



**DEPARTMENT OF MUSIC
STUDENT HANDBOOK**

2011-2012

TABLE OF CONTENTS

	PAGE
1. The Music Department.....	1
2. Admission	1
3. Scholarships	1
4. Orientation	2
5. Language Placement	2
6. Academic Advising and Declaring a Major.....	2
7. Registration	3
8. Changes in Schedules.....	3
9. Withdrawal From Class	3
10. Bulletin Board and Information Boxes	3
11. Music Seminar (MUS 099)/Worship Seminar (MUS 098)	3
12. Lockers.....	4
13. Practice Rooms	4
14. Room Reservation.....	4
15. Listening Lab	4
16. Music Department Majors and Degrees	5
17. Degree Plan Sheets.....	5
18. Music Courses on Rotation Schedule	6
19. Applied Lessons and Juries.....	6
20. Music Proficiency Examinations—Piano, Vocabulary, Guitar	7
21. Professional Education Program (PEP)	7-8
22. Ensemble Requirement	9
23. Course Requirements	9
24. Recitals/Projects—Junior, Senior, and Music Education	9-12
a. Scheduling	
b. Recital Hearings	
c. Program Printing/Recital Recording	
d. Rehearsals	
e. General Requirements	
f. Compact Disc Projects (Composition Majors)	
g. Compact Disc Projects (Bachelor of Arts Music Technology Students)	
25. Participation in Other Departmental Performances	13
26. Music Department Student Workers.....	13
27. Student Organizations	13
28. Information About Graduate Studies	13
29. Disclaimer	13
30. Appendix A—Rotation Schedule for Music Courses	15
31. Appendix B—Weekly Lesson Critique Rubric	17
32. Appendix C—Sample Semester Repertoire Assignment.....	19
33. Appendix D—Jury Schedules.....	21
34. Appendix E—Class Attendance/Tardiness Policy.....	23-24

1. THE MUSIC DEPARTMENT

The ORU Music Department welcomes you to an exciting and challenging program designed to guide and assist you toward your musical goal while continuing a heritage of excellence that includes accreditation by the National Association of Schools of Music since 1981 and takes pride in the work of successful alumni in nearly every phase of the music field. We are recognized as an “All-Steinway School.” This honor is shared by only 125 schools worldwide.

Housed in the Timko-Barton building, the facility provides a 250-seat recital hall, administrative offices, teaching studios, classrooms, ensemble rooms, a music listening lab with a library of records and compact discs, and a modern music technology lab.

2. ADMISSION

Music students considering ORU are encouraged to visit the campus; attend classes, rehearsals, and concerts; and meet with faculty and students to gain an understanding of the Department and its programs. A good time to get acquainted with ORU and the Music Department is during a College Weekend. (Contact the Music Department for specific dates each semester.) Application for admission should first be made to the university through the Admissions Office.

The Department of Music requires a separate entrance application and audition to demonstrate proficiency in a primary performing area. The audition may take place at the convenience of the student, except for a worship audition, which is scheduled several times per year. Contact the Music Office for additional information (918-495-7501).

College Weekend is an excellent time to audition for admittance into the Music Department as a music major and for an ensemble talent award.

Transfer students should follow the same procedures for application and audition. Some barrier/placement exams may be required.

3. SCHOLARSHIPS

Each year the music faculty awards scholarships to outstanding music students. Each year the faculty examines the work of scholarship students and makes recommendations for the following year. Extra applied lessons may be recommended.

Vocal and instrumental scholarship students must audition for ensembles and perform in the designated award group.

Keyboard scholarship students must accompany lessons and juries as requested by the faculty and the keyboard coordinator.

Income tax on any scholarship you receive may be taxable under the Tax Reform Act of 1986. Scholarship recipients are responsible for accurately determining whether the scholarship, in whole or in part, should be included in gross income, i.e., how much was used for tuition and other excludable related expenses. Be sure to maintain detailed and documented records concerning expenditures for qualified tuition and related expenses. Consult a tax advisor for specific information. Neither the university nor the Music Department may officially advise you.

4. ORIENTATION

Entering freshmen attend orientation events during the week prior to the start of fall classes. The Music Theory Placement Exam and Piano Placement Exam, required of all majors, are administered during orientation week. Music students also meet on Thursdays at 10:50 a.m. for additional orientation.

5. LANGUAGE PLACEMENT

During freshman orientation activities, the Department of Modern Language gives placement tests in the foreign languages taught at ORU. If your chosen major requires a foreign language for which you received high school instruction, you should schedule a language placement test. Music Education students (MUE majors) may take the language proficiency test to meet their language proficiency requirement.

6. ACADEMIC ADVISING AND DECLARING A MAJOR

Music majors are assisted by music faculty in planning their academic programs. Certain academic areas have specific faculty advisors.

<u>Advisement Area</u>	<u>OLD CODE</u>	<u>NEW CODE</u>	<u>Advisor</u>
MUA (Musical Arts)			
Musical Arts Concentration	MART	MAC	Dr. Cheryl Bocanegra
Technology Concentration	MTEC	MTC	Dr. Tim Waters
MUP (Performance)			
Vocal concentration	MUPV	MVC	Dr. Edward Pierce
Keyboard concentration	MUPK	MKC	Joyce Bridgman
Instrumental concentration	MUPI	MIC	Dr. Tim Waters
MUCO (Composition)			
Composition concentration	MUCM	MUCC	Dr. Jerry Hatley
Technology concentration	MUCT	MUTC	Dr. Jerry Hatley
MULW (sacred music)			Dr. Randy Guthrie
MUE (Music Education)			
Vocal concentration	MUEVI	MEVC	Dr. Scott Quant
Instrumental concentration	MUEI	MEIC	Dr. Scott Quant
MUX (exploratory)			Dr. Edward Pierce
WOR (Worship Arts)	WOR	MWOR	Vicki Walker
Minors			
music minor	mum	MUM	Dr. Tim Waters
music technology minor	mut	MTM	Dr. Tim Waters
worship leadership minor	muwl	MWLM	Chris Brown
Fine Arts technology minor	FTEC	FATM	Dr. Edward Pierce

Students should direct curriculum questions to the designated academic advisor and consult the appropriate Degree Plan Sheet to facilitate planning. Students are responsible for completing all degree requirements. Final audits and other preparations for graduation (including completing the Candidacy Form) will be done with special advisement.

