

Oklahoma Baptist University

**Division of Music**

**Keyboard Studies Guide**

**FOR MAJORS IN MUSIC WITH PIANO EMPHASIS**

**BM Piano Performance with Emphasis in Pedagogy**

**BM Education (Piano Primary)**

**BMA (Piano Primary)**

**BA Worship Studies (Piano Primary)**

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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 Keyboard Studies degrees.

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

**The Keyboard Studies Faculty** embraces the above statements, and encourages students who are embarking on these demanding, exciting, and rewarding tasks to observe the directive given in Colossians 3:23-24; “Whatever you do, work heartily, as for the Lord and not for men, knowing that from the Lord you will receive the inheritance as your reward. You are serving the Lord Christ.” ESV

## Succeeding in Keyboard Studies

Regardless of which degree you are pursuing in Keyboard Studies, this guide is designed to assist you from your first moments on our campus 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.

## Scheduling an Audition

All prospective music majors with a piano emphasis must audition for scholarship consideration and for studio assignment. To start the audition scheduling process, prospective students must apply to the Division of Music online at <https://www.okbu.edu/arts/music/application.html>. Once your application is received, auditions are scheduled through the Music Office (405-585-4300 or [music@okbu.edu](mailto:music@okbu.edu)) in consultation with the Coordinator of Keyboard Studies.

### Audition Requirements by Degree

#### B.M. in Piano Performance with Emphasis in Pedagogy

Repertoire Requirements (all works performed from memory):

1. **A piece from the Baroque era.** Suggested works include an invention, sinfonia, or prelude and fugue by J. S. Bach.
2. **A piece from the Classical era.** Suggested works include a sonata movement by Clementi, Haydn, Mozart, or Beethoven.
3. **A piece from the 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> centuries.** Suggested works include a song without words by Mendelssohn, a nocturne or prelude by Chopin, Toccata by Khachaturian, or The Cat and the Mouse by Copland.

Additional Requirements:

- Play one to two scales of your choosing
- Sight-read an excerpt provided by the keyboard faculty
- Be prepared to discuss goals with keyboard faculty

#### B.M. Education (Piano Primary)

Repertoire Requirements (at least one work from memory):

- Two to three contrasting pieces/movements

Additional Requirements:

- Sight-read an excerpt provided by the keyboard faculty
- Be prepared to discuss goals with keyboard faculty

#### B.M.A. (Piano Primary)

Repertoire Requirements (at least one work from memory):

- Two to three contrasting pieces/movements

Additional Requirements:

- Sight-read an excerpt provided by the keyboard faculty
- Be prepared to discuss goals with keyboard faculty

## B.A. Worship Studies (Piano Primary)

Repertoire Requirements (at least one work from memory):

- Two to three contrasting pieces/movements

Additional Requirements:

- Sight-read an excerpt provided by the keyboard faculty
- Be prepared to discuss goals with keyboard faculty

Although there are no specific keyboard audition requirements for secondary piano students, music minors, and non-music majors, an assessment is necessary to ensure appropriate placement in keyboard studies.

### **Studio Assignments**

Each incoming student is welcome to indicate in writing a preference for his or her primary applied instructor. The Keyboard Studies faculty recognizes the importance of matching each student with an appropriate teacher. However, it is also our belief that all piano students will benefit greatly from study with any of the piano instructors at Oklahoma Baptist University. We will seriously consider all written preferences, but there may be instances when these preferences cannot be accommodated. If there are concerns regarding the appropriate fit in studio assignments, please feel free to discuss this with the Coordinator of Keyboard Studies. If such issues arise once applied studies begin, first discuss any problems with the applied instructor so that a resolution can be sought before bringing them to the Keyboard Coordinator.

Every music student at OBU needs to know it is the collective and considered position of the entire music faculty that all enrolled students will make progress with any of the music instructors. In the rare instance when a continuing student's director/conductor/secondary instructor is not completely satisfied with the instruction being received, the following guidelines must be strictly observed as they protect both the student and the teacher from disrupted work:

- 1) Pray first and foremost.
- 2) Refrain from assigning other instructors to the student before addressing all concerned parties. Such an undertaking puts a student in an awkward position as it jeopardizes the relationship developed and established with their primary instructor.
- 3) Discuss your recommended path forward for the student with the Division of Music chair.
- 4) Once a suitable path has been reached/agreed upon, the Division of Music Chair will instruct the student to the new path for their private lessons.

