

OKLAHOMA BAPTIST UNIVERSITY

2020-2021 INSTRUMENTAL STUDIES GUIDE



Division of Music
Oklahoma Baptist University
<https://www.okbu.edu/fine-arts/music/>

Bachelor of Musical Arts (Instrumental Primary Applied)
Bachelor of Music Education (Instrumental Primary Applied)
Bachelor of Worship Arts (Instrumental Primary Applied)
Non-Music Major (Instrumental Primary, Elective)

Dr. Teresa Purcell-Giles, Instrumental Area Coordinator
teresa.purcell@okbu.edu

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Introduction

This guide serves as a supplement to the University Catalog and other general policy documents produced by the OBU Division of Music. It provides an overview of the policies, procedures, and information needed for successful completion of curricular and performance requirements in the Instrumental Studies degrees.

Mission of the Instrumental Area

The Mission of Oklahoma Baptist University

As a Christian liberal arts university, OBU transforms lives by equipping students to pursue academic excellence, integrate faith with all areas of knowledge, engage a diverse world, and live worthy of the high calling of God in Christ.

The Mission of the Division of Music is to educate outstanding artists who will influence and enrich individuals, schools, churches, and communities around the world by glorifying Christ through music-making. We realize this mission through music study and performance designed to develop quality core musicianship, creativity, and collaborative skills.

The Instrumental Studies Faculty holds fast to the above mission statements, and seeks to foster each individual instrumental music student in a way that allows him/her to attain continuous growth in musical skill and ability while embracing the unique opportunity to share God's truth and beauty through the art of music-making within a variety of learning and performance environments.

Succeeding in Instrumental Studies

Regardless of which degree you are pursuing in Instrumental Studies, this guide is designed to assist you from your first semester on Bison Hill all the way to your graduation. If at any point along this journey you have ANY questions (and there will be many), please be sure to ask a faculty member for guidance and clarification. We are here to help you achieve your highest potential.

The key to success in any course of study is to understand the requirements and expectations for each step of the process, to equip yourself with the knowledge and tools to accomplish each task, and to engage in each undertaking with motivation and discipline. This guide will help orient you to these requirements and expectations, and the faculty will also be consistently supervising you and encouraging you in your progress toward the completion of your degree.

Audition Requirements

All prospective music majors with an instrumental emphasis must audition for scholarship consideration and for studio assignment. Auditions are scheduled through the Fine Arts Office after completion of the Division of Music application for admission (<https://www.okbu.edu/fine-arts/music/application.html>)

The instrumental audition consists of:

1. Winds
- Chromatic scale, full range of the instrument
- Major Scales (C, F, B-flat, E-flat, A-Flat, D-flat, G, and D- concert keys).
- Perform a prepared solo or two etudes of contrasting styles; may be done with or without accompaniment. (Admissible literature could include a movement from a major work for your instrument - Baroque, Romantic, 20th Century, etc. - or etudes extracted from a significant technique/etude repertoire study for your instrument . For example, the Karg-Elert studies (flute), Rose Studies (clarinet), or Arban Method (trumpet).
- Sight-reading will be provided.
2. Strings
- Major and minor scales in 3 octaves
- Two solo pieces or movements of contrasting style (for example, a movement of a 19th/20th-century concerto and a movement of an unaccompanied Bach sonata; or a movement of a baroque/classical concerto and a lyrical or virtuosic piece from the 19th–21st centuries.) These selections may not include tutti orchestral parts or chamber music repertoire (with the possible exception of duo sonatas for piano and string instrument. For the latter to be admissible, however, you must secure a pianist to play with you in your audition, either privately or through OBU). One of your selections may be an étude, if you wish.
- Sight-reading will be provided.
3. Percussion
- Perform one etude each on snare drum, timpani, and mallet/keyboard instrument.
- Be prepared to perform any of the <i>Thirteen Snare Drum Rudiments</i> .
- Play all of the above listed scales for Winds on a mallet instrument.
- You will be given examples to sight read on each instrument.

*****Those desiring to audition for the Bison Jazz Orchestra should be prepared to play an appropriate selection from the High School Jazz Ensemble folder. Those desiring to play drum set should be able to play several styles including swing, bossa nova, samba, and shuffle.*****

Although there are not specific audition requirements for music minors and non-music majors, an assessment is necessary to ensure appropriate placement in instrumental studies ensembles.

Advising and Planning

Once admitted, each music student is assigned an Academic Advisor to assist in planning coursework for each semester, to help him or her through the undergraduate process, and to be a guide in career planning. Typically, the advisor is the primary applied instructor, but there are times when this is not the case. Even if your applied teacher is not your Academic Advisor, be sure to consult with him or her each semester to make sure you are on track with your coursework for degree completion. Although the advisor is an invaluable resource, it is ultimately the student's responsibility to be familiar with degree plan course requirements and to be familiar with the *Academic Catalog* and *Division of Music Handbook*.

Studio Assignments & Info

Upon acceptance to the Division of Music as an Instrumental Studies major, students will be placed in studios according to their specific instrument assignments.

