

OKLAHOMA BAPTIST UNIVERSITY

DIVISION OF MUSIC

INSTRUMENTAL STUDIES GUIDE

FOR MAJORS IN MUSIC WITH APPLIED INSTRUMENTAL EMPHASIS

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Introduction

This guide provides an overview of policies and procedures for successful completion of curricular and performance requirements in Instrumental Studies (Bachelor of Music Education and Bachelor of Musical Arts). It serves as a supplement to the University Catalog and other general policy documents produced by the OBU Division of Music.

Mission

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

Our mission 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 these mission statements and endeavors to share God's truth and beauty through music in a variety of learning and performance environments. Faculty members are committed to fostering continuous musical growth and encouraging students to realize their full potential, from their first moments on campus through graduation and beyond.

Audition Requirements

All prospective Instrumental Studies majors must audition for acceptance into the Division of Music, scholarship consideration, and studio assignment. Auditions are scheduled through the Fine Arts Office after completion of the Division of Music Application.

(<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.

Although there are no specific audition requirements for music minors, an assessment is necessary to ensure appropriate placement in Instrumental Studies ensembles and coursework.

Advising

Each Instrumental Studies major is assigned an Academic Advisor to assist with course enrollment, career planning, and monitoring progress toward graduation. Students are encouraged to meet with their advisors at least once per semester. It is ultimately the students' responsibility to become familiar with course and degree requirements as outlined in the *Academic Catalog* and *Division of Music Handbook*.

Applied Study

Upon acceptance to the Division of Music, Instrumental Studies majors are placed in studios according to their primary instruments. For a list of studio professors, please visit <https://www.okbu.edu/fine-arts/music/faculty.html>.

Applied lessons occur weekly. The duration (either 25 or 50 minutes) depends upon the number of credit hours in which the student is enrolled. Each studio professor provides his/her own syllabus and attendance policy. All lessons cancelled by professors will be rescheduled at a mutually convenient time. Professors are not required to make up lessons cancelled by students or due to other extenuating circumstances.

These lessons constitute the foundation of the Instrumental Studies curriculum. They provide an opportunity to address gaps in knowledge and/or technical proficiency and plot a course of instruction from the initial audition to professional competency at the time of graduation. Professors will communicate requirements and expectations before, during, and outside of designated lesson times. As these vary from student to student, and lesson to lesson, students are expected encourage to seek clarification as needed.

Practice

Daily practice requirements for each degree reflect the number of credit hours enrolled in applied study (1 credit hour = 1 hour of practice each day). The amount of repertoire, as well as its difficulty, reflect the number of credit hours. The level of difficulty increases with each semester of study, enabling students to reach a level of professional competency by graduation. Practice techniques and time management will be discussed throughout the semester in lessons and Instrumental Seminar.

Instrumental Seminar Requirement

All Instrumental Studies majors must register for Instrumental Seminar (MUPR 1300), a studio class that includes performance opportunities, group discussions, and presentations on special topics. Students are required to perform at least two different pieces per semester for the class.

General Recital Requirement

Instrumental Studies majors are required to perform at least once per semester on a General Recital, after a successful performance of the same material in Instrumental Seminar. The General Recital Approval Form (included in this guide, available in the Division of Music 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 Division of Music office at least two weeks before each recital. Recital slots will be distributed on a “first come, first served” basis.

Accompanist Requests

Accompanists for all seminar, recital, and jury performances must be requested at the beginning of each semester. Submit requests and sheet music (in pdf format) to Professor Claire Marquardt (claire.marquardt@okbu.edu). Consult the Instrumental Seminar syllabus or Professor Marquardt for details and deadlines.

Performance Juries

Performance juries are final exams in applied music study. All Instrumental Studies majors are required to perform a jury each semester (unless a degree recital is given during the latter half of the semester). Non-majors enrolled in applied study for more than two semesters are also required to perform a jury. Performance juries are scheduled during final exam week and are closed to the public (though faculty may record juries for archival and evaluative purposes.)

Juries are 15 minutes in length and 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-** performance (from memory) of a hymn or folk song, 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-** consist 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 song 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

Jury repertoire is assigned at the discretion of the studio professor and is the focus of study for the semester.

Each year, the composite of the two juries should demonstrate mastery of styles associated with a variety of historical epochs. 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 repertoire for degree recitals.

Students must provide the following:

- The **Applied Jury Report** (included in this guide and at <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>) is due one week before juries, via email, to the Director of Instrumental Activities.
- **Sophomore Barrier Form (Wind, Percussion, Strings)**, if applicable. This is included in this guide and at <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>.
- **Sophomore Barrier Report (Division of Music)**, if applicable. This is included in this guide and at <https://www.okbu.edu/fine-arts/music/music-student-handbooks.html>.
- Hard copies or digital copies (submitted via email) of repertoire for each member of the panel

Jury grades are determined by averaging the grades from each member of the jury panel. Although the exact weight of the jury in the final semester grade remains at the discretion of the studio professor, the final semester grade cannot be more than one letter removed from the composite jury grade. The faculty use the **Instrumental Jury Assessment Rubric** (included in this guide) to evaluate performances and assign grades.

