Oklahoma Baptist University

Division of Music

Keyboard Studies Guide

FOR MAJORS IN MUSIC WITH PIANO EMPHASIS

BM Piano Performance
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) in consultation with the Coordinator of Keyboard Studies.

Audition Requirements by Degree

B.M. in Piano Performance, and B.M 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 19th, 20th, or 21st 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

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 Studio (MUPR 1200). 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 regularly as prescribed by the teacher each semester. In addition to student performances, this time 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).

Performance Juries

A performance jury is the equivalent to the final exam in applied music study. All music majors 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 Monday of finals week. Piano juries for secondary students 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 approximately 20 minutes and must include at least 3 contrasting memorized pieces/movements and also technique elements at the assigned level. 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, and 20th/21st-century.
- By the Sophomore Barrier jury, all four 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 also require 3 contrasting movements/pieces, but only one need be memorized.

Technique requirements vary with each degree plan, and are included on the technique page included in this guide. Students pursuing a BMA or BME degree with piano as their primary instrument must complete technique level 3 in order to graduate, with level 2 completed by the time of the Sophomore Barrier Exam. Students pursuing a BA in Worship Studies with piano as their primary instrument must complete technique levels 1-2 by sophomore barrier, with no additional technique levels required after the sophomore barrier. Students pursuing a BM in Piano Performance with Emphasis in Piano Pedagogy degree must complete levels 1-5, with levels 1-3 completed by the time of the sophomore barrier exam. (Also see the included Sophomore Barrier Exam). Students pursuing a BM in Piano Performance must complete all seven levels, with level 3 passed by the time of the sophomore barrier exam.

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 four major style periods (Baroque, Classical, Romantic, 20th/21st c.). 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, 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 (45-60 minutes of music). All other degrees where piano is the primary instrument require a half senior recital (approximately 25-30 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.

Health and Safety Statement

The Division of Music is committed to the health and safety of all musicians involved in its activities. Every effort will be made to protect the body, mind, and souls of the students, staff, faculty, and guests. This includes:

- Healthy approaches to private lessons and group rehearsals that include appropriate technical exercises and clear information regarding the safe utilization of the muscles and bones associated with specific music production.
- Facilities and equipment that are safe and instruction on proper handling of all equipment is taught in lessons and classes.
- Consideration of volume levels in practice and performance spaces. An additional resource concerning hearing health can be found at: https://nafme.org/resource/health-in-music-education/
- Rigorous academic work and musical expectations within an affirming environment.
- Genuine concern for the well-being of each individual rooted in the belief that all are created unique and loved by God.

While the Division of Music will strive to foster healthy practices and environments, the faculty and staff are not trained medical professionals. When appropriate, referrals will be made to physical and mental health help provided by the university. In special cases, music- related concerns may be referred to an off-campus medical specialist.

In the aftermath of the April 19, 2023 tornado, Raley Chapel has been closed to students and Ford Hall is checked regularly for health and safety issues. Classes and lessons are now being held in Ford Hall, University Baptist Church and other building on the OBU campus as needed. Students are encouraged to follow all signs concerning off-limits areas during reconstruction. The Division of Music is not responsible for injuries incurred when students disregard posted signage.

Hearing Health

OBU is concerned for the hearing health of our students and encourages all students to visit these websites to learn more about being careful with their hearing health: https://nafme.org/resource/health-in-music-education/ , https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf

Dress

There is no specific dress code in the keyboard department for lessons or studio classes. 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: _____ 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.)

Name:	***Instrument/Voice Part:***	***Initials:***

Piano Technique Levels

All metronome markings are minimum tempos required.

1)
   a. Major scales,  = 60 and Major Arpeggios,  = 60
2)
   a. Major scales in parallel, 3rds, 6ths, and 10ths,  = 72*
   b. Harmonic minor scales,  = 72
   c. Major and minor Arpeggios,  = 60
3)
   a. Major and minor scales in parallel, 3rds, 6ths, and 10ths,  = 100*
   b. Major and minor arpeggios,  = 80
   c. Dominant and diminished Arpeggios,  = 80
4)
   a. Major and minor scales in parallel, 3rds, 6ths, and 10ths,  = 108*
   b. Major and minor arpeggios,  = 100
   c. Dominant and diminished arpeggios,  = 100
5)
   a. Major and minor scales in parallel, 3rds, 6ths, and 10ths,  = 120
   b. Major and minor arpeggios,  = 120
   c. Dominant and diminished arpeggios,  = 120
   d. Octave scales in major and minor,  = 72
6)
   a. Major and minor scales in parallel,  = 144
   b. Major and minor scales in double thirds,  = 72
   c. Chromatic double major and minor 3rds in contrary motion,  = 72
7)
   a. Teacher discretion (based on individual student needs)

