



MICHAEL AND ANNE GREENWOOD
SCHOOL OF MUSIC
College of Arts and Sciences

Undergraduate Student Handbook

Revised Summer 2024

TABLE OF CONTENTS

SECTION 1: THE MICHAEL AND ANNE GREENWOOD SCHOOL OF MUSIC	2
About the Program	
Undergraduate Programs	
Audition and Admission	
SECTION 2: ACADEMIC PROCEDURES	4
Academic Advising	
Course Registration	
Degree Tracking Sheet	
Changes in Schedule	
Dropping a Class/Withdrawing from the University	
Area Handbooks	
Upper Division Examination (“Barrier”)	
Hierarchy of Programs / Major Change Rules	
SECTION 3: ADMINISTRATIVE POLICIES AND BEST PRACTICES	6
Healthy Musicianship	
Library Resources	
Music Calendar	
Announcement Screens / Bulletin Boards	
Room Reservations	
Practice Rooms	
Lockers	
Student Recital Policies	
<i>Scheduling</i>	
<i>Collaborative Pianists / Accompanists</i>	
<i>Recital Hearings</i>	
<i>Recital Production / Programs / Media</i>	
<i>Rehearsals</i>	
<i>Non-Degree Student Recitals</i>	
<i>Recording Sessions</i>	
<i>Cancellations</i>	
SECTION 4: COURSE POLICIES AND PROCEDURES	9
Course Requirements and Sponsored Absences	
Convocation Hour / Recital Attendance	
Recital Hour Performance Requirements	
Applied Lessons	
Applied Music Syllabus Information	
<i>Course Credit</i>	
<i>Lesson Attendance</i>	
<i>Repertoire Sheet and Jury Performance</i>	
<i>Accompanists</i>	
Participation in Other Departmental Performances	
Keyboard Proficiency Requirements	
Ensemble Requirements	
SECTION 5: FINANCIAL INFORMATION	12
Music Scholarships / Tuition Waivers	
GSM Student Worker Payroll Forms	
GSM Work-Study	
Job Placement Services	
SECTION 6: MUSIC ORGANIZATIONS AND OUTREACH	13
Friends of Music	
Music Student Organizations	
Music Student Advisory Committee – MuSAC	
SECTION 7: BILL OF RIGHTS AND OBLIGATIONS FOR COLLABORATIVE PIANISTS	14

SECTION 1: THE MICHAEL AND ANNE GREENWOOD SCHOOL OF MUSIC

ABOUT THE PROGRAM

Continuing an over 100-year heritage of musical and academic excellence and taking pride in the work of successful alumni in nearly every phase of the music field, the OSU Michael and Anne Greenwood School of Music (“GSM”) welcomes you to an exciting and challenging program designed to guide and assist you toward your musical goals.

The GSM has held accreditation from the National Association of Schools of Music since 1937. We are proud to be the founding institution of Kappa Kappa Psi National Band Fraternity (1919) and Tau Beta Sigma National Band Sorority (1946). The national offices of these organizations are located in downtown Stillwater. We are also proud to play an active role in nurturing a healthy and active musical culture in the Stillwater community, the state of Oklahoma and beyond.

The Greenwood School of Music is housed in the Greenwood School of Music Building (GSM) (adjacent to the McKnight Center for the Performing Arts “MCPA”) and the Seretean Center for the Performing Arts (“SCPA”), which is shared with the Department of Theatre. The GSM uses the two concert halls in the MCPA, which is connected to the GSM building, as well as the SCPA Concert Hall. The GSM also maintains eight Wenger practice modules on the second floor of the Firehouse that is located across a parking lot from the SCPA.

The GSM opened in spring 2021 and is a state-of-the-art instructional facility with impressive attention to acoustics in all instructional rooms. It features three large ensemble rehearsal rooms, one chamber ensemble room, two academic classrooms, a seminar room, a keyboard lab, a multimedia lab, a recording studio, two media production rooms, a piano technician workshop, twenty-five practice rooms, thirty-five instructional studios, a percussion suite with four percussion practice rooms, six administrative offices, and a conference room.

The SCPA provides an 800-seat Concert Hall and several teaching studios and classrooms.

UNDERGRADUATE PROGRAMS

The GSM offers a curriculum with degrees designed to develop the musical potential of each student. Programs include:

BA in Music

This degree provides core music instruction with a high degree of academic flexibility. Although musically robust, this major is intended to provide opportunities for students to explore non-music disciplines. For example, many students pursue a double major in another field, or combine pre-law or pre-medicine preparation with their musical studies.