Milestones by Year

Freshman Advisory

Before enrolling in the sophomore year of study, each student receives feedback from professors in a process called the Freshman Advisory (see the Music Student Handbook for details). This is a formative process, not a summative one, and 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 goal of professional competency at graduation.

Sophomore Barrier

All Instrumental Studies majors must pass a barrier examination during the fourth semester of applied study (after a minimum of 6 credit hours is completed). The exam must be passed 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. Change to another degree program within the Division of Music (if the requisite level of skill has been met for one of these programs.)
2. Retake the exam after one more semester of study. If the student is unsuccessful on the second attempt, he or she 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 studio).
4. Change to a degree outside of music.

Please see the **Sophomore Barrier Form** (included in this guide) for the full list of requirements. It is important to note that the musical elements listed must be evident across a variety of major style periods (Baroque, Classical, 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 complete upper-level study successfully.

After considering all 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.

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. Further information regarding procedures for Division of Music Junior and Senior Recitals is available in a packet provided by the Division of Music office.

Students, in collaboration with studio professors, may choose whether to perform both a junior and senior recital, or just a senior recital. Some student teachers pursuing the Bachelor of Music Education 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. This should reflect a broad understanding of each style period. If 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 Bachelor of Music Education senior recital should contain 25-30 minutes of music.**
- **The Bachelor of Musical Arts senior recital should contain 40-50 minutes of music.**

Recital Hearing

Before performing any on-campus recital (degree or non-degree), students must pass a recital hearing. Instrumental recital hearings are scheduled 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 determine 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. This third faculty member will be selected from the Instrumental area whenever possible. It is the responsibility of the student to communicate the date and time of the recital to grading faculty members.

Other Opportunities

There are numerous other opportunities to perform and compete, including the OBU Concerto-Aria competition, OMTA competitions (only string instruments are eligible), as well as state and regional events. Your teacher will help you to navigate which of these opportunities is appropriate for you.

Additional Considerations for Success

Health

Eat well, stay hydrated, and get plenty of sleep. 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 and 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 time at OBU, in lessons, studio classes, and seminars. However, physical issues still happen. If at any time you experience 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.

Dress

The Instrumental area does not mandate a specific dress code. However, (1) shoes must always be worn and (2) Christian modesty and respect should always be kept in mind. Please dress professionally for seminar performances, General Recitals, and juries. Though formal attire (e.g. tuxedos or formal dresses) is not required, it should be evident that the performer takes his or her art seriously and respects both him/herself and the audience.

For degree recitals, men should wear a jacket (or vest) and a tie. Women should be sure that dresses allow them to move freely, 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.

Oklahoma Baptist University
DIVISION OF MUSIC

General Recital Performance Request

Date Received: _____
Time Received: _____
Received by: _____

Note:

- Completed forms must be submitted by 5:00 p.m. two full weeks prior to the date of the General Recital.
- The total recital time must not exceed 45 minutes. Performers will be included as time allows and in the order the request is submitted.
- Program information will be printed as indicated below. Illegible or incomplete forms will not be accepted.
- Final printed programs will be posted two days prior to the performance date.

Date Requested: _____

Name: _____ Performance Area: _____
First Last (ex. Trumpet, Soprano, Piano, Composition)

Degree: _____ Classification: _____
(ex. BM – Music Education) (ex. Sophomore)

Composition Title: _____ From: _____
Use the back of this form if more space is required. Title of larger work (if applicable)

Composer: _____ Dates: _____
(Year of Birth – Year of Death)

Arranger: _____ Dates: _____
(if applicable) (Year of Birth – Year of Death)

Length of Performance: _____

Applied Teacher: _____ Signature: _____

Accompanist: _____ Signature: _____

Student Signature: _____ Date: _____

Additional Performers (Use the back of this form if more names should be listed.)

<i>Name:</i>	<i>Instrument/Voice Part:</i>	<i>Initials:</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Performance Comments:

Technical Skills:

- The student has achieved an appropriate level of technical skill in the applied area.
- The student is making progress toward an appropriate level of technical skill in the applied area.
- The student lacks an appropriate level of technical skill in the applied area.

Evidence of Technical Skill:

Sight-Reading Skills:

- The student has achieved an appropriate skill level performing music at sight in the applied area.
- The student demonstrates progress toward an appropriate level of sight-reading skill in the applied area.
- The student lacks an appropriate skill level performing music at sight in the applied area.