*3rds, 6ths, and 10ths required only for BM degrees

Requirements for Graduation

BA Worship Studies: Levels 1-2 (completed by Sophomore Barrier)

BMA, BME: Levels 1-3 (level 2 completed by Sophomore Barrier)

BM Piano Performance with Emphasis in Pedagogy: Levels 1-5 (level 3 completed by Sophomore Barrier)

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

Piano Technique Levels
Progress Tracker for Student Use

Student Name	
Major	
Graduation Year	

1. Major Scales, quarter = 60 and Major Arpeggios, quarter = 60
    a. Date(s) Attempted:_____
    b. Date Passed:_____
2. Major and harmonic minor scales, quarter = 72, and Minor Arpeggios, quarter = 60
    a. Date(s) Attempted:_____
    b. Date Passed:_____
3. M/m scales, quarter = 100, M/m/dom./dim. arpeggios, quarter = 80
    a. Date(s) Attempted:_____
    b. Date Passed:_____
4. M/m scales, quarter = 108, M/m/dom./dim. arpeggios, quarter = 100
    a. Date(s) Attempted:_____
    b. Date Passed:_____
5. M/m scales, quarter = 120, M/m/dom./dim. arpeggios, quarter = 120, M/m Octave Scales, quarter = 72
    a. Date(s) Attempted:_____
    b. Date Passed:_____
6. M/m scales, quarter = 144, M/m scales in double thirds, quarter = 72 (playing 8ths), Chromatic double thirds (M/m) in contrary motion, quarter = 72 (playing 8ths)
    a. Date(s) Attempted:_____
    b. Date Passed:_____
7. Teacher Discretion (based upon student needs)
    a. Date(s) Attempted:_____
    b. Date Passed:_____

* BM degrees incl. 3rds/6ths/10ths

All exercises played in 16th-notes unless otherwise marked

Requirements for Graduation
BA Worship Studies: Levels 1-2 (completed by Sophomore Barrier)
BMA, BME: Levels 1-3 (level 2 completed by Sophomore Barrier)
BM Piano Performance with Emphasis in Pedagogy: Levels 1-5 (level 3 completed by Sophomore Barrier)
BM Piano Performance: All levels (level 3 completed by Sophomore Barrier)

SAMPLE FORM

OBU Division of Music
Warren M. Angell College of Fine Arts

APPLIED JURY REPORT

Current Semester/Year: _____
(ex. F19, Sum 21)

Student Name: _____ **Classification:** Fr
(ex. Fr. So.)

Applied Area for Jury: _____ **Applied Teacher:** _____

Course Number: MUPR _____ **Credit Hours:** 3

Principal Applied Area: _____ **Degree:** BMA

Applied Music Repertoire List

Date Assigned	Composition	Composer	Memory	Performance Dates
			Yes	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	
			No	

Jury Examination – Material Heard:

_____
_____
_____

Committee Members:

_____
_____
_____

Exam Grade: _____

Performance Comments:

SAMPLE FORM

OKLAHOMA BAPTIST UNIVERSITY
JURY ADJUDICATION SHEET – APPLIED PIANO

NAME: _____ CLASSIFICATION: _____

TEACHER: _____ CREDITS: ____ SEMESTER: _____

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/Arp.	
2 – M/m Scales/Arp	
3 - M/m Scales/Arp, Dom./Dim. Arpeggios	
4 – M/m Scales/Arp, Dom./Dim. Arpeggios	
5 – M/m Scales/Arp, Dom./Dim. Arpeggios, Octave scales	
6 – M/m Scales, M/m Scales in double thirds, Chromatic double thirds	
7 – Teacher Discretion	

Jury Repertoire (inclusive of Sophomore Barrier)

Semester and Year	Repertoire Performed	Style Period Represented	Grade Received

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	☐	☐	☐

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

SAMPLE FORM

OBU
DIVISION OF MUSIC

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

Music Classes	**1**	**2**	**3**	**4**	**5**
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:

Applied Lessons	**1**	**2**	**3**	**4**	**5**
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

OBU
DIVISION OF MUSIC

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.*

Student Name	*Applied Teacher*	*Initials*	*Accompanist*	*Initials*

SAMPLE FORM

OBU
DIVISION OF MUSIC

RECITAL HEARING REPORT

The purpose of the Recital Hearing is to determine student readiness to present a public solo recital appropriate to the chosen degree. Because a recital represents the synthesis of musical knowledge and abilities acquired to date, the student's academic progress, sight-reading skills, and professionalism will also be considered.

All recital repertoires must be fully prepared for the Recital Hearing. The panel of faculty members will hear each selection in its entirety. Upon the successful complete of the Recital Hearing, all program material music be submitted to the Division of Music Office. This must occur no less than two weeks prior to the scheduled date of performance.

Student Name: _____ Degree: _____

Recital Type: _____ Anticipated Performance Date: _____

Applied Area: _____

Applied Instructor: _____

Accompanist: _____

Additional Performers: _____

_____

_____

List all recital repertoire in performance order.