### **Advising and Planning**

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 course work 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 Music Student Handbook.

## 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. 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 offer a make-up lesson 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 an individual's gaps in knowledge, weaknesses in technique, and 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.

## 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 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 studio classes. Again, if there are questions regarding practice methods, practice time management, or the goals and expectations for weekly or semester performances, please ask your instructor for clarification.

## Studio Classes

Each studio meets weekly at a time designated by the instructor. While teachers vary in how they specifically utilize studio class, it is a time for the entire studio to learn in a group setting through discussions, performances, critiques, and other activities. Even if not specifically scheduled to perform at a given class, those with piano emphases should be prepared to play something memorized at every studio class. Studio-class performance suggestions and assignments will be discussed during weekly lessons as well as during studio class times.

## Piano Seminar

All students with piano emphasis must register for Piano Seminar (MUPR 1200), in which students gain experience performing music before a larger group than their professor's studio class. Those not performing hear piano repertoire that broadens their knowledge of the literature while supporting their departmental colleagues. Students enrolled in Piano Seminar are required to perform at least twice (i.e. two separate pieces) each semester. In addition to student performances, the hour includes discussions or presentations on topics relevant to keyboard study as well as listening to and viewing performances by keyboard masters.

## 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 piano 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 Piano 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 Music office) must be submitted at least two weeks prior to the requested date, and requires the signature of the student, teacher, and accompanist (if applicable).

## Technique Juries

Technique juries are held once a semester (in November during the fall semester and in April during the Spring semester). Technique requirements vary with each degree plan, and are included on the technique page included in this guide. Students pursuing a BMA, BME, or BA Worship Studies degree with piano as their primary instrument must complete technique level 3 in order to graduate, with level 1 completed by the time of the Sophomore Barrier Exam. Students pursuing a BM in Piano Performance with Emphasis in Piano Pedagogy degree must complete all seven levels, with levels 1-3 completed by the time of the Sophomore Barrier Exam. (Also see the included Sophomore Barrier Exam).

## Performance Juries

A performance jury is the equivalent to the final exam in applied music study. All students enrolled in piano 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). Piano performance juries for those with piano emphasis are generally scheduled on the final Thursday of classes each semester. Piano juries for secondary students and non-music majors generally occur on the first two days of finals week. 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 piano emphasis last 15-20 minutes and must include at least 3 contrasting memorized pieces/movements. There is also a sight-reading element for each jury, with the level of the sight-reading being determined by the number of credit hours studied to date. 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: Baroque, Classical, Romantic, Impressionist, and Modern/Contemporary.
- By the Sophomore Barrier jury, all five of these style periods must be represented, with at least one Baroque contrapuntal work at a level equivalent to a Bach Fugue of 3 or 4 voices, and at least one classical sonata by Haydn, Mozart, Beethoven, Schubert, or an equivalent work.
- 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.

Jury requirements for piano secondaries or non-majors also require 3 contrasting movements/pieces, but only one need be memorized.

Before arriving at your jury, be sure to fill out the Applied Jury Report sheet (included in this guide, available online, and available from your applied instructor) to give to the faculty panel. Those with piano 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. 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 Keyboard Studies area that a final semester grade cannot be more than one letter removed from your composite jury grade.



## Milestones by Year

### Sophomore Barrier

Any student pursuing a degree from the Division of Music and having piano as the primary instrument must successfully complete a barrier examination after four semesters of study (with a minimum of 12 credit hours of applied study for the BM degree or 8 credit hours for all other degrees). 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 piano study.

