

Syllabus for  
**MUS 027—Applied Music (Organ)**  
2 Credit hours  
Spring 2024

I. COURSE DESCRIPTION

One 50-minute applied lesson each week plus periodic studio performance seminars.

Prerequisite: Department approval.

Applied Lesson Fee: \$500 for non-music majors.

Instrument Use Fee: \$55.00 per semester.

II. COURSE GOALS

This course is designed to help the student develop a high standard of organ performance in solos and accompaniments. A minimum of four compositions from different stylistic periods must be learned. In addition, accompaniments from standard classical repertoire, hymns, and improvisations will be studied.

III. ASSOCIATED PROGRAMS

- A. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To develop techniques for mature evaluation of musical standards.
- D. To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional organizations and working in related musical fields
- E. Prepare for various ministries and worship.

IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page

- A. Spiritual Integrity
- B. Personal Reliance
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. STUDENT LEARNING OUTCOMES FOR THIS COURSE

As a result of completing this course successfully, the student will demonstrate the following:

1. Discuss basic knowledge of the history and construction of the organ.
2. Posture and hands/feet position at the organ as necessary for good organ technique.
3. Recommended registration for hymn playing and solos.
4. Various articulations in melodic and accompanying lines.
5. Control of long phrases with expressive cantabile qualities.
6. Accurate rhythm, notes, tempi, dynamics, etc.
7. Manual technique
8. Pedal technique.

9. Performance practice in ornamentation.
10. Proper stage etiquette.
11. Fluent sight-reading and transposing abilities.
12. Competency in solo and ensemble performances.
13. Discuss correct understanding and performance of various musical styles.
14. Skillful accompanying and service playing.
15. Simple improvisations.
16. Objectives for Students in Teacher Preparation Programs
  1. The Teacher Candidate will know the following:
    - a. the techniques, and procedures for conducting research, or a creative artistic project/paper, or a research-oriented educational project.
    - b. how to use library resources.
    - c. proper writing techniques and how to adhere to the recommended style.
  2. The Teacher Candidate will be able to do the following:
    - a. select an acceptable topic, while identifying the Competency or Competencies involved.
    - b. the student and faculty will evaluate together the Competency or Competencies presented in the paper/project.
    - c. evaluation of the paper/project with reference to the Competency or Competencies presented, will be made by the paper/project Major Professor and by any other faculty member who may be invited by the Major Professor or by the student.

The course goals for the Teacher Preparation Program now meet the “competency-based” requirements established by the Oklahoma Commission on Teacher Preparation. This course meets the following competencies: Subject Competencies (SC)

SC 4: INSTRUMENTAL/GENERAL and SC 3: VOCAL/GENERAL  
 Has knowledge of effective methodologies and practices for encouraging self-analysis and musical independence.

Depending on the specific topic chosen by Music Education students from the approved Subject Competencies:

SC 1: INSTRUMENTAL/GENERAL and VOCAL/GENERAL  
 Understands the basic philosophy of music education and is able to justify music within the school curriculum.

SC 2: INSTRUMENTAL/GENERAL and VOCAL/GENERAL  
 Understands how music and fine arts experiences enhance student life experience and can promote music and the other arts in the community as well as within the school (including group motivational strategies and group management methods).

SC 8: INSTRUMENTAL/GENERAL and SC 11: VOCAL/GENERAL  
 Is able to recognize and evaluate the sequential development of students, including those with disabilities.

SC 10: INSTRUMENTAL/GENERAL and SC 8: VOCAL/GENERAL  
 Has a working knowledge of how music integrates and/or coordinates with all other academic disciplines, including other fine arts areas.

SC 11: INSTRUMENTAL/GENERAL

## VI. TEXTBOOKS AND OTHER LEARNING RESOURCES

- A. Required Materials
  - 1. Textbooks  
The organ instructor will select appropriate, progressively challenging repertoire from four stylistic periods and systematic technical studies throughout the semester.
  - 2. Other  
None
  
- B. Optional Materials
  - 1. Textbooks  
None
  - 2. Other  
None

## VII. POLICIES AND PROCEDURES

- A. Department Policies and Procedures – see the Music Student Handbook.
  