Students are allowed to change their majors by completing the appropriate forms with approval of the advisor of the new degree. Students should note that this process may cause a delay in graduation as requirements differ among the degrees offered in the Department.

7. REGISTRATION

Currently enrolled students are encouraged to pre-register in October and February for the following semesters. Students are afforded group and individual advisement to help with the pre-enrollment process.

Procedure:

- a. Obtain the published class schedule, which is located online.
- b. Determine a tentative class schedule.
- c. Schedule an appointment with the appropriate advisor to review and finalize your class schedule and obtain an approval signature from that advisor.
- d. Register for classes on-line.
- e. Register in the Music Office for applied lessons, ensembles and other “closed” music courses.

8. CHANGES IN SCHEDULES

Prior to the drop/add deadline, it is possible to modify a class schedule. You must drop/add in the Music Department office all applied lessons, ensembles, and other “closed” music courses. (You can drop/add non-music courses online or in the proper departmental office.)

9. WITHDRAWAL FROM CLASS

The exact date to withdraw without recording occurs at the end of the first two weeks of classes and is published each semester in the official university calendar, which should also be consulted to determine the last day to withdraw while passing.

10. BULLETIN BOARD AND MAIL BOXES

The official Music Bulletin Board is located in Timko-Barton Lobby. Music students are responsible for knowing information posted in this location. Please check the board daily for information concerning departmental events and requirements.

The Student Bulletin Board is located in the alcove across from the Music Office and is for student use. Prior approval for posting notices must be obtained from the Department Chair.

You will be assigned a mailbox for special messages.

11. MUSIC SEMINAR (MUS 099) / WORSHIP SEMINAR (MUS 098)

Music majors must pass Music Seminar a minimum of seven semesters, and minors must pass a minimum of four semesters. Music Seminar includes: (1) departmental policy orientation, preregistration, advisement, and instruction in special areas; (2) faculty and student solo and ensemble performances; and (3) recital and concert performance on and off campus. For more specific information, see the Music Seminar syllabus. Worship Majors are required to pass Music Seminar for four semesters and Worship Seminar for two semesters.

Attendance will be checked at each event and will apply toward the Recital Attendance requirement of the Department.

12. LOCKERS

Lockers for music majors are available in the south hall of the building and the north practice room area. Students may acquire the use of a locker by registering with the attendant in the Listening Lab. There is a minimal fee each semester for the locker. All lockers must be emptied at the end of the spring semester.

13. PRACTICE ROOMS

Practice rooms in the north and south wings of Timko Barton are available for for students enrolled in music classes. Please treat the room and equipment with care. No eating or drinking is allowed in these rooms.

The music major piano practice rooms are reserved for piano primaries only. This area is under the specific jurisdiction of the keyboard coordinator.

14. ROOM RESERVATION

To reserve a room other than a practice room in Timko Barton, an individual must first check the Room Reservation Calendar in the Music Office. If a room is available, the secretary will reserve the time on the reservation calendar. Reservations are made on a first-come, first-serve basis and must be sponsored by a faculty advisor. The Music Department Chairman must approve all calendar reservation requests.

Rooms should be left in a set-up appropriate to accommodate the next official class or session.

Students may sign up each Friday for designated dress rehearsal hours in the Performance Hall during the following week. Consult the Music Office for the schedule. Priority is given to students performing Senior and Junior Recitals, respectively.

Access to reserved rooms after office hours is provided by the building monitor.

15. LISTENING LAB

The Music Listening Lab is located in the north wing of Timko Barton in room TB 2. This facility includes tape decks, turntables, and CD players, in addition to recordings and scores for both class and individual listening assignments. Students are encouraged to use this lab to study, listen, and broaden their knowledge of music. The lab is open during the day and evenings. Hours will be posted each semester. A monitor is available to assist in the use of the equipment.

16. MUSIC DEPARTMENT MAJORS AND DEGREES

<u>MAJOR</u>	<u>DEGREE</u>
MUA	Bachelor of Arts <i>This degree has two emphases:</i> MAC— <i>Music Arts emphasizes general studies in music with an applied area of study</i> MTC— <i>Music Technology emphasizes recording technology as well as applied and theoretical studies</i>
MUP	Bachelor of Music in Performance <i>This degree has three emphases:</i> MVC— <i>for those interested in Vocal Performance and/or who anticipate graduate study</i> MIC— <i>for those interested in Instrumental Performance and/or who anticipate graduate study</i> MKC— <i>for those interested in Keyboard Performance and/or who anticipate graduate study</i>
MUCO	Bachelor of Music in Composition <i>This degree has two emphases:</i> MUCC— <i>for developing skill in music composition</i> MUTC— <i>for developing skill in music composition using computer technology</i>
MULW	Bachelor of Music in Sacred Music <i>This degree is for those interested in learning techniques for worship leadership and for establishing, developing, and maintaining a graded choral program, church orchestra, and general administrative structure in a church music program.</i>
MUE	Bachelor of Music Education <i>This degree has two emphases:</i> MEVC— <i>for teaching vocal music in public/private schools</i> MEIC— <i>for teaching instrumental music in public/private schools</i>
MWOR	Bachelor of Science in Music Worship Arts— <i>students in this major study the history and practice of worship</i>

17. DEGREE PLAN SHEETS

A degree plan sheet for each music major is available in the Music Office or on our website. With the use of the appropriate degree plan sheet and the advice of assigned music faculty advisors, students should determine the best course schedule to follow each semester.

