No make-up rehearsals will be offered to students who fail to notify the pianists accordingly.
3. Students must **ERASE** their names using an eraser from the sign-up schedule if they cancel the rehearsal.

Rehearsal

1. Students scheduled for senior recitals may have a total of 15 hours/semester (1 hour/week), including practices, lessons, performances, hearing, dress rehearsal, **and the actual recital** to work with the assigned staff pianists. Plan your time well. Additional rehearsal hours exceeding the assigned quota may be negotiable if **paid additionally by students** at the staff accompanist's hourly rate.
2. Please arrive your rehearsal on time or prior to (e.g. 5 mins) your scheduled time.
3. **DO BRING** a pencil with you for rehearsals to take notes!!

General

1. Please confirm with the studio professor and staff pianist regarding the schedule (time & date) of hearing, dress rehearsal, recital, or any other performance events **AS SOON AS POSSIBLE**. Bring your tentative dates and times of a proposed performance event to verify with Rhyesa of the Music office for the avoidance of existing schedule conflict. Once scheduled, immediately email the secured date and time of your performance to your applied study professor and collaborative pianist for the final confirmation! The pianists reserve the right to decline any last minute performance requests.
2. **COMMUNICATION IS THE KEY**: Please always verify with the staff pianist what you are playing, when you are performing, and/or if there is any change of plans. **IT IS YOUR REPOSIBILITY TO KEEP THE STAFF PIANIST INFORMED!**
3. Always carbon-copy/cc your applied study professor on the email correspondences to your pianist concerning any rehearsal plans or changes.
4. It is students' responsibility to verify with their applied study professors when they should bring the pianists to their lesson, masterclass, or any performance.
5. No extra rehearsal on Jury days.

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.
- 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 Requirements
Southwestern Oklahoma State University
Department of Music

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 and the chromatic scale 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 and the chromatic scale 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).



Vocal

Proficiency 1 Evaluation Form

Grading: The singer successfully demonstrates three of the four skills below.

STUDENT NAME: _____

STUDENT ID: _____

Goal 1: Intonation

- The singer demonstrates an ability to sing in tune by performing a vocalise selected by the faculty from the established repertoire, i.e. Vaccai, Panofka, Marchesi, Lamperti, delle Sedie, etc.

Pass/Fail - Comments:

Goal 2: Agile Singing

- The singer demonstrates a beginning understanding of coloratura singing throughout their range. The repertoire from this semester and the past semester should evidence the student's ability to sing more extended scalar patterns or phrases at quick tempos, both stepwise and leaping motions expected. A vocalise substitution for one repertoire selection for juries is possible, pending teacher approval. The panel may ask for repetitions of the vocalise(s) in various portions of the singer's range.

Pass/Fail - Comments:

Goal 3: Sustained Singing

- The singer demonstrates a beginning understanding of sustained singing throughout their range. The repertoire from this semester and the past semester should evidence the student's ability to sing sustained tones in various parts of the range (low, middle, and high). The singer may perform a vocalise chosen at the teacher's discretion that exhibits his/her ability to sing legato lines with sustained tones. The panel may ask for repetitions of the vocalise(s) in various portions of the singer's range.

Pass/Fail - Comments:

Goal 4: Sight-Reading

- 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 of up to an octave and the inclusion of minimal chromaticism, which he/she must perform after 2 minutes of score study while maintaining the following conditions:
 - The singer maintains the tonality of the example.
 - The singer hesitates or stops no more than once.
 - The singer makes few errors with rhythm and pitch.

Pass/Fail - Comments

OVERALL PROFICIENCY GRADE

PASS

FAIL

FACULTY SIGNATURE: _____

DATE: _____



Vocal

Proficiency 2 Evaluation Form

Grading: The singer must successfully perform each of the skills below.

STUDENT NAME: _____

STUDENT ID: _____

Goal 1: Advanced Intonation

- The singer demonstrates an ability to sing in tune by performing two vocalises selected by the faculty from the established repertoire, i.e. Vacci, Panofka, Marchesi, Lamperti, delle Sedie, etc.