Studio Teachers - OKBU Instrumental Area, 2020-2021

- **Flute - Dr. Teresa Purcell**
teresa.purcell@okbu.edu
- **Clarinet/Saxophone - Dr. Justin Pierce**
justin.pierce@okbu.edu
- **Trumpet - Dr. Lacey Redfield-Hays**
lacey.hays@okbu.edu laceyhays@yahoo.com
- **Trombone/Euphonium/Tuba - Mr. Dusty Higgins**
dustin.higgins@okbu.edu
- **Percussion - Mr. Patrick Womack**
patrick.womack@okbu.edu
- **Violin - Dr. Shaohong 'Betty' Yuan**
bettyshaohongyuan@gmail.com
- **Guitar - Mr. Dusty Higgins**
dustyhiggins@okbu.edu

Lessons

Applied lessons consist of individual instruction, are scheduled on a weekly basis, and last either 25 minutes or 50 minutes depending on the number of credit hours in which the student is enrolled (1 or 2 credit hours). Studio teachers have the freedom to structure lessons however they choose based on pedagogical needs of the student. For example, some freshmen may be best-suited to two 25-minute lessons per week for consistency.

Be sure to familiarize yourself with the specific attendance policy found in your teacher's syllabus. All lessons missed by your teacher will be rescheduled later at a mutually convenient time. Although your teacher may choose to provide a make-up lesson when you are the one responsible for the cancellation, no teacher is required to make-up a lesson that he/she did not postpone.

Applied lessons are the foundation of growth and achievement in performance studies. It is during this time that an instructor can focus specifically on a student's gaps in knowledge or weaknesses in technique and can plot a course from the initial audition to professional competency in performance by the time of graduation. Because of this, it is extremely important that expectations, goals, and requirements are communicated and understood between the instructor and student. These discussions can and should take place before, during, and after the lesson, as well as outside of the lesson. Although some specific requirements are outlined below in regard to performance expectations, if there is ever any question regarding these goals and expectations from lesson to lesson, be sure to ask your instructor for clarification.

Students who take applied lessons for elective (whether non-majors studying music, or students with principal applied emphasis in another instrument/area, taking instrumental lessons for elective), should enroll in 1 credit hour, or a 25 minute lesson per week.

Enrolling in Lessons: Course Numbers and Credit Hours

It is very important to ensure you are enrolled in the correct course number and number of credit hours each semester. Failing to do so can result in falling behind on degree work. All music majors should enroll in "Lessons by Audition/Major." 2 credit hours are required every semester that you matriculate, with the exception of Music Education majors during the student teaching semester, where studio lessons are not required.

Course Numbers

MUPR 1339/2339/3339/4339= Woodwind Lessons by Audition/Major

MUPR 1359/2359/3359/4359= Brass Lessons by Audition/Major

MUPR 1379/2379/3379/4379= Percussion Lessons by Audition/Major

MUPR 1429/2429/3429/4429= String Lessons by Audition/Major

MUPR 1449/2449/3449/4449= Guitar Lessons by Audition/Major

*Elective lessons are classified differently, but are similar. For example, Elective string lessons are MUPR 1329, instead of 1379 (the music major coding).

Depending upon your year of study and passing the previous year, you'll enroll in the following:

Freshmen - 1000-level lessons

Sophomores - 2000-level lessons

Juniors - 3000-level lessons

Seniors - 4000-level lessons

Enrolling in Instrumental Lessons for Elective

Students who choose to take Instrumental lessons for elective **should expect to perform the End-of-Term Jury** (see the section on [Juries](#) for more info) during the semester in which they are enrolled, *but are exempt from the Mid-semester Board*. Students who study in a studio for elective **are eligible** to perform on [General Recitals](#) and compete in the Concerto-Aria Competition, based on the recommendation/ approval of your applied teacher. Neither of these are requirements.

Elective students are expected to attend two [Instrumental Seminar](#) classes per semester, and to perform on one of those. If students are enrolled in another Seminar course, they can simply work with the Area Coordinator of each to appoint an appropriate time to attend Instrumental Seminar.

Practice & Performance

Personal Practice

Daily practice requirements for each degree reflect the number of credit hours enrolled in applied study (Generally speaking, 1 credit hour = 1 hour of practice each day). Please keep in mind that this will vary depending on your musical needs and the recommendations of your teacher. The amount of repertoire to be learned, as well as its difficulty, is also a reflection of the number of credit hours. A 2-credit hour course will require more repertoire to be learned and at a higher level of difficulty than a 1-credit hour course, thus necessitating the additional hour of practice each day. The level of difficulty also increases with each semester of study, so that upon graduation each student has reached a level of professional competency for his or her specific degree.

Practice management and techniques will be discussed throughout the semester at lessons and in seminar. Again, if there are questions regarding practice methods, practice time management, or the goals and expectations for weekly or semester performances, please ask your studio instructor for clarification.