Students must keep thorough records of work completed, including paperwork of academic transactions (course changes, grade changes, petitions, etc.). In addition, important information will be kept in a personal file in the Music Office.

18. MUSIC COURSES ON ROTATION SCHEDULE

See Appendix A (page 15) for the rotation schedule of music courses.

19. APPLIED LESSONS AND JURIES

During the first week of classes each semester, applied students will be assigned a teacher. Any entering student who has not completed the entrance audition should contact the music office immediately to schedule a hearing for placement. Assignments will be posted on the Music Department bulletin board.

IMPORTANT: BE SURE TO COMMUNICATE WITH YOUR APPLIED TEACHER OR AREA COORDINATOR DURING THE FIRST WEEK OF CLASSES TO ARRANGE LESSON TIMES. The following policies have been established by the music faculty for all applied music courses. Individual instructors may have additional requirements.

A. Lesson Attendance

Each student will normally receive a minimum of 14 lessons each semester. The instructor will be expected to make up only those lessons canceled at his or her own request and for certain, substantial excuses by the student, such as death in the immediate family. In all cases, should it be necessary for either party to be absent, every effort should be made to notify the other in advance. Lessons will be graded according to the weekly lesson critique rubric (see Appendix B, pages 17-18).

B. Student Recital Performance

Music majors enrolled in applied lessons in their primary instrument must perform at least once each semester in a student recital or junior/senior recital, applied seminar, or master class. This requirement may be waived during the first semester for entering freshmen and transfer students and during the student teaching semester.

C. Accompanists

Each student is responsible for providing an accompanist for lessons and recitals. The coordinator of piano studies will make available a list of accompanists in the area.

D. Juries

All students enrolled in applied lessons receiving two credits are required to perform a jury exam at the conclusion of the semester.

For the semester in which the student presents a junior or senior recital, the recital will serve as the jury performance.

At the conclusion of each applied music course, the student will complete the semester repertoire assignment, which is a listing of literature studied during the semester (see Appendix C, page 20).

For the proposed jury schedule, see Appendix D, page 22.

20. MUSIC PROFICIENCY EXAMINATIONS — PIANO, VOCABULARY, GUITAR

A. Piano Proficiency

The Piano Placement Exam is administered at the beginning of each semester. The student will be assigned a specific piano class or applied lesson based on skill level. All music majors must pass a Piano Proficiency Exam by the end of semester four. Specific skills required depend on the specific music major and the primary performance instrument.

1. No student may graduate as a Music Major until Piano Proficiency is passed.
2. Proficiency exams will be administered at regularly scheduled and announced dates.
3. Students who pass the proficiency prior to the completion of the number of hours specified in secondary piano for their degrees may select the remaining hours from any applied music course.
4. Students not passing Piano Proficiency in the number of hours of piano specified in their degree programs must continue to enroll in piano until the exam is passed and may count those extra hours as electives.

For non-keyboard majors, the keyboard faculty has established a sequence of courses specifically designed to develop the level of skill needed to pass Piano Proficiency. A non-keyboard major with no prior keyboard background is expected to complete minimum piano requirements in four semesters of class piano study. Music majors who demonstrate substantial keyboard skill or who have already completed Piano Proficiency may enroll for private lessons in piano or in organ, with permission of the keyboard coordinator.

B. Vocabulary Proficiency

Knowledge of basic music terminology is tested in this proficiency exam. It must be passed by every music major by the end of semester four. The exam is given at least once each semester. For more information, consult the administrator of the test.

C. Guitar Proficiency

This proficiency is required only of MUE majors. Requirements for Guitar Proficiency are designed to address competencies advanced by the National Association of Schools of Music and to provide an excellent tool for the prospective music teacher. The proficiency is passed by earning a grade of C or better in one semester of Applied Music: Guitar (MUS 005-02) or by passing the Guitar Proficiency Exam. The exam should be taken only by students who have considerable experience in playing a six-string guitar. For information about the Guitar Proficiency Exam, consult the Music Education coordinator or the coordinator of guitar studies.

21. PROFESSIONAL EDUCATION PROGRAM (PEP)

Students enrolled as music education majors should be aware of the correct sequence of requirements leading toward an Oklahoma Teaching License/Certificate. Please consult your advisor and the Teacher Education Program Handbook (available from the School of Education).

ADMISSION TO THE PROFESSIONAL EDUCATION PROGRAM

A. Introduction

Every student who wishes to major in education or obtain a teaching certificate must be admitted to the Professional Education Program (PEP). This is a prerequisite for taking upper-level professional education courses, including student teaching. Music Education majors must be admitted before they apply for student teaching.