BA in Music Composition

This degree is for the student who wishes to focus on music composition studies within the broad scope of a liberal arts education in music.

BM in Music – Performance

This degree will prepare the student for a professional performing career, graduate school, and teaching in a university or private school setting.

BM in Music Education – Instrumental/Vocal Certification (tracks in Instrumental, Vocal, or Keyboard)

This degree with its three tracks is designed for the student desiring a teaching career in the public schools. The Oklahoma K-12 teaching license is granted after completion of both the degree and the required teacher certification exams. The degree is also excellent preparation for graduate school.

BS in Music Industry

This degree serves students interested in careers in music production, songwriting, live entertainment, and music entrepreneurship. Students take courses in musicianship, music technology, and music business, as well as classes related to general business. This degree allows the students interested in a music industry related field to pursue coursework in music as well as courses from the Spears School of Business. Students will complete an internship in an area of the music industry of their choosing.

Minors

Music minors are available in Applied Music, Composition and Theory, Jazz, and Music. For more information, see [Undergraduate Minors](#) on the GSM website.

AUDITION AND ADMISSION

A music student who is considering Oklahoma State University in their collegiate plans is encouraged to visit the campus; attend classes, rehearsals, and concerts; and meet with faculty and students in order to gain an understanding of the School and its programs. Once a student decides to apply to the program, application should first be made to the University through the Admissions Office.

The GSM requires an entrance audition and an interview from each student, and auditions are required for each academic program, including minors. The student must demonstrate proficiency in their principal performing area. For further information about the audition process, please see [Auditions](#) on the GSM website.

Transfer students should follow these same procedures for application and audition.

Audition results are valid for one academic year. Students who wish to make changes to their academic program more than one year after their acceptance may be required to audition again.

SECTION 2: ACADEMIC PROCEDURES

ACADEMIC ADVISING

Incoming freshmen are advised by an advisor from the Office of Student Success. Beginning in their sophomore year, students are advised by the GSM advisor (Clinton Wieden – 102B GSM) in planning their academic program each semester. Students should direct questions pertaining to the academic program to their advisor and consult their degree requirements audit to facilitate the planning process. Once a student has completed 90 or more credit hours, the GSM advisor will request that the College of Arts and Sciences complete a formal review of the student's progress towards graduation, referred to as a graduation check.

COURSE REGISTRATION

Enrollment in classes for the subsequent semester begins in October and March. Consult the online class schedule information at <http://registrar.okstate.edu> for specific dates.

Procedures:

- Review the online class listings through your Banner Self-Service account.
- Determine a tentative course plan and schedule using your degree tracking sheet and DegreeWorks audit for assistance.
- Schedule an appointment with the advisor to review and finalize class schedule and obtain advisor clearance.
- On or after your assigned date, log onto Banner Self-Service to submit your schedule and complete the enrollment process.
- **IMPORTANT: Music majors should not enroll in any courses on Tuesday/Thursday, 1:30-2:45 pm.** This time is reserved for MUSI 0500 (Convocation/Recital Hours). (See Sections 13 & 21). If an exception must be made, discuss with your advisor.
- Double-check your enrollment to be sure that you are enrolled in the correct number of credit hours in variable credit courses. The system defaults all students to one (1) credit hour, and this affects courses such as lessons. Instructions for changing variable credit hours can be found at http://registrar.okstate.edu/registration_enrollment/osu_registration_system.html#change

DEGREE TRACKING SHEET

A degree tracking sheet for each degree plan is available in addition to the official university degree sheets and the DegreeWorks audit. You may ask the GSM advisor for the appropriate sheet for your degree, and begin to make a continuing record of courses you have completed. Vigilant attention to your progress will enable you to know exactly where you stand in relationship to your degree requirements.

In addition, the GSM advisor will also maintain a tracking sheet in your file, which will be made available to you in your Slate portal. With your advisor's help, you should know at all times what courses are required for your degree. Remember, *it is your responsibility to complete all the requirements for your degree.*

CHANGES IN SCHEDULE

During the first week of classes, it is possible to add a course, unrestricted, using Banner Self-Service. During the second week of classes, students may still add a course through the Registrar's Office in the Student Union with instructor and advisor signatures. No class can be added after the second week of classes. Students should consult their advisor for further details or questions.