Composition	**Composer**	**Length** *(Minutes)*

	Total Length of Music:	

Note: Half recitals 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
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: _____

Four-Year Plan (Even)

Piano Performance with Emphasis in Pedagogy

Bachelor of Music

MODEL PLAN OF STUDY*

Freshman

FALL SEMESTER		15
MUCL 1000	Recital Attendance	0
MUCL 1112	Aural Skills I	2
MUCL 1122	Theory I	2
MUPR 1200	Piano Seminar	0
MUPR 1229	Piano for Performance Majors	3
	Large Ensemble	1
ENGL 1153	English Composition: Exposition and Argument	3
PHED 1001	The Wellness Lifestyle	1
BIBL 1013	Introduction to Christian Scripture	3

Freshman

SPRING SEMESTER		15
MUCL 1000	Recital Attendance	0
MUCL 1132	Aural Skills II	2
MUCL 1142	Theory II	2
MUCL 2021	Introduction to Music History	1
MUPR 1200	Piano Seminar	0
MUPR 1233	Piano for Performance Majors	3
MUPR	Large Ensemble	1
ENGL 1163	English: Composition and Classical Literature	3
BIBL 1023	Christian Theology and Ethics	3

Sophomore

FALL SEMESTER		16
MUCL 1000	Recital Attendance	0
MUCL 2112	Aural Skills III	2
MUCL 2122	Theory III	2
MUPR 1200	Piano Seminar	0
MUPR 2233	Piano for Performance Majors	3
MUPR	Large Ensemble	0
MUCL 2711	Functional Keyboard Skills I	1
ENGL 2013	European Civilization: Literature	3
HIST 2013	European Civilization: History	3
MUPR	Secondary Applied Area	1
	Piano Ensemble	1

Sophomore

SPRING SEMESTER		15
MUCL 1000	Recital Attendance	0
MUCL 2132	Aural Skills IV	2
MUCL 2142	Theory IV	2
MUPR 1200	Piano Seminar	0
MUPR 2233	Piano for Performance Majors	3
MUPR	Large Ensemble	0
MUCL 2721	Functional Keyboard Skills II	1
ENGL 2023	Modern West: Literature	3
HIST 2023	Modern West: History	3
MUPR	Secondary Applied Area	1

Junior

FALL SEMESTER		16
MUCL 1000	Recital Attendance	0
MUCL 3312	Music History I	2
MUCL 3733	Piano Pedagogy I	3
MUCL	Upper-level Theory Seminar	2
MUPR 1200	Piano Seminar	0
MUPR 3233	Piano for Performance Majors	3
MUPR	Large Ensemble	1
MUCL 3362	Conducting I	2
MUCL 3713	Survey of Piano Literature	2
MUPR	Secondary Applied	1

Junior

SPRING SEMESTER		15
MUCL 1000	Recital Attendance	0
MUCL 3322	Music History II	2
MUCL 3743	Piano Pedagogy II	3
MUPR 1200	Piano Seminar	0
MUPR 3233	Piano for Performance Majors	3
MUPR 3290	Junior Piano Recital	0
MUPR	Large Ensemble	1
PHIL 1043	Philosophy	3
MUPR	Secondary Applied Area	1
	General Music Electives	2

Senior

FALL SEMESTER		16
MUCL 4312	Music History III	2
MUPR 1200	Piano Seminar	0
MUPR 4233	Piano for Performance Majors	3
MUCL 4733	Piano Pedagogy III	3
MUPR	Large Ensemble	1
MUPR	Small Ensemble	1
	Laboratory Science Course	4
	General Music Electives	2

Senior

SPRING SEMESTER		16
MUCL 4332	Music History Seminar	2
MUPR 1200	Piano Seminar	0
MUPR 4233	Piano for Performance Majors	3
MUCL 4743	Piano Pedagogy IV	3
MUPR 4290	Senior Piano Recital	0
MUPR	Large Ensemble	1
MUPR	Small Ensemble	1
	Contemporary Math Course	3
COMS 1092	Introduction to Speech Communication	3

* Beginning Fall of an even year

All degrees must include at least 39 upper-level hours. No D's will be accepted in the area of concentration and supportive courses or in courses comprising majors and minors.