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

1. In the case of a BM student, change to BMA, BME, or BA Worship Studies if it is felt that the requisite level of skill has been met for one of these other 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 a different area of study outside of piano.
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 for the full list of requirements for the exam. It is important to note that the musical elements listed must be evident across the five major style periods (Baroque, Classical, Romantic, Impressionist, and Modern/Contemporary). It is also required that Baroque repertoire includes at least one contrapuntal movement equivalent to a 3- or 4-voice Bach fugue, and that Classical repertoire includes a complete sonata by Haydn, Mozart, Beethoven, or Schubert, or an equivalent piece as determined by the keyboard faculty. In addition to the technique requirement mentioned above (levels 1-3 for BM degrees and level 1 for BMA, BME, and BA Worship Studies), 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 keyboard 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 keyboard faculty.

## **Junior and Senior Recitals**

Application forms for scheduling degree recitals are included in this handbook and are also available online and in the Music 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 Music office.

In keyboard studies, the BM Piano Performance with Emphasis in Pedagogy degree requires a full junior and senior recital (approximately 45-50 minutes of music). All other degrees where piano is the primary instrument require a half senior recital (approximately 25 minutes of music).

The piano 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, each 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. Encores are not permitted in keyboard area recitals.

Before giving a recital, students must pass a recital hearing. Keyboard 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 online, included in this guide, and available in the Music office) and submit it to the Keyboard Coordinator, who will work with the student and the keyboard faculty to find a mutually acceptable time for the hearing. Keyboard 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.

## **Other 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, and 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. 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 keyboard 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.

### **Dress**

There is no specific dress code in the keyboard department for lessons or studio work. However, shoes must always be worn that allow for proper pedal technique 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 General Recitals, degree recitals, or any other formal performance, men should wear a jacket (or vest) and a tie. Women should be sure that dresses allow them to move freely at the instrument, with the hemline falling below the knees while sitting. Again, shoes should allow for proper pedal technique. 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.

# SAMPLE FORM

**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: \_\_\_\_\_  
*First Last*

Performance Area: \_\_\_\_\_  
*(ex. Trumpet, Soprano, Piano, Composition)*

Degree: \_\_\_\_\_  
*(ex. BM – Music Education)*

Classification: \_\_\_\_\_  
*(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>

## Piano Technique Levels

All metronome markings are minimum tempos required.

- 1) Major scales,  = 100 and Major Arpeggios,  = 80
  - Hands together. Play in eighth notes for two octaves, triplet eighth-notes for three octaves, then sixteenth notes for four octaves without pause. Start from any key and proceed chromatically.
- 2) Harmonic and Melodic Minor Scales,  = 100 and Minor Arpeggios,  = 80
  - Hands together. Play in eighth notes for two octaves, triplet eighth-notes for three octaves, then sixteenth notes for four octaves without pause. Start from any key and proceed chromatically.
- 3) Dominant Seventh and Diminished Seventh Arpeggios,  = 80
  - Hands together. Play in eighth notes for two octaves, triplet eighth-notes for three octaves, then sixteenth notes for four octaves without pause. Start from any key and proceed chromatically.
- 4) Major Scales in 3<sup>rds</sup>, 6<sup>ths</sup>, and 10<sup>ths</sup>,  = 100
  - Hands together. Play in eighth notes for two octaves, triplet eighth-notes for three octaves, then sixteenth notes for four octaves without pause. Start from any key and proceed chromatically.
- 5) Harmonic Minor Scales in 3<sup>rds</sup>, 6<sup>ths</sup>, and 10<sup>ths</sup>,  = 100
  - Hands together. Play in eighth notes for two octaves, triplet eighth-notes for three octaves, then sixteenth notes for four octaves without pause. Start from any key and proceed chromatically.
- 6) Teacher Discretion (based on individual student needs)

### Requirements for Graduation

BMA, BME, BA Worship Studies: Levels 1-3 (level 1 completed by Sophomore Barrier)

BM: All levels (level 3 completed by Sophomore Barrier)

Oklahoma Baptist University  
Piano Technique Levels  
Progress Tracker for Student Use