Instrumental Seminar: MUPR 1300

All students with a primary instrumental emphasis **must register for Instrumental Seminar** (MUPR 1300) every semester they matriculate. This class is one in which students gain experience performing music before the entire Instrumental Area, and receive instruction in a masterclass setting. Those not performing will hear instrumental repertoire that broadens their knowledge of the literature while supporting their departmental colleagues. Students enrolled in Instrumental Seminar are required to perform at least twice (i.e. two separate pieces) each semester based upon the assigned schedule. In addition to student performances, the hour includes discussions or presentations on topics relevant to instrumental study as well as listening to and viewing performances by masters on different instruments.

Students enrolled in Instrumental applied lessons for elective credit should plan to attend two seminars per semester (as determined by Dr. Purcell-Giles with the student) in order to gain the perspective of the group studio class, and to perform on one.

During the 2020 academic year, MUPR 1300 convenes in Raley 103 on Tuesdays from 1:00-1:50.

General Recital

General Recitals consist of performances by students throughout the Division of Music, and are scheduled on various dates throughout the semester (please consult the Division of Music calendar or recital attendance syllabus). Students with instrumental emphasis are required to perform at least once each semester on a General Recital, **but only after a successful performance of the same material in Instrumental Seminar, as evaluated by their applied instructor.** Please work with your applied teacher to plan the scheduling of performances accordingly. Also note that the General Recital Performance Request form (included in this guide and available in the Fine Arts office and linked here: <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>) requires the signature of the student, teacher, and accompanist (if any) **and is due to the Fine Arts office at least two weeks before each recital.** Recital slots will be distributed on a first come, first serve basis.

Semesterly Benchmarks

Mid-Semester Boards

Once every semester, around the seven week marker, all enrolled students with an Instrumental emphasis- *no exceptions*- are required to appear before a jury of faculty members for a mid-semester board. The jury will be 10 minutes in length. The board will evaluate the following:

1. **Scale/Technique proficiency**- based on appropriate level of scale (see p. 18-19)
2. **Etude/Orchestral Excerpt**- an exercise, as assigned by studio teacher, that demonstrates progress towards technical and musical achievement.
3. **Hymn/Folk Song/Theme from Solo Repertoire**- performance (from memory) of a hymn, folk song or Theme (in it's entirety) from a piece of solo literature on which you are currently working, as well as transposition into new key.
 - a. See list of hymns and folk songs on p. ?
 - b. **Year 1 Transposition Keys:** C, F, B-flat, E-flat, A-flat, D-flat/C-sharp (Majors)
 - c. **Year 2 Transposition Keys:** G-flat/F-sharp, B, E, A, D, G (Majors)
 - d. **Year 3 Transposition Keys:** relative minors, all keys
 - e. **Year 4 Transposition Keys:** modes
4. **Program notes**- consists of a minimum of one paragraph for each assigned piece for the end-of-semester jury and should address the following:
 - The style in which each piece is written and how that may affect the singing
 - Pertinent facts about the composer, particularly related to the work being studied
 - Thought-provoking concepts about the song itself and/or its interpretation

Performance Juries

A performance jury is the equivalent to the final exam in applied music study. All music majors with an area of emphasis in instrumental study are required to perform a jury at the end of the semester (unless a degree recital was given during the latter half of the semester). Those studying instrumental music for elective credit are also required to take a jury, but not a mid-semester board.

Performance juries for those with instrumental emphasis are generally scheduled during the final week of classes each semester. You will be informed at your first lesson, studio class, and seminar of the exact date and time of the juries. Jury performances are closed to the public, including family and friends, although they may be recorded provided the endeavor is not disruptive. The faculty may also record jury examinations for archival purposes.

Jury requirements for those with instrumental emphasis last 15 minutes, and generally include a demonstration of varied repertoire appropriate to the students' level and progress. When choosing repertoire to study and perform on each jury, you and your teacher should consider the following:

- Each year, the composite of the two juries should reflect preparation and understanding of a variety of style periods. By the Sophomore Barrier jury, the student should demonstrate a broad understanding of each of the major style periods.
- Juries in the fall of the Junior and Senior year need not be limited to material in preparation for the respective degree recitals. Students are encouraged to continue filling in gaps in their repertoire and style knowledge with smaller pieces in addition to those being prepared for a solo recital.

Before arriving at your jury, be sure to fill out the **Applied Jury Report** (included below in this guide and available here: <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>). This is due the week before juries to the Canvas module provided by the Instrumental Area. (Students are automatically enrolled in Canvas when enrolled in the course.) This sheet documents your study of repertoire from a variety of style periods, allowing the Instrumental faculty to gauge your growth.

Those with instrumental emphasis should also fill out a **Jury Adjudication Sheet** (included in this guide and available from your applied instructor) for *each* applied faculty member on the panel. **Three copies of the repertoire performed for the jury** should also be included for the panel, which can also be uploaded to Canvas. Electronic copies are preferred.

If at any time you are unsure as to the jury requirements for your degree plan, please speak to your applied instructor. Your jury requirements should be made clear to you within the first lessons of the semester and will help to determine the focus of your study for the semester.