Four-Year Plan (Odd)

Piano Performance with Emphasis in Pedagogy

Bachelor of Music

MODEL PLAN OF STUDY*

Freshman

FALL SEMESTER		16
MUCL 1000	Recital Attendance	0
MUCL 1112	Aural Skills I	2
MUCL 1122	Theory I	2
MUCL 2711	Functional Keyboard Skills I	1
MUPR 1200	Piano Seminar	0
MUPR 1229	Piano for Performance Majors	3
	Large Ensemble	1
ENGL 1153	English Composition: Exposition and Argument	3
PHED 1001	The Wellness Lifestyle	1
BIBL 1013	Introduction to Christian Scripture	3

Freshman

SPRING SEMESTER		16
MUCL 1000	Recital Attendance	0
MUCL 1132	Aural Skills II	2
MUCL 1142	Theory II	2
MUCL 2021	Introduction to Music History	1
MUCL 2721	Functional Keyboard Skills II	1
MUPR 1200	Piano Seminar	0
MUPR 1233	Piano for Performance Majors	3
MUPR	Large Ensemble	1
ENGL 1163	English: Composition and Classical Literature	3
BIBL 1023	Christian Theology and Ethics	3

Sophomore

FALL SEMESTER		16
MUCL 1000	Recital Attendance	0
MUCL 2112	Aural Skills III	2
MUCL 2122	Theory III	2
MUCL 3733	Piano Pedagogy I	3
MUPR 1200	Piano Seminar	0
MUPR 2233	Piano for Performance Majors	3
MUPR	Large Ensemble	0
ENGL 2013	European Civilization: Literature	3
HIST 2013	European Civilization: History	3

Sophomore

SPRING SEMESTER		16
MUCL 1000	Recital Attendance	0
MUCL 2132	Aural Skills IV	2
MUCL 2142	Theory IV	2
MUCL 3743	Piano Pedagogy II	3
MUPR 1200	Piano Seminar	0
MUPR 2233	Piano for Performance Majors	3
MUPR	Large Ensemble	0
ENGL 2023	Modern West: Literature	3
HIST 2023	Modern West: History	3

Junior

FALL SEMESTER		15
MUCL 1000	Recital Attendance	0
MUCL 3312	Music History I	2
MUCL 4733	Piano Pedagogy III	3
MUCL	Upper-level Theory Seminar	2
MUPR 1200	Piano Seminar	0
MUPR 3233	Piano for Performance Majors	3
MUPR	Large Ensemble	1
MUCL 3362	Conducting I	2
MUPR	Secondary Applied	1
	Piano Ensemble	1

Junior

SPRING SEMESTER		15
MUCL 1000	Recital Attendance	0
MUCL 3322	Music History II	2
MUCL 4743	Piano Pedagogy IV	3
MUPR 1200	Piano Seminar	0
MUPR 3233	Piano for Performance Majors	3
MUPR 3290	Junior Piano Recital	0
MUPR	Large Ensemble	1
PHIL 1043	Philosophy	3
MUPR	Secondary Applied Area	1
	General Music Electives	2

Senior

FALL SEMESTER		16
MUCL 4312	Music History III	2
MUPR 1200	Piano Seminar	0
MUPR 4233	Piano for Performance Majors	3
MUPR	Secondary Applied Area	1
MUPR	Large Ensemble	1
MUPR	Small Ensemble	1
MUCL 3713	Survey of Piano Literature	2
	Laboratory Science Course	4
	General Music Electives	2

Senior

SPRING SEMESTER		14
MUCL 4332	Music History Seminar	2
MUPR 1200	Piano Seminar	0
MUPR 4233	Piano for Performance Majors	3
MUPR 4290	Senior Piano Recital	0
MUPR	Large Ensemble	1
MUPR	Small Ensemble	1
	Contemporary Math Course	3
COMS 1092	Introduction to Speech Communication	3
MUPR	Secondary Applied Area	1

* Beginning Fall of an odd year

All degrees must include at least 39 upper-level hours. No D's will be accepted in the area of concentration and supportive courses or in courses comprising majors and minors.

Student Learning Outcomes:

PSLO 1 – Keyboard Competency – Bachelor of Music Performance in Piano with Emphasis in Pedagogy
PSLO 3 – Performance Competency - Bachelor of Music Performance in Piano with Emphasis in Pedagogy
PSLO 3 – Keyboard Competency - Bachelor of Musical Arts, Bachelor of Music Composition, Bachelor of Music Performance in Voice
PSLO 1 – Foundational Musical Knowledge – Bachelor of Arts in Worship Studies
PSLO 4 – Keyboard Competency – Bachelor of Music Education

Protecting Your Neuromusculoskeletal Health
An NASM – PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult a physician
- More information is provided at this link:https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/

Protecting Your Hearing Health
An NASM – PAMA
Student Information Sheet on Noise-Induced Hearing Loss

- **Hearing health is essential to your lifelong success as a musician.**
- **Noise-induced hearing loss is largely preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
  - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
  - 90 dB (blender, hair dryer) – 2 hours
  - 94 dB (MP3 player at 1/2 volume) – 1 hour
  - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
  - 110 dB (rock concert, power tools) – 2 minutes
  - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.
- It is important to follow basic hearing health guidelines established by OBU.
- If you are concerned about your personal hearing health, talk with a medical professional.