- B. Course Policies and Procedures
  - 1. Evaluation Procedures
    - a. Each student will be critiqued and graded at each lesson.  
For a grade of A:
      - (1) All jury compositions must be performed with outstanding ability.
      - (2) One public performance must be given.
      - (3) Significant progress must be made in organ abilities.
    - b. The student is graded on attendance, attitude, pianistic and organ improvement, level of repertoire, and registrations. Each student is subject to being graded at each lesson; hence he or she must come prepared to the lesson.
    - c. Organ juries are held during the week before final exams. All literature requirements for that semester will be due for examination during the jury. A jury must be taken to receive a passing grade for the semester. Makeup juries must be prearranged.
    - d. Literature requirements for grading will be determined from the suggested levels of repertoire or its equivalent difficulty. For a grade of “A” the student should perform four compositions selected from at least three stylistic periods.
  - 2. Whole Person Assessment Requirement  
There is no WPA requirement for this course
  - 3. Other Policies and/or Procedures
    - a. Weekly requirements include the following:
      - (1) sight-reading new solo and ensemble compositions.
      - (2) technical studies consisting of scales, arpeggios, chord progressions.
      - (3) researching composers and historical musical styles.
      - (4) harmonic and formal analysis of assigned repertoire.
      - (5) development of long-lined, cantabile phrasing; various articulations of legato and staccato; tonal nuances; correct pedaling technique.
      - (6) accuracy of reproducing the composer's intentions according to

- the score.
- b. Practice
- (1) Practice is mandatory and is vital to keyboard improvement.
  - (2) Each person is responsible for learning his or her music and is expected to spend all the time necessary in practice to accomplish the goals and requirements set forth in the private lesson.
  - (3) All assigned literature is to be learned three weeks prior to your final lesson or jury. This will allow time for further polishing of technique and interpretation.
- c. Performing
- (1) There will be at least two keyboard convocations per semester during which time students will perform in both solo and ensemble situations for the keyboard students and faculty.
  - (2) Each student will perform at least once per semester. This performance may be during a music seminar or keyboard convocation.
- d. Recitals
- (1) Students who wish to give a full performance recital during their senior year must give a junior recital.
  - (2) The piano majors' piano proficiency examination must be passed by the end of the freshman year; therefore, successfully completing that requirement is a prerequisite to **any** student recital.
  - (3) JUNIOR RECITALS should be shared performances with two performers. Each performer should perform 20-25 minutes of music, excluding pauses between selections, in at least three stylistic periods from Baroque, Classical, Romantic, and 20th-century literature of a classical nature.
  - (4) Recital candidates must submit to a hearing by a committee four weeks prior to a recital. At that time, the entire program must be selected, memorized, arranged in an acceptable order, and typed according to the format given below. The hearing will consist of at least 15-20 minutes of the total program, and the committee will make all choices in a random sampling of the program. Hearings will be scheduled with the keyboard coordinator. The final recital will be graded by a committee consisting of the major teacher, the keyboard coordinator, and a representative from music education, sacred music, or performance division.
  - (5) Criteria for literature choices are as follows:
    - (a) Junior recitals will consist of 20-25 minutes of music; Senior recitals, 45-50 minutes of music.
    - (b) Music in the program should be representative of the Baroque, Classical, Romantic, and 20th century style periods.
    - (c) At least one work of a contrapuntal nature should appear on each program.
    - (d) Different composers should be presented on each program so that the student develops more knowledge and understanding of a variety of classical styles.
    - (e) BMP candidates should perform all movements of major

- works, such as sonatas and suites; however, candidates of other degrees may present single movements of a variety of works to accommodate the time limitations.
- (f) BMS, BME, BA, and BMC candidates are encouraged to include one ensemble composition on their senior recitals for the experience of collaboration with other musicians.
  - (g) BMP candidates are required to perform piano concerti during music seminars or keyboard performance classes.
- (6) Format of recital programs may consist of these items:
- (a) Literature should be presented in approximate chronological order.
  - (b) Composers' dates must be included.
  - (c) For major works (sonatas, suites), list the major work title and composer with the movements indented immediately beneath.
- (7) The purpose of the recital is to demonstrate a high degree of performance ability and attainment and to adhere faithfully to the stylistic demands of the music. When this is the case, an exciting performance with stylistic integrity will result.
- (8) Taping Introduction
- (a) All recitals should be audiotaped and may be videotaped as well.
  - (b) The opening of the recital with prayer and Scripture is appropriate, but the introduction of friends, relatives, and teachers should be done at the reception.
  - (c) Pictures **shall not** be taken during the recital, but may be taken afterwards. The student performer must alert the appropriate persons regarding this rule.
- (9) Students may choose one of four options for the senior recital at the discretion of the primary instructor and the keyboard coordinator. Recommendations regarding the senior recital will be determined during the juries of the preceding year.
- (a) Full recital
    - (1) 45-50 minutes of music
    - (2) 3 or 4 historical periods should be included
    - (3) classical material--sonatas, suites, single-movement major works
    - (4) prerequisite of a successful junior recital
  - (b) One-half recital
    - (1) 20-25 minutes of music
    - (2) 3 or 4 historical periods
    - (3) classical material
    - (4) prerequisite of a junior recital
    - (5) 25-page paper delineating some aspect of the recital
  - (c) Lecture-demonstration recital
    - (1) 50-55 minutes in length
    - (2) 4 stylistic periods
    - (3) classical material
    - (4) overall unifying theme