Evidence of Sight-reading Skill:

General Comments:

**OBU Instrumental Juries
Assessment Rubric
Applied Instructor**

Name:	Instrument:		Semester/yr:		
	1 Not Acceptable	2 Deficient	3 Acceptable	4 Advanced	5 Exceptional
PERFORMANCE FACILITY					
Technique 1 2 3 4 5	No evidence of efficiency in the mechanics of the instrument.	Little evidence of efficiency in the mechanics of the instrument.	Some evidence of efficiency in the mechanics of the instrument with some weakness.	Evidence of efficiency and understanding in the mechanics of the instrument.	Accurate efficiency and understanding in the mechanics of the instrument.
Intonation 1 2 3 4 5	No sense of tonal center in tonal music; lack of center and focus.	Intonation accurate most of the time, but needs significant improvement.	Accurate intonation is consistent with minor problems.	Focused, accurate intonation across most of the ranges, tempi and dynamic levels.	Focused, accurate intonation across all ranges, tempi and dynamic levels.
Tone 1 2 3 4 5	Unclear, unfocused tone in all ranges and dynamic levels. Uncharacteristic sound.	Acceptable tone only in mid-range. Extended range need significant improvement.	Focused, characteristic sounds with minor problems.	Clear, focused, characteristic sounds across most ranges and dynamic levels.	Clear, focused, and energized characteristic sounds across all ranges and dynamic levels.
Articulation/Diction 1 2 3 4 5	Inappropriate articulation or unclear diction. No clarity. Difficult to understand language. Incorrect language.	Some clarity to articulation, however, significant improvement is needed.	Attempts appropriate articulation/diction. Precise diction is attempted with minor problems.	Appropriate articulation/diction for the music. Clear and understandable. Diction is accurate for the language.	Appropriate articulation/diction for the music. Clear and understandable with a variety of articulations throughout. Diction is precise and accurate for the language throughout.
Rhythm 1 2 3 4 5	No discernable pulse. Inaccurate rhythms throughout.	Multiple rhythmic errors. Rhythm does not contribute to the expressive whole, rather draws attention to flaws.	Some sense of steady pulse with only a few minor errors.	Rhythmically precise. Employs rubato for expression.	Rhythmically precise. Tasteful use of rubato or other rhythmic alteration choices. Employs rhythmic pulse or alterations for expressive purposes.

OBU Instrumental Jury Rubric

Jury Panel

Name:	Classification: Sem./Yr.
Instrument:	Adjudicator:

	1 Point	2 Points	3 Points	4 Points	5 Points	
Musical Elements						
<i>Proficiency with and accuracy of musical elements; including pitch, rhythm, text articulation, and score accuracy</i>	Accuracy of musical elements does not meet minimal expectations (many noticeable mistakes)	Accuracy of musical elements meets minimal competency (a few noticeable mistakes)	Accuracy of elements is achieved most of the time	Accuracy of elements is proficient and well established	Precise demonstration of musical elements is demonstrated	_____
Command of Instrument						
<i>Represents the student's ability to control their instrument with musical intent</i>	Command of instrument is below minimum expectations (demonstrates little technical control of the instrument)	Command of instrument demonstrates potential for musical growth	Command of instrument has achieved a point where musical maturity is possible	Command of instrument is proficient	Command of instrument demonstrates potential for professional success	_____
Presentation						
<i>Ability to be expressive with regard to phrasing, inflection, and style, as well as collaborate musically with others</i>	Presentation demonstrates a lack of sensitivity to musical expression	Presentation demonstrates a potential for musical growth	Ability to present a musical performance has achieved a point where musical maturity is possible	Presentation demonstrates that the ability to perform musically is proficient	Ability to perform musically demonstrates potential for professional success	_____
						Total _____

Rate the student, according to the above scale, in each of the 3 areas. An area score of "5" would describe a professional musician in a major performing ensemble. The goal of this rubric is to track musician development as compared to an established professional standard.

Sophomore Barrier Form for Instrumental Studies

DESCRIPTION

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: 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.

Consequence: The Barrier Exam must be passed 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: 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 for Instrumental Applied Study
WINDS/PERCUSSION

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)	

Winds/Percussion Sophomore Barrier Form 1/3

Jury Repertoire (inclusive of Sophomore Barrier)

Semester and Year	Repertoire Performed	Style Period Represented	Grade Received

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

	Yes	No	<u>Comments (optional)</u>
Baroque	<input type="checkbox"/>	<input type="checkbox"/>	
Classical (sonata)	<input type="checkbox"/>	<input type="checkbox"/>	
Romantic	<input type="checkbox"/>	<input type="checkbox"/>	
Modern/Contemporary	<input type="checkbox"/>	<input type="checkbox"/>	

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
Sophomore Barrier for Instrumental Applied Study
STRINGS

NAME: _____

DEGREE: _____

Applied Instrumental Study to Date

Course Number	Credit Hours	Semester	Grade Received

Total Credit Hours Granted in Applied Instrumental Study: _____

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	

Strings Sophomore Barrier Form 1/5

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	

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
Mid-Semester Boards

Approved Repertoire for Folk Song/Hymn Performance

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 Hundreth (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