Jury grades are given as the average of the grades from each faculty member on the jury panel. Although the exact weight of the jury grade in the final semester grade remains at the discretion of the applied teacher, it is the policy of the Instrumental Studies area that a final semester grade cannot be more than one letter removed from your composite jury grade. The faculty use the **Jury Rubric** to evaluate your performance and assign the grade.

In summation, each student should provide the following forms to each jury (via online submission):

1. **Applied Jury Report** (linked on Canvas and on the DoM web page- upload to Canvas)
2. **Scanned Copies of the repertoire performed for juries** (uploaded to Canvas)
3. **Sophomore Barrier Form (Wind, Percussion, Strings)** (if applicable- upload to Canvas)
4. **Sophomore Barrier Form (Division of Music)** (uploaded to Canvas, found here: <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>)

Milestones by Year

Freshman Advisory

Before enrolling for the sophomore year of study, each student will receive feedback from various music professors in a process called the Freshman Advisory (see the Music Student Handbook for details). This process is a formative process, rather than a summative one, and in regard to applied studies it is an opportunity for the instrumental faculty to help the student to gauge his or her progress along the course from the initial audition, to the upcoming Sophomore Barrier, to Junior and Senior degree recitals, and to the ultimate goal of professional competency at graduation.

Sophomore Barrier

Any student pursuing a degree from the Division of Music and having instrumental studies as the primary instrument must successfully complete a barrier examination during the fourth semester of applied study (after a minimum of 6 credit hours is completed). The exam must be passed in order for the student to continue in the chosen degree program and to be admitted to the junior level of applied instrumental study.

If the exam is not passed, the following options are offered:

1. The student may change to another degree within the Division of Music, if it is felt the requisite level of skill has been met for one of these degree programs.
2. Retake the exam after one more semester of study. If the student chooses this option but is unsuccessful in the second attempt to pass the exam, the student must choose an alternate area of study outside of the instrumental area.
3. Change to another applied instrument, remaining a music major (assuming acceptance by audition into another area).
4. Change to a degree outside of music.

Please see the included **Sophomore Barrier Form, p. 16** for more information and for the full list of requirements for the exam. It is important to note that the musical elements listed must be evident across a variety of major style periods (Baroque, Classical, Romantic, Romantic, and Modern/Contemporary). The faculty will also consider the student's performance in Theory and Aural Skills as reported by the theory faculty, to make sure the student has the adequate knowledge base to successfully complete upper-level study.

After considering all of the elements of the Sophomore Barrier, the instrumental faculty will determine that the student has 1) Passed the Exam, 2) Passed, but with serious reservations, 3) Not Passed the Exam. If there are reservations regarding the student continuing to upper division study or the student has not passed, the reasons will be explained in writing by the instrumental faculty.

Junior and Senior Recitals

Application forms for scheduling degree recitals are available in the Fine Arts office. For Fall semester recitals, these forms are due by April 15. For Spring semester recitals, the forms are due by October 1. Other information regarding procedures for Division of Music Junior and Senior Recitals is available in a packet provided by the Fine Arts office.

With the help of the applied teacher, students may choose whether to perform both a junior and senior recital, or just a senior recital. In the case of some student teachers pursuing the BMED, students may perform a Senior recital during the Spring semester of the Junior year.

The applied teacher will determine the repertoire that is most appropriate for each degree recital, considering the current strengths present in a student's ability as well as weaknesses yet to be overcome. At the undergraduate level, the degree recital should reflect, as much as possible, a broad understanding of each of the various style periods.

Timing on a single recital may not make this possible, so in the event that a style period is absent or under-represented on the Junior Recital, it should be given greater consideration on the Senior Recital.

Recital Levels/Time Requirements:

- **The senior BME student recitalist should prepare 25-30 minutes of music.**
- **The BMA senior recitalist should contain 40-50 minutes of music.**

Recital Details and Procedures

Degree and Non-Degree Recitals: What you Should Know

The Junior Recital is always an elective recital, rather than a degree recital. A Senior Recital is a degree recital. This is important due to the way they are advertised. Advertising on your posters/invitations for a non-degree recital should not include the University logo, College of Fine Arts logo, or the wording “Angell College of Fine Arts Presents...” Alternatively, the degree recital *should* include the CFA logo *or* the wording “Warren M. Angell College of Fine Arts Presents Teresa C. Purcell-Giles in a Senior Flute Recital.”

Posters and invitations should *only* be developed, printed and distributed following a successful Recital Hearing. Please see the next section (Recital Hearing) for more details.

Recital Hearing

Before performing any on-campus recital (degree or non-degree), students must pass a recital hearing. Instrumental recital hearings schedule at least four (4) weeks in advance of the approved recital date. The student and teacher will complete the Recital Hearing Approval Form (available in the Fine Arts office) and submit it to the Instrumental Area Coordinator, who will work with the student and the applied instrumental faculty to find a mutually acceptable time for the hearing. Instrumental faculty will hear the program in its entirety and will 1) approve the recital, 2) require a partial re-hearing, 3) require a complete rehearing. A complete rehearing may necessitate the rescheduling of the recital to accommodate the 4-week advanced approval requirement.