Pass/Fail - Comments:

Goal 2: Agile Singing

- The singer demonstrates an understanding of coloratura singing throughout their range. The repertoire from this semester and the past semester should evidence the student's ability to sing more extended scalar patterns or phrases at quick tempos, both stepwise and leaping motions expected. A vocalise substitution for one repertoire selection for juries is possible, pending teacher approval. The panel may ask for repetitions of the vocalise in various portions of the singer's range.

Pass/Fail - Comments:

Goal 3: Sustained Singing

- The singer demonstrates an understanding of sustained singing throughout their range. The repertoire from this semester and the past semester should evidence the student's ability to sing sustained tones in various parts of the range (low, middle, and high). The singer may perform a vocalise chosen at the teacher's discretion that exhibits his/her ability to sing legato lines with sustained tones. The panel may ask for repetitions of the vocalise in various portions of the singer's range.

Pass/Fail - Comments:

Goal 4: Diction

- The singer demonstrates an ability to read a foreign-language text fluidly, and in rhythm, with accurate pronunciation. 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. The singer makes three or fewer diction errors.

Pass/Fail - Comments:

Goal 5: Independent Musicianship and Expressive Performance

- The singer demonstrates an ability to prepare and expressively perform a piece without the assistance of his/her teacher. The piece will be made available to the singer 48 hours prior to the examination. 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. The selection need not be memorized.

Pass/Fail - Comments:

OVERALL PROFICIENCY GRADE

PASS

FAIL

FACULTY SIGNATURE: _____

DATE: _____

Keyboard Proficiency Examination Requirements
for
Keyboard Applied Majors

General Regulations for All Keyboard Proficiencies

1. Students will have three opportunities to pass each proficiency.
2. After three failures to pass any proficiency level, students will be counseled to terminate applied keyboard studies.

Proficiency I

Technical Studies

- Scales: ♩=176
 - All Majors, 4 octaves
 - 12 Harmonic Minors, min. 2 octaves
- Cadences
- Arpeggios
- Etude/Technical Studies:

Repertoire

- Repertoire 1 (Memorized)
- Repertoire 2 (no memorization requirement)
- Self-Prepared Piece

- Sight Reading: Intermediate Level

Proficiency II

Technique:

Technical Studies

- Scales: ♩=220, 4 octaves
 - All Majors,
 - All Minors (Harmonic, Melodic and Natural)
 - Chromatic
- Cadences: Majors and minors
- Arpeggios: Majors and minors

Repertoire

- Repertoire 1 (Memorized)
- Repertoire 2 (Memorized)
- Repertoire 3 (Memorized)

Sight Reading: at the advanced level

Group Piano Proficiency
for
Non-Keyboard Majors

1. Perform all major and minor scales: two (2) octaves, hands alone.
2. Perform two (2) octave arpeggios of any major triad hands alone
3. Perform any of the four (4) triad qualities.
4. Perform any of the five (5) types of diatonic seventh-chords.
5. Perform the Primary Chord Progression in all major and minor keys hands together.
6. Repertoire at the middle and/or late intermediate levels.
7. Harmonization of two single-line melodies. One with Roman numerals and the other with letter name chord symbols in both of the formats below:
 - a. Melody and Accompaniment format
 - b. Two-Handed Accompaniment format
8. Score Reading
 1. One line of a choral work (minimum: 8 measure)
 2. Perform an instrumental line of a transposing instrument into the concert key (minimum: 4 measures)
9. Brief Sight Reading of an elementary piano work.

Music Therapy Guitar Proficiency Examination

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, V⁷ chord changes in the following major keys:

C D E G A F

Criterion: Correct in two trials each.

4. Performs i, iv, V7 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 administered to students pursuing the Bachelor of Music in music therapy. The examination must be attempted by the end of the fourth consecutive semester of enrollment in piano. 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 or

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.

Music Therapy Piano Proficiency Examination II

Successful completion of the Level II Music Therapy Piano Proficiency Examination is required of all students pursuing the Bachelor of Music degree-in Music Therapy, Undergraduate Equivalency requirements alone or in conjunction with the Master of Music in Music Therapy. The Level II piano proficiency may not be attempted until the Music Therapy Keyboard Proficiency Examination I has been passed. All music therapy degree candidates must take the Level I music therapy proficiency examination no later than the end of the fourth semester of piano enrollment and the Level II no later than the sixth semester of piano enrollment. For purposes of proficiency examinations summer enrollments in piano count as full semesters. 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. 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.