- (d) Senior paper or project (50 pages)
    - (1) Display adequate skills in writing a paper that adheres to the recommendations of the prescribed style and techniques discussed in early sessions.
    - (2) Provide evidence (material) by which music faculty members may assess the capabilities of students for research, independent work, creativity, writing skills, and other such factors that will assist faculty members in writing recommendations for job placements or graduate studies.
    - (3)
- e. Recital attendance
  - (1) Each organ major is required to attend one keyboard artist performance, five senior and/or junior keyboard recitals,\* and one vocal and one instrumental senior recitals during each semester.
  - (2) \*In a semester during which there are five or more senior keyboard recitals, each organ major must attend at least five.
- f. Accompanying or musical collaboration
  - (1) Accompanying or musical collaboration is a necessary, valuable, and rewarding responsibility of any organist's career. Skillful, sensitive accompanying will be expected of organ majors.
  - (2) All majors will receive their accompanying assignments according to skills and talent awards each semester. Church organist positions are encouraged.
  - (3) Accompaniments will be evaluated as part of the final grade in Applied Organ. The organ and piano faculty will determine the student's accompanying grade.
  - (4) General accompanying assignments for each semester will be limited to the following:
    - (a) Ensemble accompanist (e.g., University Chorale) and one senior or two junior recitals
    - (b) No University ensemble accompanying; 2 senior recitals or 4 junior recitals
    - (c) No University ensemble accompanying; 6 studio-accompanying assignments
    - (d) During the semester of any student's junior or senior piano recital, the accompanying duties must be curtailed accordingly.
- g. Professional memberships, workshops, master classes, concerts
  - (1) Student memberships in the Music Teachers National Association, and state and local chapters provide opportunities for students to participate in on- and off-campus master classes, recitals, workshops, auditions, and competitions. Subscriptions to professional periodicals such as Diapason, and Keyboard Companion, provide insight and musical contacts for future employment and graduate study.
  - (2) Each student is expected to attend all Tulsa Philharmonic Concerts which feature a concert pianist and local solo or

collaborative concerts featuring artists of national or international reputation, such as the International Piano Series, Concerttime, AGO recitals, church organists' recitals, and professional master classes for soloists and/or accompanists.

- h. The content of applied music levels outlined below is for the guidance of the individual student and is therefore a flexible description of the requirement. A student must make satisfactory progress each semester as determined by the examinations in applied music. Admission to each degree plan is by committee audition. For the music major whose applied concentration is organ, the course of study will include assignments from the four chronological periods and appropriate technique.
- i. Technical studies for freshman through senior years:
  - (1) All major and minor scales, chords, and arpeggios in various forms and rhythmic patterns at progressively more challenging tempi and in variations of intervals and patterns.
  - (2) Piano etudes by Clementi, Cramer, Hanon, Czerny, Brahms, Liszt, et al., of progressive difficulty.
  - (3) The piano majors' proficiency examination must be passed by the end of the freshman year.
  - (4) Organ technique as presented in method books by Harold Gleason, Mildred Andrews, David Johnson or Walter Enright.
- j. Representative repertoire, or its equivalency, from each historical period, for the freshman through senior years may be found in Appendix A: "Graded Course in Organ Playing" of the 8th edition of the *Method of Organ Playing* by Harold Gleason and Catherine Crozier Gleason.

## V. COURSE CALENDAR

Weekly lesson time arranged according to the student's class schedule.

## Program Outcome Alignment: PERFORMANCE PIANO/ORGAN

This program contributes to the University outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
<b>Spiritual Integrity</b>					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		X		
<b>Personal Resilience</b>					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.		X		
<b>Intellectual Pursuit</b>					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.		X		
Outcome 4 NASM 8.B.1.c	Students will develop ability to read at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.			X	
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.			X	
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.			X	
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.			X	
<b>Global Engagement</b>					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		X		
<b>Bold Vision</b>					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry <b>in performance</b> through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.		X		