Recital Grading

Recitals are graded on a Pass/Fail basis. The grade is determined by the average of three faculty members: applied instructor, full time instrumental faculty, one other music faculty member. Wherever possible, grading faculty members should be from the Instrumental Area. Otherwise, an outside faculty member may be invited. **It is up to the student to communicate the invitation, date, and time of the recital to grading faculty members of your choice.**

Other Performing Opportunities

Throughout your course of study there will be numerous other opportunities to perform and compete. These opportunities include the OBU Concerto-Aria competition, OMTA competitions (only string instruments are eligible), state and regional events, and national competitions tied to your instruments professional organization (for example: National Flute Association, National Alliance of Saxophonists, International Trumpet Guild, Percussive Arts Society, etc.). Your teacher will help you to navigate which of these opportunities is appropriate for you.

We recommend taking every opportunity you can to perform, within reason and for what is conducive to appropriate growth on your instrument!

Additional Considerations for Success

Your Health

Physical Health

Eat well, stay hydrated, and get plenty of sleep. It is important that you give your body the fuel it needs to think clearly and work most efficiently. Being tired or without proper nourishment not only makes you less effective, but leaves you much more prone to injury. Your brain processes information when you are resting and your body repairs itself best during sleep. If time management issues make staying healthy a challenge, speak with your teacher for guidance.

Proper body usage and technique will be addressed throughout your instrumental studies education at OBU, in lessons, studio classes, and seminars. However, physical issues still happen. If at any time you are experiencing pain or discomfort in your technique, in any way, please speak with your applied teacher immediately. They will help you to navigate the issue, which may include referring you to a doctor or physical therapist. Often if an issue is caught early enough, it can be managed with a slight change in technique.

Late night practice sessions are often common in all stages of music training. If you find yourself in a practice room on OBU's campus (in Ford Hall or in Raley) late at night or after hours, please demonstrate self awareness of your surroundings and safety. Avoid being alone in a building, and if you leave the building alone, rather than walking alone across campus, please call a friend or campus security to accompany you. **Campus Police are here to help you!** The OBU PD officers can escort students from buildings back to their residence facilities after hours.

OKBU CAMPUS POLICE CONTACT INFO

<https://www.okbu.edu/police/index.html>

878-6000 or X6000 (if on campus)

Emotional/Mental Health

Collegiate study, pressures of music-major life, and life's typical stresses and demands can become overwhelming for everyone. You are not alone. Remember, your advisers, studio teacher, faculty and friends are on your side. You're not meant to carry it alone. However, if depression, anxiety or any other form of emotional distress place you at risk to yourself or others, please utilize OBU's Kemp MFT Clinic or any other emergency resources.

Kemp MFT Clinic:

<https://www.okbu.edu/mft-clinic/scheduling-an-appointment.html>

405-585-4530

2206 N. Kickapoo

National Suicide Prevention Hotline

<https://suicidepreventionlifeline.org/>

1-800-273-8255

Performance Attire

There is no specific dress code in the instrumental department for lessons or studio work. However, shoes must always be worn and Christian modesty and respect should always be kept in mind. For seminar performances, General Recitals, and juries, please dress professionally. This does not mean that formal attire is required (i.e. a tux or formal dress), but that it should be evident that the performer is taking his or her art seriously, respecting both themselves and the audience.

For degree recitals, men should wear a jacket (or vest) and a tie. Women should be sure that dresses (if they choose to wear them) allow them to move freely at the instrument, with the hemline falling below the knees (while sitting, if appropriate for your instrument). It is important to remember that modesty and fashion are not opposites, and that one's wardrobe should not distract the audience from the music being performed.

A helpful guide for solo performance attire can be found here:

<https://www.connollymusic.com/stringovation/dress-for-performance-success#:~:text=Wear%20clothes%20that%20you%20know,when%20dressing%20for%20a%20performance.>

COVID-19 & the Instrumental Area

OBU has worked diligently to provide a safe campus during the COVID pandemic. Many procedures are in place which will help promote and healthy rehearsal environment. Please read and familiarize yourself with OBU's COVID policies, which can be found here:

<https://www.okbu.edu/safety-resources/current-students.html>

Additionally, in light of the COVID-19 pandemic, the Division of Music and the Instrumental Area have determined several areas of modification within 1.) the rehearsal setting, 2.) private studios and 3.) instrument storage procedures in order to help students be healthy and safe. These can be found herein.

COVID & the Rehearsal/Classroom Setting

Please note that each ensemble director may have specific and varied COVID procedures that are best suited for their ensemble. Please demonstrate flexibility as you enter each ensemble space.

The following highlighted protocols are required for every person who comes onto the OBU campus, and the additions for OBU students who perform in Instrumental ensembles are included:

- **Wear face masks in all common areas.** This includes to and from buildings, before, during and after rehearsal. Face shields are acceptable.
 - For non-aerosol emitting musicians (strings, pianists, percussionists) face coverings are required throughout rehearsal.