Competency Area: Reading

Reads piano music commonly employed in the practice of music therapy.

Conditions for Acceptance

1. The performance is prepared from piano music consisting of at least a four-part closed score (e.g., hymn book format).
2. At least one representative selection is prepared for each of the following styles of music (five different selections).
 - o Children's songs
 - o Folk
 - o Popular (2000 to present)
 - o Country/ Western
 - o Gay 90's" and music popular before 1950

Criterion

Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression.

Competency Area: Harmonization

Harmonizes from letter-name chord symbols written above the melody (e.g., lead sheet or "fake book" format: CM, Fm...).

Conditions for Acceptance

1. One composition is prepared for each of the following styles of music (five different compositions).
2. The compositions include songs with duple, triple and quadruple time signatures.

3. Each composition consists of at least three different chords.
4. Two of the selected compositions are simultaneously sung and harmonized.
5. One additional harmonization is chosen by the adjudicator to be performed impromptu.
 - Children’s songs
 - Folk
 - Popular (2000 to present)
 - Country/Western
 - “Gay 90’s” and music popular before 1950

Criteria

Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression.

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.

Each harmonization includes approximately one right-hand “melody” chord per measure.

Competency Area: Transposition

Transposes songs to match the singing ranges of clients.

Conditions for Acceptance

1. Three songs are transposed, each representative of a different style of music as listed above.
2. The songs are transposed to a key other than the key in which they were originally performed.
3. Two of the songs are simultaneously sung and transposed.
4. Each transposition contains at least three different chords.

Criteria

Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression

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.

Each transposition includes approximately one right-hand “melody” chord per measure.

Competency Area: Chord Progressions

Performs chord progressions without playing the melody.

Conditions for Acceptance

1. A 12-bar blues pattern is performed from memory in at least two different keys.
2. A 12-bar blues pattern is performed from memory while singing a vocal accompaniment.

3. Using a lead-sheet (melody; lyrics; letter names of chords) consisting of at least three different F-chords, the chord progressions are performed while singing the melody and lyrics. One performance is prepared, and one is impromptu, chosen by the adjudicator.

Criteria

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.

Competency Area: Improvisation

Demonstrates improvisational skills appropriate for music therapy.

Conditions for Acceptance

1. Melodic Improvisation
 - a. A melodic motif is improvised to a rhythm played by the adjudicator.
 - b. A rhythmic chordal accompaniment (progression) consisting of at least three different chords, or another contrapuntal melodic line is improvised to the melodic improvisation developed from the melodic motif for at least 90 seconds.
2. Improvisation on Impromptu Clinical Scenarios: At least one from 20 improvisational tasks reflecting various accompanying styles, modes, meters, emotions, and clinical scenarios frequently encountered in the music therapy practice will be drawn onsite for demonstration.

Criteria

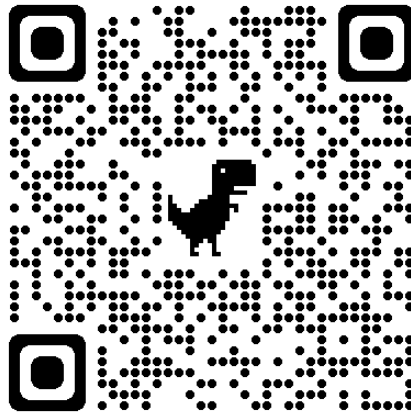
1. Melodic Improvisation
 - a. Each improvisation is played in rhythm at an even, appropriate, and correct tempo, or with logical shift of meters and tempi, and with musical expression.
 - b. Each improvisation is performed hands together, using rhythmic bass accompaniments appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues), or another contrapuntal melodic line. Static or simplified accompaniments such as whole-note triads are avoided.
2. Improvisation on Impromptu Clinical Scenarios: The improvisation has to incorporate and demonstrate correct improvisational components and techniques as indicated in the selected clinical scenario.

Degree Requirements

Please reference the SWOSU Course Catalog for a full listing of degree requirements and university related policies and procedures. Scan the QR code below or click on the list to view this information. A course planning template is also available on the Department Recital Canvas page. All faculty advisors have access to the Degree Check Sheets provided by the registrar's office.