<b>Student Name</b>	
<b>Major</b>	
<b>Graduation Year</b>	

1. Major Scales, ♩ = 100 and Major Arpeggios, ♩ = 80
  - a. Date(s) Attempted: \_\_\_\_\_
  - b. Date Passed: \_\_\_\_\_
2. Harmonic and Melodic Minor Scales, ♩ = 100 and Minor Arpeggios, ♩ = 80
  - a. Date(s) Attempted: \_\_\_\_\_
  - b. Date Passed: \_\_\_\_\_
3. Dominant Seventh and Diminished Seventh Arpeggios, ♩ = 80
  - a. Date(s) Attempted: \_\_\_\_\_
  - b. Date Passed: \_\_\_\_\_
4. Major Scales in 3rds, 6ths, and 10ths, ♩ = 100
  - a. Date(s) Attempted: \_\_\_\_\_
  - b. Date Passed: \_\_\_\_\_
5. Harmonic Minor Scales in 3rds, 6ths, and 10ths, ♩ = 100
  - a. Date(s) Attempted: \_\_\_\_\_
  - b. Date Passed: \_\_\_\_\_
6. Teacher Discretion (based on individual student needs)
  - a. Date(s) Attempted: \_\_\_\_\_
  - b. Date Passed: \_\_\_\_\_

**Requirements for Graduation:**

BMA, BME, BA Worship Studies: Levels 1-3 (1 completed by Sophomore Barrier)

BM Performance/Ped: All levels (level 3 completed by Sophomore Barrier)

# SAMPLE FORM



## APPLIED JURY REPORT

Current Semester/Year: \_\_\_\_\_  
*(ex. F19, Sum 21)*

Student Name: _____	Classification: <u>Fr</u> <input type="radio"/> <i>(ex. Fr, So)</i>
Applied Area for Jury: _____	Applied Teacher: _____
Course Number: MUPR _____	Credit Hours: <u>3</u> <input type="radio"/>
Principal Applied Area: _____	Degree: <u>BMA</u> <input type="radio"/>

### Applied Music Repertoire List

Date Assigned	Composition	Composer	Memory	Performance Dates
			Yes <input type="radio"/>	
			No <input type="radio"/>	
			No <input type="radio"/>	
			No <input type="radio"/>	
			No <input type="radio"/>	
			No <input type="radio"/>	
			No <input type="radio"/>	
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			No <input type="radio"/>	

**Jury Examination – Material Heard:**  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Committee Members:**  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Exam Grade:** \_\_\_\_\_

**Performance Comments:**

## SAMPLE FORM

OKLAHOMA BAPTIST UNIVERSITY  
JURY ADJUDICATION SHEET – APPLIED PIANO

NAME: \_\_\_\_\_ CLASSIFICATION: \_\_\_\_\_

TEACHER: \_\_\_\_\_ CREDITS: \_\_\_\_ SEMESESTER: \_\_\_\_\_

Degree: \_\_\_\_\_

Literature Prepared for Exam:

1. \_\_\_\_\_ by \_\_\_\_\_
2. \_\_\_\_\_ by \_\_\_\_\_
3. \_\_\_\_\_ by \_\_\_\_\_
4. \_\_\_\_\_ by \_\_\_\_\_
5. \_\_\_\_\_ by \_\_\_\_\_

COMMENTS:

Adjudicator's Signature: \_\_\_\_\_

Grade: \_\_\_\_\_



**OKLAHOMA BAPTIST UNIVERSITY**  
**Sophomore Barrier for Piano Primary Applied**  
**Degrees: BM in Piano Performance with emphasis in Pedagogy, BMA, BME, BA Worship Studies**

DESCRIPTION

Any student pursuing a degree from the Division of Music and having piano as his/her primary instrument must successfully complete a barrier examination after four semesters of study (with a minimum of 12 credit hours of applied study for the BM degree or 8 hours of applied study for all other degrees). 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 piano study.

Transfer students will take the sophomore piano barrier exam when they have completed or have been granted credit for the number of required credit hours of applied piano study that equals those for the barrier of their chosen degree. If a transfer student has already completed the number of required credit hours at another college or university, the sophomore barrier exam will serve as his or her entrance exam into the specified degree program.