- B. Specific Requirements for Admission to the PEP
1. Demonstrate interest in teaching.
 2. Demonstrate personal traits commensurate with good teachers.
 3. Earn a grade of C or better in COMP 102, Oral Communications 101, and beginning “leveling” courses in education (Foundations and Methods of Education and Field Base Experience).
 4. Pass the Language Proficiency requirement. Passing the semester (102 level) of a language is the minimum requirement to apply for admission to the PEP.
 5. Pass the Oklahoma General Education Test (OGET).
 6. Complete the application form before October 1 for the fall semester or February 15 for the spring semester, and submit it to the PEP Admission and Retention Chairperson.
 7. Complete between 45 and 75 hours with a minimum cumulative grade point average of 2.50.
 8. Complete the Entry Level Portfolio for the College of Education. An evaluation will be made by your advisor and other appropriate faculty.
 9. Meet for an interview with an admissions committee composed of a minimum of three faculty members. All committees must include at least one full-time education faculty member. The Entry Level Portfolio must be available for this interview.

Students must meet all of the above requirements before they are admitted into the PEP.

- C. Transfer Students
- Transfer students are subject to the same requirements for admission to the PEP.
(Consult the Teacher Education Program Handbook.)

The Teacher Education Program Handbook provides information concerning:

Retention in the Professional Education Program
Professional Education Courses—proposed sequence
Admission to Student Teaching, including teaching away from ORU
Oklahoma State Licensure/Certification, including tests and the Residency Program
Graduate Programs for the ORU School of Education, including the Fast Track Program
and the Distance Teacher Certification Program (Elementary).

APPLYING TO STUDENT TEACH

- A. Portfolio items for the Intermediate Level must be completed and incorporated into the Portfolio Presentation that will be evaluated by the Student Teaching Admissions and Placement Committee of the School of Education.
- B. Student Teaching Applications must be filed by February 15 for fall student teaching and October 1 for spring student teaching.
- C. Pass the Oklahoma Subject Area Tests (OSAT) before or during the student teaching experience.
- D. To student teach away from ORU (in your home state rather than here in Tulsa), be sure to make arrangements at least **one year in advance** with the School of Education and with the Music Department.

BEFORE GRADUATION

- A. Pass the Oklahoma Professional Teaching Exam (OPTE). (All state tests must be passed: OGET, OSAT, and OPTE). The School of Education has information you need.
- B. Apply for your Oklahoma Teaching License.

SEE YOUR ADVISOR AND CONSULT THE TEACHER EDUCATION HANDBOOK.

22. ENSEMBLE REQUIREMENT

Music majors are required to participate in an appropriate major ensemble every regular[□] semester of enrollment. Students will be placed in a major ensemble by audition. Major ensembles include:

FOR VOCALISTS

University Chorale
Chamber Singers
Oratorio Chorus^{□□}

FOR STRING PLAYERS

Orchestra

FOR WIND AND PERCUSSION

Wind Ensemble

Keyboardists and guitarists may enroll in any of the above ensembles as approved by their advisors. Guitar majors may use guitar ensemble for four semesters to count toward major ensemble credit. Jazz Combos, Jazz Ensemble, Ladies and Gentlemen of Jazz and Opera Theatre students can receive up to two credits for participation in these groups out of the eight semesters of performance group credits required.

23. COURSE REQUIREMENTS

At the beginning of each course, the instructor will distribute a syllabus detailing the requirements of the course including grading procedures, attendance policy, and course outline. Students should refer to the syllabus throughout the semester. Class attendance is required at ORU. Daily study and practice are expected as well. Each student must take responsibility to exert maximum effort in order to ensure maximum benefit. If you must be absent in order to represent the university, your sponsoring instructor will provide you with a form from the Department indicating this fact. You should inform your instructors in advance of your pending absence.

See Appendix E for the Music Department Attendance/Tardiness Policy.

24. RECITALS/PROJECTS — JUNIOR, SENIOR, AND MUSIC EDUCATION

All recitals for the current academic year must be confirmed and scheduled by September 16th or a late fee will be assessed.

Junior Recitals (MUS 399)—are REQUIRED for any student who performs a Senior Recital.

Senior Recitals (MUS 421)—are required for all music majors, unless a different final, culminating activity (paper/project) is approved. A successful Junior Recital is a prerequisite for the Senior Recital. Only Music Education Majors are allowed to take Senior Recital for two credit hours. All other majors must take it for three credit hours.

[□]“Regular” does not include the semester of student teaching for BME students.

^{□□}Each fall semester, Oratorio must be taken in conjunction with another choral group. Oratorio Chorus does not satisfy the major ensemble requirement. It is a corequisite in the fall semester of each year.

A. Scheduling

After consultation with the applied instructor, the student should select an approximate date for the recital. This suggested date is then proposed to the Music Office by April 13 for the following calendar year (generally MUA and MUE students in the fall; MUP and MULW students in the spring; and MUCO students in either the fall or spring). All late requests will receive secondary priority. Students who cancel or move recital dates will be charged a \$75 rescheduling fee. **NO RECITALS MAY BE GIVEN AFTER THE 12TH WEEK OF THE SEMESTER.** A student should not present a senior recital during student teaching.

B. Recital Hearings

Each student **MUST SUCCESSFULLY COMPLETE** a recital hearing to certify preparedness for a senior recital. This hearing will take place no later than two weeks prior to the recital date. If the hearing is judged to be unsatisfactory, the recital may be rescheduled after the \$75 rescheduling fee is paid. Each student presenting a Junior Recital must be enrolled in Applied Lessons at ORU.

C. Program Printing/Recital Recording

Six to eight weeks before a scheduled recital, the student should obtain a Recital Packet from the Music Office. Forms for submitting program information and recording needs are included in this packet. Students are specifically responsible for requesting audio and/or video taping and for paying for these services. A copy of the proposed program is to be completed and turned in to the appropriate faculty coordinator four weeks before the date of the performance and prior to the recital hearing. A proof copy of the program will be given to the recitalist's instructor for final approval or correction. The number of copies printed will be 60 for Junior Recitals and 125 for Music Education and Senior Recitals. The Department will retain 15 copies for its files.

D. Rehearsals

Recitalists should schedule rehearsal time on the Performance Hall stage with the music office. Students are advised to schedule as early as possible to avoid conflicts.

E. General Requirements

1. Demonstrate proficiency in a variety of musical styles inclusive of Baroque, Classical, Romantic, and Contemporary.
2. Emphasize achievement as well as proficiency. Popular styles used must reflect strong musical and compositional development.
3. Have conservative stage decoration. The emphasis is on the music and the performer's ability to hold audience attention through performance and style proficiency. A maximum of two floral arrangements and no extra furniture besides the piano, page turner's chair, and necessary music stands are allowed.
4. Minimal special lighting effects are allowed.
5. No flash photos are allowed during the recital. Pictures may be taken on stage after the recital has ended and the audience has departed.
6. All telephones, pagers, alarms, and computers should be turned off. An announcement should be made before the program begins.
7. Wear conservative concert dress (tuxedos and formal dresses). Full-length formal gowns may be worn with or without straps, but they may not be low-cut in either the front or the back.
8. Reception is planned for the Fireside Room (under Marriot). Due to possible room conflicts, the reception and recital date should be scheduled as soon as possible during the academic year of the recital.

9. Use of personal family mementos and photos should be avoided. The recital is an academic examination of musical and technical development. Special recognition and announcements should be reserved for the reception.
10. Set-up and tear-down responsibilities for risers, stands, etc., belong to the recitalist. A fine of \$75.00 will be assessed to those who neglect to pick up programs and trash left on the floor and to straighten the chairs after the recital ends. The room must be left in a trash-free and orderly fashion.
11. Restricted hours are available for rehearsal. No more than three hours dress rehearsal time may be used for a Senior Recital, inclusive of set-up and tear-down. A Junior Recital may use two hours for dress rehearsal. These times must be scheduled ahead of time in the Music Office.
12. There will be a hearing for all recitals to determine if the performance material is sufficiently prepared and meets recital requirements.
13. A listing of specific materials and style performance requirements is printed in the syllabus of each major for both Junior and Senior Recitals.
14. Technical support arrangements including lighting, sound reinforcement, and recording should be made early with Bach's House Studio. Last-minute changes will incur additional charges.

F. Compact Disc Projects (Composition Majors)

1. A detailed proposal must be submitted to the Coordinator of the Composition Program and the Director of Senior Papers/Projects that includes:
 - a. the CD proposal
 - b. a rationale for the project
 - c. the proposed musical content
 - d. a proposed list of resources needed for completion of the project and a plan for meeting those needs
 - e. a time line indicating proposed beginning and completion dates
2. The Coordinator of the Composition Program and the Director of Senior Papers/Projects must both approve the project before the midterm break of the semester *preceding* Senior Project registration.
3. The project will be graded as follows: CD = 75%, and the paper of approximately 15-20 pages summarizing the CD development = 25%. The grades for each part will be added together, and a final grade will be submitted.
4. CD Requirements
 - a. Music included should represent the student's compositional style and technique.
 - b. Techniques of the major style periods must be included.
 - c. No more than six pieces or fewer than four pieces must be included.
 - d. Multimovement works will be considered as one piece.
 - e. Contemporary/jazz works may not encompass more than 50% for non-MUA majors. The remainder of the music must be classically oriented and preferably in styles reflective of the twentieth and twenty-first centuries.
 - f. Sequencing, MIDI, instrumental groupings, and vocal/choral works must be included.
 - g. A detailed outline of the process of making and mastering the CD should be kept and submitted as an appendix of the supporting paper. It should include areas such as time spent rehearsing groups, sequencing, programming, recording, mixing, mastering, and so on.
5. Supporting Paper Requirements
 - a. Follow the guidelines listed in the Music Department Style Manual and the MLA handbook.
 - b. Address the following:
 - (1) A rationale for the CD project
 - (2) A discussion of the musical styles contained on the CD with musical examples
 - (3) A discussion of the process used in the making of the CD that addresses challenges and solutions
 - (4) A summary indicating potential for future use, production, etc.

G. Compact Disc Projects (Bachelor of Arts Music Technology Students)

1. CD Requirements
 - a. No more than six pieces or fewer than four pieces must be included.
 - b. The project must be a minimum of 20 minutes and may not exceed 30 minutes.
 - c. Music included must meet the following requirements:
 - (1) Traditional historical (1/3) (Baroque-Romantic)
 - (2) Twentieth-century contemporary (1/3) (e.g., Bernstein, Copland, etc.)
 - (3) Jazz, Broadway, Pop (1/3) (e.g., Ellington, Brubeck, Frankenpohl, P. Woods)
 - d. Prior course work must support the CD project through applied lessons during the directly preceding semesters.
 - e. Seventy-five percent of the recording process must be completed using Bach's House Studio.
 - f. All recording work must be managed through Bach's House Studio.
 - g. A portion of the recording MUST be a live, real-time recording.
2. Supporting Paper Requirements
 - a. The paper must address the following:
 - (1) A rationale for the CD project
 - (2) A discussion of the musical styles contained on the CD with musical examples
 - (3) A discussion of the process used in the making of the CD that addresses challenges and solutions
 - (4) A summary indicating potential for future use, production, etc.
 - (5) The paper must be written following the guidelines published in the *Music Department Style Manual* and the MLA handbook.
3. A detailed proposal must be submitted to the CD Project Advisor as well as the Director of Senior Papers/Projects who will then submit it to the CD Project Committee. The proposal must include the following:
 - a. the CD proposal
 - b. a rationale for the project
 - c. the proposed musical content
 - d. a proposed list of resources needed for completion of the project and a plan for meeting those needs.
 - e. a time line indicating proposed beginning and completion dates
4. The CD Project Advisor, Director of Senior Papers/Projects and the CD Project Committee must all approve the project before the midterm break of the semester preceding Senior Project registration.
5. The project will be graded as follows:
 - a. CD = 75% of the total grade
 - b. Paper = 25% of the total grade (The paper must be 15-20 pages in length.)