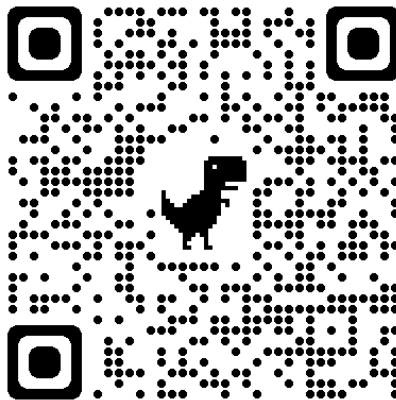
View the Course Catalog & Degree Requirements

<https://bulldog.swosu.edu/publications/catalog/index.php>



Request a Degree Check:

<https://bulldog.swosu.edu/student-services/registrar/degree-check.php>



Faculty Directory
Department of Music
Southwestern Oklahoma State University

<u>Name</u>	<u>Office Number</u>	<u>Telephone</u>
Barnes, Micheal	FAC 106	3765
Bushong, Chelsea	BMH115	3708
Colburn, Manny	FAC120	3708
Michelle Jaluvka	FAC 105	3718
Evatt, Christopher (Dr.)	FAC121	3708
Farris, Daniel (Dr.)	FAC 108	3208
Friend, Lesley	BMH119	3219
Charlton, Joe	FAC 120	3708
Hamilton, Rhyesa (Admin. Asst.)	FAC 100	3708
Hung, Shuo-Hui Sophie (Dr.)	BMH 106	3209
Julian, Laura Lee	FAC 123	3708
Jung, Kathleen	FAC127	3296
Khoo, Didier	BMH 130	3291
Lee, ChihChen Sophia (Dr.)	BMH 104	3218
Lee, Alex (Dr.)	BMH 104	6840
Martinson, Philip (Dr.)	BMH 105	3719
Martinson, Shelley (Dr.) (Chair)	FAC 100	3297
Pippin, Holly	FAC 100	3708
Pippin, Robert (Dr.)	FAC 109	3175
Irrizary, Hayden	FAC 121	3708
Morrow, Carey	FAC 117	3708
Rife, Gregory (Dr.)	BMH 132	3217
Tirk, Richard (Dr.)	FAC 107	3772
Wojciechowsky, Candice	FAC 121	3708

Faculty email is *firstname.lastname@swosu.edu*

Please do not call faculty members at home, except in case of emergency. Do not visit faculty members at home, except by invitation.

Health and Safety Policy

The Department of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology. The Department of Music will communicate basic information regarding common health and safety issues related to the performance and practice of music and recommended preventive measures to its constituents through a variety of methods.

In recognition of the significant impact of health and safety issues on the lives and academic activities of its faculty, staff, and students The Department of Music strives to provide a safe and healthy environment for music study. Individuals are personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Department of Music. The policies, protocols, and operational procedures developed by the department do not alter or cancel any individual's personal responsibility to make responsible personal decisions. They serve only to better educate and inform the students and faculty of the Department of Music.

Performance Related Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause pain, disability, and hamper future careers in music.

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA Student Information Sheet

- **Neuromusculoskeletal health is essential to your lifelong success as a musician.**
- **Practicing and performing music is physically demanding.**
- **Musicians are susceptible to numerous neuromusculoskeletal disorders.**
- **Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury.** Some genetic conditions can increase a person’s risk of developing certain behavior- related neuromusculoskeletal disorders.
- **Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.**
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM website nasm.arts-accredit.org.

Protecting Your Vocal Health
An NASM – PAMA Student Information Sheet

- **Vocal health is important for all musicians and essential to lifelong success for singers.**
- **Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.**
- **Practicing, rehearsing, and performing music is physically demanding.**
- **Musicians are susceptible to numerous vocal disorders.**
- **Many vocal disorders and conditions are preventable and/or treatable.**
- Sufficient warm-up time is important before any vocal activity such as ensembles, studio singing, applied lessons, etc.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM website nasm.arts-accredit.org.

NASM Bulletin on Protecting Your Hearing

View this guide here:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf