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

1. In the case of a BM student, change to BMA, BME, or BA Worship Studies if it is felt the requisite level of skill has been met for one of these other degree programs.
2. Retake the exam after one more semester of study. 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 piano.
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

Assessment: At the end of four semesters of applied piano study (with a minimum of 12 credit hours for the BM degree or 8 credit hours for the other degrees), the following requirements must be met:

Be able to demonstrate the following aspects common to all piano primaries:

1. Sound: ability to project line, balance
2. Phrasing: shaping and articulation
3. Communication: convey the intentions of the composer and the style of the genre and style period
4. Continuity: demonstrate flow and fluidity
5. Accuracy: demonstrate written rhythms and pitches
6. Memory: demonstrate reliability with confidence and poise
7. Sight playing: demonstrate level appropriate for each degree plan
8. Rate of learning: demonstrate timely progress
9. Style: The repertoire performed in the preceding juries and inclusive of the sophomore barrier must reflect preparation and understanding of these 5 major periods: baroque (including a contrapuntal work equivalent to a 3-4 voice Bach fugue), classical (including a sonata by Haydn, Mozart, Beethoven, Schubert, or equivalent), romantic, impressionist, and modern/contemporary.

BM: Pass Technique Levels 1-3

BMA, BME, BA Worship Studies: Pass Technique Level 1

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

## SAMPLE FORM

**OKLAHOMA BAPTIST UNIVERSITY**  
**Sophomore Barrier for Piano Primary Applied**








NAME: \_\_\_\_\_ DEGREE: \_\_\_\_\_

Applied Piano Study to Date

Course Number	Credit Hours	Semester	Grade Received

Total Credit Hours Granted in Applied Piano Study: \_\_\_\_\_

Technique Levels Passed

Level	Semester and Year Passed
1 - Major scales,  = 100 and Major Arpeggios,  = 80	
2 - Harmonic and Melodic Minor Scales,  = 100 and Minor Arpeggios,  = 80	
3 - Dominant Seventh and Diminished Seventh Arpeggios,  = 80	
4 - Major Scales in 3 <sup>rds</sup> , 6 <sup>ths</sup> , and 10 <sup>ths</sup> ,  = 100	
5 - Harmonic Minor Scales in 3 <sup>rds</sup> , 6 <sup>ths</sup> , and 10 <sup>ths</sup> ,  = 100	
6 - Teacher Discretion (please indicate)	

## 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 these style periods:

	Yes	No	<u>Comments (optional)</u>
Baroque (contrapuntal)	<input type="checkbox"/>	<input type="checkbox"/>	
Classical (sonata)	<input type="checkbox"/>	<input type="checkbox"/>	
Romantic	<input type="checkbox"/>	<input type="checkbox"/>	
Impressionist	<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 p. 2.

## 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

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	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:

# SAMPLE FORM



## SOPHOMORE BARRIER REPORT

The purpose of the Sophomore Barrier is to determine student readiness to enter upper-level music study. The Sophomore Barrier will consist of an extend Jury performance as well as assessment of academic and professional progress to date.

The Faculty Panel will be comprised of respective applied area instructors who will also solicit input from additional music faculty members, including the students' academic advisor. A student may attempt the Sophomore Barrier no more than two times.

Student Name: \_\_\_\_\_ Degree: \_\_\_\_\_

	1 – Never	2 – Seldom	3 – Usually	4 – Almost Always	5 - Always
<b>Music Classes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
The student is committed to a disciplined approach to learning.					
The student demonstrates progress in learning concepts and acquiring skills.					
The student understands fundamental principles of Music Theory.					
The student shows an appropriate level of ability in Aural Skills.					
The student has demonstrated appropriate Keyboard Skills.					

Comments regarding student work and achievement in Music Classes:

	1	2	3	4	5
<b>Applied Lessons</b>					
The student is committed to a disciplined approach to learning.					
The student demonstrates progress in learning concepts and acquiring skills.					
The student mastered an appropriate number and level of technical exercises.					
The student learned an appropriate number and level of repertoire selections.					
The student performs with quality and understanding according to level of study.					
The student is able to perform at sight music in the applied area at an appropriate level.					

Comments regarding student work and achievement in Applied Lessons:

**Results:**

This is the first attempt at the Sophomore Barrier.

Based on this performance and review of academic and professional progress to date, the student:

- May pursue upper-level music study.
- Must continue lower-level applied studies and, following a subsequent semester of private study, attempt the Sophomore Barrier again.
- Must pursue a different degree.

This is the second attempt at the Sophomore Barrier.

Based on this performance and review of academic and professional progress to date, the student:

- May pursue upper-level music study.
- Must pursue a different degree.

**Comments:**

Sophomore Barrier Panel:

Date:

Applied Area Coordinator: \_\_\_\_\_

Panel Member: \_\_\_\_\_

Panel Member: \_\_\_\_\_

\_\_\_\_\_



# SAMPLE FORM



## Student Recital Request

Date Received: _____
Received by: _____
Date Calendared: _____

**Note:**

- Fall recital request deadline – **April 15**; Spring recital request deadline – **October 1**
- Failure to submit the form by the deadline may affect a student’s ability to secure a preferred date.
- All recitals, including elective recitals, require the successful completion of the Recital Hearing.
- The primary time for weekday recitals is 7:30 p.m.
- If two recitals need to be placed on the same weekday evening, the secondary time is 6:00 p.m.
- Sunday afternoon recitals will generally be scheduled at 2:00 p.m.
- Required recitals will have priority in dates and times. The Committee will assign times based on that priority.
- The Student Recital Committee will inform the student of the assigned date and time. Any changes after the schedule has been finalized must be approved by the Student Recital Committee.
- Students requesting a Composition Recital must complete both sides of this form.

Name: \_\_\_\_\_ Performance Area: \_\_\_\_\_  
*First Last (ex. Trumpet, Soprano, Piano, Composition)*

Degree: \_\_\_\_\_ Recital Type: \_\_\_\_\_ Recital Length: \_\_\_\_\_

Preferred Date 1: \_\_\_\_\_

Preferred Date 2: \_\_\_\_\_

Preferred Date 3: \_\_\_\_\_

**Staging Requirements:**

Piano     Music Stands     Chairs     Risers     Harpsichord     Microphones

**Additional Requests:**

Applied Teacher: \_\_\_\_\_ Signature: \_\_\_\_\_

Accompanist: \_\_\_\_\_ Signature: \_\_\_\_\_

Student Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Area Coordinator Signature: \_\_\_\_\_

**Combined Recitals:**

- Each student must submit his/her own Student Recital Request.
- In order to combine recitals, the section below and the requested dates must coordinate on each Request from.
- The Applied Teacher’s and Accompanist’s initials must be included.

<i>Student Name</i>	<i>Applied Teacher</i>	<i>Initials</i>	<i>Accompanist</i>	<i>Initials</i>



	<b>Total Length of Music:</b>	

*Note: Halfrecitals must have at least 25 minutes of music. Whole recitals must have 45-50 minutes of music.*

**Performance Results:**

- Material is ready for a public performance.
- Another Recital Hearing is required.
- Material is not adequately prepared for a public performance.

**Performance Comments:**

**Additional Considerations:**

	1 – Never		2 – Seldom		3 – Usually		4 – Almost Always		5 - Always	
	1	2	3	4	5	1	2	3	4	5
The student is committed to a disciplined approach to learning.										
The student has progressed appropriately through upper-level music courses.										
The student mastered an appropriate number and level of technical exercises.										
The student learned an appropriate number and level of repertoire selections.										
The student performs with quality and understanding according to level of study.										
The student is able to perform at sight music in the applied area at an appropriate level.										
The student has demonstrated appropriate Keyboard Skills.										
The student is progressing toward professional musicianship.										

**Additional Comments:**

**Final Decision:**

The Recital is approved.

The Recital is not approved.

Recital Hearing Panel:

Date: \_\_\_\_\_

Applied Area Coordinator: \_\_\_\_\_

Panel Member: \_\_\_\_\_

Panel Member: \_\_\_\_\_