- For aerosol emitting musicians (wind players) face coverings are required until the point of playing the instrument.
- **Practice physical distancing of at least 6 feet from other people.**
 - For non-aerosol emitting musicians, chairs will be placed 6 feet apart, and each musician will receive their own stand.
 - For aerosol emitting musicians, chairs will be placed 8-10 feet apart side-to-side/12 feet apart front and back, and each musician will receive their own stand.
 - *Bell covers are encouraged for instruments with bells (i.e. masks for instruments), but must be provided by the individual.
- Musicians should wipe down stands with provided wipes before and after rehearsal.
- **Complete daily health screening at any of the assigned locations.**
- **Wash hands often with soap and water, use hand sanitizer and avoid touching your eyes, nose and mouth with unwashed hands.**
- Check out and follow the prescribed entries/exits & instrument case storage areas for the rehearsal halls (Potter Auditorium, Raley 103 and Raley 203).

COVID & the Applied Lesson Setting

Applied faculty (both full-time and adjunct instructors) may choose the COVID procedures most appropriate for their studio and for each of their students' and their personal health and safety. However, the Division of Music has set several guidelines that we believe will assist in providing a basis for safe studio experience.

- Face coverings must be worn before and after the lesson
 - pianists should continue to wear face coverings during the lesson
 - vocalists and instrumentalists need not wear face covering during the lesson
- Distancing:
 - A minimum of 6 feet **must** be maintained between people
 - For vocalists and instrumentalists, as masks may not be worn, if the student and teacher need to or elect to be facing each other, the distance must be increased to 10-12 feet between people.
 - Where classroom space is available and OBU Facilities schedules allow, teachers may schedule lessons in larger classroom spaces to facilitate larger social distance.
- Shared equipment and surfaces will be wiped down between lessons.

COVID & the Instrument Storage

Due to the limited space in our instrument storage facilities, measures have been taken to provide instrument storage in alternative locations in order to distance students. Wherever possible, and especially with smaller instruments, we recommend carrying your instrument with you to avoid overcrowding in the storage spaces prior to rehearsals, lessons and other classes.

For more information on checking out an instrument storage locker, please contact Dr. Teresa Purcell-Giles (teresa.purcell@okbu.edu) or Riley Davenport (riley.davenport@okbu.edu) with the subject heading “Instrument Storage.”

APPENDIX

GENERAL RECITAL FORM

The General Recital Form can be found on the Division of Music website under the tab “Music Student Handbooks and Forms.” The link is also here:

<https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>

INSTRUMENTAL JURY SIGN-UP INSTRUCTIONS

STUDENTS:

- Before signing up, please confer with your studio teacher and accompanist to ensure their availability. **Do not sign up for a jury time unless you have cleared it with your studio teacher.**

- All juries are 15 minutes
- Students performing a double jury (scale proficiency) should sign up for 2 slots (30 minutes).
- Upload to Canvas:
 - Completed Instrumental Jury Form **and** your music (you can find jury forms here: <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>).
 - You will not be permitted to perform your jury if you do not have copies of your music or your forms completed.
- Jury performances are held in **locations to be announced toward the end of the term (usually Yarborough, 203, 142 or 103)**. Please be 15 minutes early to your appointment.

SOPHOMORE BARRIER: IN-DEPTH INFO

Accessing the Forms

Students standing for the Sophomore Barrier should bring two forms with them:

- 1.) The Division of Music Sophomore Barrier Report
 - a.) this can be found under the Division of Music website under the tab “Music Student Handbooks and Forms” and can also be found linked here: <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>
- 2.) The Instrumental Area Instrument-Specific Barrier Report
 - a.) this can be found in the Appendix of the Instrumental Area Handbook (pp. 19-27)
Print out only the forms needed for your instrument (Winds/Percussion, Violin, Viola, Guitar)

Description of the Sophomore Barrier

Any student pursuing a degree from the Division of Music and having instrumental studies as his/her primary instrument must successfully complete a barrier examination after four semesters of study (with a minimum of 8 credit hours of applied study). The exam must be passed in order for the student to continue in his/her chosen degree program and to be admitted to the junior level of applied instrumental study.

Transfer students may schedule a Sophomore Barrier following four semesters of private lessons at any accredited institution and the completion of at least one semester of private lessons in the Division of Music of Oklahoma Baptist University.

Purpose of the Sophomore Barrier

To make certain that the student's progress is more than adequate to continue and satisfactorily complete the requirements in his or her specific degree program. This enables the OBU Division of Music and Department of Instrumental Studies to maintain the high standards consistent with OBU's reputation and to favorably reflect our mission and ensure the future success of our students.

Outcome of the Sophomore Barrier

The Barrier Exam must be passed in order for the student to continue in their chosen degree program and be admitted to the junior level of applied study. If the exam is not passed, the following options are offered:

1. Change to a different music degree program, if it is felt the requisite level of skill has been met for one of these degree programs.
2. Retake the exam after one more semester of study.*
3. Change to another applied instrument, remaining a music major (assuming acceptance by audition into another area).
4. Change to a degree outside of music

*If the student chooses option #2 but is unsuccessful in the second attempt to pass the exam, the student must choose an alternate area of study outside of instrumental music.

Assessment during the Barrier

At the end of four semesters of applied instrumental study (with a minimum of 8 credit hours), the following requirements must be met (substitutions may be made with approval of applied teacher):

Be able to demonstrate the following aspects common to all instrumental music majors:

1. Tone: ability to demonstrate characteristic tone quality for the instrument
2. Phrasing: shaping and articulation of melodic ideas within solo repertoire
3. Communication: convey the intentions of the composer and the style of the genre and style period
4. Accuracy: demonstrate written rhythms and pitches
5. Presence: demonstrate confidence and poise in performance, and, where applicable, memory, as determined by the teacher
6. Rate of learning: demonstrate timely progress

7. Style: The repertoire performed in the preceding juries and inclusive of the sophomore barrier must reflect preparation and understanding of a variety of styles.

As part of the final assessment for the sophomore instrumental barrier exam, the instrumental faculty will consider the student's performance in Theory and Aural Skills.

Material/Repertoire for Sophomore Barrier

Winds/Percussion:

1. Scale Proficiency, at least to Proficiency Level 2
2. Composite repertoire from Semesters 1-4 of applied study shows a variety of style periods and styles
3. One movement from a Concerto or Sonata, etc. (Classical, Romantic, or post-1900). A single-movement concert piece is also sufficient
4. Two other pieces of choice representing remaining style periods (Baroque, Classical, Romantic, or post-1900)

Strings:

1. Scales at least to Proficiency Level 3
2. One movement of a solo Bach sonata/partita/suite or a baroque piece of comparable difficulty approved by the instructor
3. The outer movement of a Classical, Romantic, or post-1900 concerto (a single-movement concert piece is also sufficient)
4. Two other pieces of choice representing the remaining periods (Classical, Romantic, or post-1900)

*Concertos, unaccompanied works, and concert/salon-pieces should be memorized. Duo-sonatas need not be memorized.

OKLAHOMA BAPTIST UNIVERSITY
Sophomore Barrier Form for Instrumental Applied Study
WINDS/PERCUSSION BARRIER FORM

NAME:

DEGREE:

Applied Instrumental Study to Date

Course Number	Credit Hours	Semester	Grade Received

Total Credit Hours Granted in Applied Instrumental Study: _____

Winds/Percussion Scale Proficiency Levels Passed

Level (Each level is the composite of those that precede it)	Semester and Year Passed
1 – Major scales, Range of Instrument Chromatic Scale, Range of Instrument Major Arpeggios, Range of Instrument Percussion Only: plus Rudiments, as determined by instructor	
2 – Harmonic/Melodic Minor Scales, Range of Instrument Minor Arpeggios Percussion Only: plus Rudiments, as determined by instructor	
3 – Major Scales in Thirds, Range of Instrument Variety of articulations Percussion Only: plus Rudiments, as determined by instructor	
4 – Harmonic Minor Scales in Thirds, Range of Instrument Variety of articulations Percussion Only: plus Rudiments, as determined by instructor	
5 – Teacher Discretion (please indicate) (Can include other Dominant Seventh arpeggios, modal scales, octatonic, whole-tone scales, scales in 4ths, etc)	

Jury Repertoire (inclusive of Sophomore Barrier)

Semester and Year	Repertoire Performed	Style Period Represented	Grade Received

If more space is needed, please include extra sheet

Does the performed repertoire above reflect preparation and understanding of a variety of style periods? Indicate those style periods reflected in the student's repertoire with comments regarding aptitude for future performance of those periods not yet covered.

	Yes	No	<u>Comments (optional)</u>
Baroque			
Classical (sonata)			
Romantic			
Modern/Contemporary			

Comments regarding student's ability to demonstrate the aspects of performance listed on Sophomore Barrier Assessment Criteria (if needed, use reverse):

Theory and Aural Skills Assessment (in consultation with Theory Faculty):

This is the first attempt at the Sophomore Barrier ☐

This is the second attempt at the Sophomore Barrier ☐

	Passed	Passed, but with Serious Reservations	Not Passed
Sophomore Barrier	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*If “with Serious Reservations” or “Not Passed,” please explain:

OKLAHOMA BAPTIST UNIVERSITY
Sophomore Barrier for Instrumental Applied Study
STRINGS SOPHOMORE BARRIER FORM

NAME:

DEGREE:

Applied Instrumental Study to Date

Course Number	Credit Hours	Semester	Grade Received

Total Credit Hours Granted in Applied Instrumental Study: _____

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Violin Scale Proficiency Levels Passed

Level	Semester and Year Passed
1 – 3-octave major and minor scales, 12 notes per bow 3-octave arpeggio series, 3 (4) notes per bow Major scales in thirds, two notes per bow Major scale in octaves, two notes per bow	
2 – 3-octave major and minor scales, 24 notes per bow 3-octave arpeggio series, 6 (8) notes per bow Major scale in thirds, 4 notes per bow Major scale in octaves, 4 notes per bow	
3 – Level 2 plus: Arpeggio series, 9 (12) notes per bow Harmonic minor scale in thirds, 4 notes per bow Harmonic minor scale in octaves, 4 notes per bow Major scale in tenths, 2 notes per bow	
4 – Level 3 plus: Arpeggio series, 18 (24) notes per bow Major scale in thirds, 8 notes per bow Major scale in octaves, 8 notes per bow Major scale in fingered octaves, 2 notes per bow Major scale in tenths, 4 notes per bow	
5 – Level 4 plus: Harmonic minor scale in 3rds, 8 notes per bow Harmonic minor scale in octaves, 8 notes per bow Harmonic scale in fingered octaves, 2 notes per bow Harmonic minor scale in tenths, 4 notes per bow	
6 – Level 5 plus: Scales in fingered octaves, 4 notes per bow Scales in tenths, 8 notes per bow	

Viola Scale Proficiency Levels Passed

Level	Semester and Year Passed
1 – 3-octave major and minor scales, 12 notes per bow 3-octave arpeggio series, 3 (4) notes per bow Major scales in thirds, two notes per bow Major scale in octaves, two notes per bow	
2 – 3-octave major and minor scales, 24 notes per bow 3-octave arpeggio series, 6 (8) notes per bow Major scale in thirds, 4 notes per bow Major scale in octaves, 4 notes per bow	
3 – Level 2 plus: Arpeggio series, 9 (12) notes per bow Harmonic minor scale in thirds, 4 notes per bow Harmonic minor scale in octaves, 4 notes per bow	
4 – Level 3 plus: Arpeggio series, 18 (24) notes per bow Major scale in thirds, 8 notes per bow Major scale in octaves, 8 notes per bow	
5 – Level 4 plus: Harmonic minor scale in 3rds, 8 notes per bow Harmonic minor scale in octaves, 8 notes per bow	
6 – Teacher discretion	

Guitar Scale Proficiency Levels Passed

Level	Semester and Year Passed
1 – Major and minor scales Major chords	
2 – Level 1 plus: Major scale in thirds Minor chords	
3 – Level 2 plus: Arpeggio series Harmonic minor scale in thirds	
4 – Level 3 plus: I-vi-IV-V chords in all major keys	
5 – Level 4 plus: Chord progressions in minor keys	
6 – Teacher discretion	

Jury Repertoire (inclusive of Sophomore Barrier)

Semester and Year	Repertoire Performed	Style Period Represented	Grade Received

If more space is needed, please use separate sheet

Does the performed repertoire above reflect preparation and understanding of these style periods:

	Yes	No	<u>Comments (optional)</u>
Baroque (contrapuntal)			
Classical (sonata)			
Romantic			
Modern/Contemporary			

**Comments regarding student's ability to demonstrate the aspects of performance listed on
Sophomore Barrier Assessment Criteria:**

Theory and Aural Skills Assessment (in consultation with Theory Faculty)

This is the first attempt at the Sophomore Barrier ☐

This is the second attempt at the Sophomore Barrier ☐

	Passed	Passed, but with Serious Reservations	Not Passed
Sophomore Barrier	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*If "with Serious Reservations" or "Not Passed," please explain:

OKLAHOMA BAPTIST UNIVERSITY INSTRUMENTAL AREA

MID-SEMESTER BOARDS: APPROVED MELODIES

First Year

Alouette
Alphabet Song (Twinkle, Twinkle)
Amazing Grace
Ants Go Marching
Are You Sleeping?
Baa Baa Black Sheep
I'm a Little Tea Pot
Ja Da
Joy to the World
London Bridge
Mary Had a Little Lamb
Ode to Joy
Row Row Row Your Boat
This Old Man
Three Blind Mice
When the Saints

Second Year

A Tisket A Tasket
All Through the Night
America
Camptown Races
Come Thy Fount of Every Blessing
Do Your Ears Hang Low
Eensy Weensy Spider
The Farmer in the Dell
Hickory Dickory Dock
Hush Little Baby
Kookaburra
Long Long Ago
O Christmas Tree
Old MacDonald
Polly Wolly Doodle

Ring around a Rosy
Skip to my Lou
When the Saints

Third Year

Abide with Me
America
Be Thou My Vision
Down by the Riverside
The First Noel
God Rest Ye Merry Gentlemen
He's Got the Whole World in His Hands
It Came Upon a Midnight Clear
Irish Tune from County Derry (Oh, Danny Boy)
Kum Bay Yah
Old Hundred (Psalm Tune)
O Little Town of Bethlehem
Over the Rainbow
This Little Light of Mine
You are my Sunshine

Fourth Year

All Creatures of our God and King
A Mighty Fortress is Our God
Ave Maria (Bach-Gounod)
Great is Thy Faithfulness
Jesu, Joy of Man's Desiring (Bach)
Last Rose of Summer (Irish Folk Song)
Meditation: Thais- Massenet
Scarborough Fair
Holy, Holy, Holy
The Swan (Saint Saens)
What a Friend We Have in Jesus