The **MUE Recital** is recommended for all music education majors (MEVC or MEIC) after ten credit hours of applied music: Primary. In order to accommodate the extra demands of the MUE major, the Music Education Recital requires approximately two-thirds of the demands of a full Senior Recital. It receives two semester hours of credit compared to three for the full Senior Recital. MUE students are responsible for fulfilling the requirements listed under the headings: Scheduling, Program Printing/Recital Recording, and Rehearsals.

With Music Department approval, MUE majors may choose to perform a full Senior Recital preceded by a Junior Recital and all prerequisites.

25. PARTICIPATION IN OTHER DEPARTMENTAL PERFORMANCES

Before a student is invited to assist in departmentally-sponsored performances, the private lesson teacher of that student must be consulted.

26. MUSIC DEPARTMENT STUDENT WORKERS

Students desiring to work in the Music Department must begin the application process in the Music Office.

27. STUDENT ORGANIZATIONS

Student chapters of several national organizations exist within the ORU Department of Music. These organizations offer educational and service opportunities not available in the curriculum. They include:

Collegiate Music Educator's National Conference (CMENC)
Mu Phi Epsilon (International Professional Music Fraternity)
American Choral Directors Association (ACDA)

28. INFORMATION ABOUT GRADUATE STUDIES

Because we receive more flyers and catalogs than can be posted, the Music Department maintains notebooks in the Listening Lab of all materials received. Please consult the notebook for information about graduate studies in music, graduate assistantships, and related information.

29. DISCLAIMER

The information contained in this handbook is for informational purposes only and is not to be considered in lieu of any university, department, or degree plan requirements.

APPENDIX A

MUSIC DEPARTMENT ROTATION SCHEDULE

MUSIC DEPARTMENT ROTATION OF CLASSES

Revised for 11-12 school year

Course	Title	Every	Odd	Even	Fall 11	Spr 12	Fall 12	Spr 13	Fall 13	Spr 14	Fall 14	Spr 15	Fall 15	Spr 16	Fall 16
MUS 98	Seminar for Worship Majors	X					2012	2013	2013	2014	2014	2015	2015	2016	2016
MUS 101	Harmony I	X			2011	2012	2012	2013	2013	2014	2014	2015	2015	2016	2016
MUS 102	Harmony II	X			2011	2012	2012	2013	2013	2014	2014	2015	2015	2016	2016
MUS 103	Sight Singing & Ear Training I	X			2011	2012	2012	2013	2013	2014	2014	2015	2015	2016	2016
MUS 104	Sight Singing & Ear Training II	X			2011	2012	2012	2013	2013	2014	2014	2015	2015	2016	2016
MUS 228	Cont Mus Theory/Lead Chart				2011				2013				2015		
MUS 241	Phonetics for Singers			X			2012				2014				2016
MUS 242	Diction for Singers		X					2013				2015			
MUS 301	Form & Analysis		X					2013				2015			
MUS 302	Orchestration		X		2011				2013				2015		
MUS 309	Bib Foundations of Worship					2012				2014				2016	
MUS 310	Studies in Adv. Music Tech			X			2012				2014				2016
MUS 313	Sequencing & Digital Audio		X					2013				2015			
MUS 315	Music Rich Media		X					2013				2015			
MUS 320	Songwriting and Arranging			X		2012				2014				2016	
MUS 325	Vocal Pedagogy & Repertoire			X			2012				2014				2016
MUS 326	Instrumental Pedagogy & Repertoire			X			2012				2014				2016
MUS 327	Keyboard Pedagogy & Repertoire			X			2012				2014				2016
MUS 329	Band Pageantry			X			2012				2014				2016
MUS 335	Composition I			X			2012				2014				2016
MUS 338	20 th Century Comp		X					2013				2015			
MUS 341	Brass/Percussion Instruments			X			2012				2014				2016
MUS 342	Woodwind Instruments		X					2013				2015			
MUS 350	Hymnology		X					2013				2015			
MUS 351	Service Playing			X		2012				2014				2016	
MUS 352	History of Musical Theatre		X					2013				2015			
MUS 401	Counterpoint			X			2012				2014				2016
MUS 417	Wor Service Design & Function								2013				2015		
MUS 426	Elementary Music Methods		X					2013				2015			
MUS 427	Secondary Music Methods			X			2012				2014				2016
MUS 443	Conducting II: Choral			X			2012				2014				2016
MUS 444	Conducting II: Instrumental			X			2012				2014				2016
MUS 455	Church Music Literature			X			2012				2014				2016

APPENDIX B

WEEKLY LESSON CRITIQUE RUBRIC

Applied Performance Rubric 2.2A

Instrument/Voice _____

Technique	Exemplary (4)	Competent (3)	Acceptable (2)	Unacceptable (1)	Not Met/Failing
Posture / Breath Support Embouchure	Demonstrates appropriate embouchure or posture with adequate breath support for 95% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 85% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 75% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for 65% or more of the phrases throughout the jury.	Demonstrates appropriate embouchure or posture with adequate breath support for less than 65% of the phrases throughout the jury.
Tone Quality	Tone quality is on par with performing professionals throughout 95% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 85% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 75% or more of the jury.	Tone quality corresponds to collegiate peers within their applied area throughout 65% or more of the jury.	Tone quality is underdeveloped and equivalent to students in secondary school throughout the jury.
Intonation Piano Voicing	Plays/sings in tune throughout 95% or more of the jury. Uses proper tonal balance between voices 95% of the jury.	Plays/sings in tune throughout 85% or more of the jury. Uses proper tonal balance between voices 85% of the jury.	Plays/sings in tune throughout 75% or more of the jury. Uses proper tonal balance between voices 75% of the jury.	Plays/sings in tune throughout 65% or more of the jury. Uses proper tonal balance between voices 65% of the jury.	Plays/sings in tune less than 65% of the jury. Uses proper tonal balance between voices less than 65% of the jury.
Rhythmic Accuracy	Plays/sings with 95% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 85% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 75% or more rhythmic accuracy throughout the entire jury.	Plays/sings with 65% or more rhythmic accuracy throughout the entire jury.	Plays/sings with less than 65% rhythmic accuracy throughout the jury.
Voice: Diction Strings: Bow/ Fingering Instrumental/ Piano: Fingering	Employs clear diction throughout 95% or more of the jury. Bowing and Fingerings are 95% or more accurate throughout the jury. Fingering is appropriate 95% or more for the pieces performed throughout the jury.	Employs clear diction throughout 85% or more of the jury. Bowing and Fingerings are 85% or more accurate throughout the jury. Fingering is appropriate 85% or more for the pieces performed throughout the jury.	Employs clear diction throughout 75% or more of the jury. Bowing and Fingerings are 75% or more accurate throughout the jury. Fingering is appropriate 75% or more for the pieces performed throughout the jury.	Employs clear diction throughout 65% or more of the jury. Bowing and Fingerings are 65% or more accurate throughout the jury. Fingering is appropriate 65% or more for the pieces performed throughout the jury.	Employs clear diction less than 65% or more of the jury. Bowing and Fingerings are less than 65% accurate throughout the jury. Fingering is appropriate less than 65% of the time for the pieces performed throughout the jury.
Phrasing	Exhibits artistic phrasing with shaping and contour of selected notes 95% or more of the phrases.	Exhibits artistic phrasing with shaping and contour of selected notes 85% or more of the phrases.	Exhibits artistic phrasing with shaping and contour of selected notes 75% or more of the phrases.	Exhibits artistic phrasing with shaping and contour of selected notes 65% or more of the phrases.	Exhibits artistic phrasing with shaping for less than 65% of the phrases.
Dynamics	Plays/sings using dynamic contrasts throughout the entire pieces being performed.	Plays/sings using dynamic contrasts throughout most the pieces being performed.	Plays/sings using dynamic contrasts throughout some the pieces being performed.	Plays/sings using dynamics contrast for half of the pieces being performed.	Plays/sings using dynamics contrast for less than half of the pieces being performed.
Articulation	Plays/sings using legato, staccato and other expressive markings as the music requires consistently throughout entire jury.	Plays/sings using legato, staccato and other expressive markings as the music requires for most of the jury.	Plays/sings using legato, staccato and other expressive markings as the music requires for some of the jury.	Plays/sings using legato, staccato and other expressive markings as the music requires for half the jury .	Plays/sings using legato, staccato and other expressive markings as the music requires for less than half jury .
Stage Presence Vocal Stage Presence Instrumental	Student performance clearly communicates the meaning of the text using appropriate vocal inflections and facial expressions. Student exhibits stage presence by communicating musical ideas through posture/stance 90% or more of the time and sets tempo with accompanist.	Students performance clearly communicates the meaning of the text using appropriate vocal inflections or facial expressions. Student exhibits stage presence by communicating musical ideas through posture/stance 80% or more of the time and sets tempo with accompanist.	Student performance communicates the meaning of the text using appropriate vocal inflections some of the time . Student exhibits stage presence by communicating musical ideas through posture/stance 70% or more of the time and sets tempo with accompanist.	Student performance rarely communicates the meaning of the text using appropriate vocal inflections. Student exhibits stage presence by communicating musical ideas through posture/stance 60% or more of the time and sets tempo with accompanist.	Student Performance does not communicate the meaning of the text or incorporate appropriate vocal inflections. Student exhibits stage presence by communicating musical ideas through posture/stance less than 60% of the time. Doesn't set tempo with accompanist.
Performance Practice			Student demonstrates appropriate performance practices in most of the jury.	Student demonstrates appropriate performance practices during some of the jury.	Student demonstrates inappropriate performance practices throughout the jury.
Memorize Vocal/Piano			All required repertoire is memorized for jury and exhibits no memory lapses.		Required repertoire is not memorized; unable to perform 2 or more pieces by memory.

APPENDIX C

SEMESTER REPERTOIRE ASSIGNMENT

INSTRUCTIONS: Complete this form on-line, then print and submit as instructed.

SEMESTER REPERTOIRE ASSIGNMENT

Name: Check all spelling carefully! Class: Fr ☐ So ☒ Jr ☐ Sr ☐
Last First MI

Degree: BA ☒ BME ☐ BM-Perf ☐ Comp ☐ Sacred ☐ Term: Fall ☒ Spring ☐ Year
Year

Instrument: list your voice / instrument Instructor: Name of Teacher

Current Ensembles:

List all ensembles enrolled this semester

Recital and Concert Participation:

List all recitals and programs in which you performed

REPERTOIRE

Please check both spelling and capitalization. Use * to denote memorization.

TITLE	COMPOSER	TECHNICAL STUDIES
+ <input type="text"/> Song / Method / Etude	<input type="text"/> Name	<input type="text"/> Title as Needed
+ <input type="text"/> List all materials studied	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>
+ <input type="text"/>	<input type="text"/>	<input type="text"/>

Adjudicator and Grade: , ,

, . Semester Grade: Final Grade:

APPENDIX D

JURY SCHEDULES

FALL 2011 Jury Schedule

VOCAL

Monday, November 28	9:00 a.m. – 4:00 p.m.	TB PH
---------------------	-----------------------	-------

GUITAR

Wednesday, November 30	12:30 p.m. – 4:00 p.m.	TB PH
------------------------	------------------------	-------

STRINGS

Wednesday, November 30	12:30 p.m. – 2:00 p.m.	TB 55
------------------------	------------------------	-------

WOODWINDS/BRASS/PERCUSSION

Wednesday, November 30	2:00 p.m. – 3:30 p.m.	TB 58
------------------------	-----------------------	-------

PIANO/HARP/ORGAN

Friday, December 2	9:00 a.m. – 2:30 p.m.	TB PH
--------------------	-----------------------	-------

SPRING 2012 Jury Schedule

VOCAL

Monday, April 23	9:00 a.m. – 4:00 p.m.	TB PH
------------------	-----------------------	-------

GUITAR

Wednesday, April 25	12:30 p.m. – 4:00 p.m.	TB PH
---------------------	------------------------	-------

STRINGS

Wednesday, April 25	12:30 p.m. – 2:00 p.m.	TB 55
---------------------	------------------------	-------

WOODWINDS/BRASS/PERCUSSION

Wednesday, April 25	2:00 p.m. – 3:30 p.m.	TB 58
---------------------	-----------------------	-------

PIANO/HARP/ORGAN

Friday, April 27	9:00 a.m. – 2:30 p.m.	TB PH
------------------	-----------------------	-------

APPENDIX E

CLASS ATTENDANCE/TARDINESS POLICY

2011-2012 MUSIC DEPARTMENT CLASS ATTENDANCE/TARDINESS POLICY

POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
3. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
5. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the Whole Person Assessment handbook for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting a whole person artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures

1. Completion of a Course
 - a. All assignments are due on the dates established in the course calendar that is published in the syllabus or assigned in class. **Any assignment submitted after the scheduled due date will be penalized five percent of the original value per day including weekends, breaks, and holidays.**
 - b. **No work** is accepted after the final day of regular classes.
2. Incompletes
 - a. An incomplete is given only after the student receives permission by written petition from the instructor and the department chair that his or her work is incomplete for good cause (i.e., lengthy illness, death in the family). Only those absences incurred within the time period of the extenuating circumstance prompting an incomplete will be excused. The student is still accountable for any other absences and will be penalized for them according to the attendance policy.
 - b. A Petition for Incomplete Grade with all supporting documentation must be submitted for approval at least one week prior to the end of normal classes. The submission of a petition does not automatically ensure the granting of an incomplete. The petition must be approved by the Chairman of the Music Department.
3. Examinations and Other Assignments
 - a. Early examinations **are not** allowed.
 - b. Late examinations are administered only when extenuating circumstances are present (such as a death in the family the week before exams or a sudden and major illness the week of exams that is documented by a physician) since extra preparation time would not be fair to all students.
 - c. A Petition for Late Examination without penalty must be signed by the professor and the chair if a late exam is permitted and must be submitted to the Music Department with proper documentation. The student must then schedule a makeup exam with the professor of the course, and the exam must be taken no later than five calendar days after the approval of the petition.
 - d. All exams will be given as scheduled. **When purchasing airline tickets, it is the student's responsibility to take this schedule into consideration. Not being present for a final examination automatically results in failure of the course.**
 - e. These requirements apply to all quizzes, tests, and examinations administered by the Music Department.

4. Attendance

The Official Attendance Policy for the Music Department for a three-semester hour class is as follows:

- a. If the class meets three times a week, the missing of **4** class sessions will result in a grade reduction of one letter grade. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. Missing **7** class sessions will automatically result in a grade of **F**.
- b. If a class meets twice a week, the missing of **3** class sessions will result in a grade reduction of one letter grade. Missing **6** sessions will automatically result in a grade of **F**.
- c. If the class meets once a week, then missing **2** class sessions will result in a grade reduction of one letter grade. Missing **5** class sessions will automatically result in a grade of **F**.
- d. **Absences allowed prior to grade reduction are designed to allow for emergencies and illnesses and are not designed for indiscriminate use.** Many students incorrectly assume that they may use these allowable absences as unexcused “cuts” from class. Administrative excuses are granted only when a student is on official University business and has received approval in advance from the University administration.
- e. Administratively excused absences:
Students who must miss class for university-sponsored activities must follow these procedures:
 - (1) Inform the professor before the event
 - (2) Arrange to complete missed work within one week
 - (3) Do not commit to class performances (oral reports, group presentations, etc.) on a date the student will be gone
 - (4) Present an excuse, signed by the Dean of the College of Arts and Cultural Studies, the day the student returns
- f. Tardies:
Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision of this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to interrupt a class to record tardy attendance; the student is responsible to convey that information following that class.
- g. Late work:
The student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a penalty will be assessed.
- h. Attendance policy for ensembles and applied lessons:
See appropriate syllabus for attendance policy.