DROPPING A CLASS/WITHDRAWING FROM THE UNIVERSITY

At OSU, the term “drop” colloquially refers to terminating enrollment in a class, whereas “withdraw” colloquially refers to the termination of enrollment in all classes and may require readmission to the University before resuming study. The following are estimates, but students should consult the current semester’s course schedule for official information:

End of Week 1:	Last day to add a course (non-restrictive) Last day to drop a course with no grade and no fees charged
End of Week 2:	Last day to add a course (restrictive – requires instructor and advisor signatures) Last day to drop a course with 50% of fees charged
End of Week 12:	Last day to drop or withdraw with an automatic “W”
End of Week 14:	Last day to withdraw from a course with an assigned “W” or “F” (requires instructor and advisor signatures) Last day to withdraw from all courses with an assigned “W” or “F” (requires withdrawal form)

**Exceptions to the drop policy may be allowed by petition only in extraordinary circumstances.*

AREA HANDBOOKS

Additional academic policies may be in place for different areas and programs of the GSM. These policies are outlined in area handbooks that shall be made available directly to students in each area and posted on the Student Resources page of the GSM website.

UPPER DIVISION EXAMINATION (“BARRIER”)

Before moving into upper-division applied study, students must complete a barrier examination. Applied faculty in each area will hear the student audition on his/her principal instrument during the jury week of the student’s fourth semester. Students should consult their area coordinator for specific information. A transfer student with four or fewer semesters to be completed may be accepted directly into upper division study by the entrance audition committee or should complete the upper-level hearing during the first semester of study.

HIERARCHY OF PROGRAMS / MAJOR CHANGE RULES

GSM academic programs are ordered, from top to bottom, in the following hierarchy: All Degrees (BM Performance), Music Education, Music Industry/BA Music. The BM in Jazz Performance, BA in Music Composition, and GSM minors are adjacent to this hierarchy.

Students on the hierarchy who are accepted for all degrees may pursue the program of their choice. Students accepted at the Music Education level on the hierarchy may pursue any program on it except Performance. Students accepted at the Music Industry/BA Music level on the hierarchy may pursue those programs. Students who wish to move “down” the hierarchy after starting in another program are able to do so; students who wish to move “up” the hierarchy must have faculty approval and may be required to audition again. Students wishing to pursue programs adjacent to the hierarchy must complete an audition or review for those programs; similarly, students in adjacent programs who wish to pursue programs on the hierarchy must complete an audition for those programs.

SECTION 3: ADMINISTRATIVE POLICIES AND BEST PRACTICES

HEALTHY MUSICIANSHIP

Students are strongly encouraged to maintain healthy practices when practicing, performing, and listening to music. All students should be aware that prolonged exposure to intense sound can damage hearing; prolonged repetition of certain physical motions and poor posture can create harmful tension and musculoskeletal injury over time; and improper breathing, poor hydration, and overuse can damage the vocal apparatus. Students are encouraged to discuss these matters with their teachers and conductors, and to further research information on these topics for their own protection as they pertain to their specific practice and performance activities. Students are also expected to attend the annual convocation in the fall devoted to addressing specific health issues for musicians.

LIBRARY RESOURCES

Scores, periodicals, and books on music are located in the Fine Arts section of the Edmon Low Library. Students are encouraged to develop an early and continuous use of the library resources. Students who need assistance with Edmon Low Library resources should contact Dr. Kathy Essmiller, subject librarian for music, at kathy.essmiller@okstate.edu.

For music education majors, the curriculum materials library is located in the basement of Willard Hall and contains a wealth of information relevant for all education majors.

MUSIC CALENDAR

The GSM Performance Calendar is available online at <https://music.okstate.edu/news-events/osu-music-events>.

ANNOUNCEMENT SCREENS / BULLETIN BOARDS

Official GSM announcement screens are located on the first floor of the GSM in the lobby and across from the elevators. Each music major is responsible for staying current with any information that applies to them. Please check the screens daily for information concerning GSM events and requirements. Several bulletin boards are located near faculty offices. Information about submitting digital posters for the screens can be found on the [Student Resources](#) page of the GSM website.

ROOM RESERVATIONS

To reserve a room in a music building, an individual should first check availability on the online calendar (<http://music.okstate.edu/news-events/calendar>). If a room is available, it may be reserved through a Room Reservation Form, which can be accessed through a QR code that can be found on the announcement screens or in the Music Office. Reservations are made on a first-come, first-served basis. More information about room reservation procedures can be found on the [Student Resources](#) page of the GSM website.

PRACTICE ROOMS

Practice rooms in the GSM building are available to students enrolled in music classes. In addition, practice rooms on the 2nd floor of the Fire Station are available to music majors. It should be noted that certain rooms are reserved for a specific use. Please treat the room and equipment with care, including keeping the floors clean for others. *Students are not to eat, drink, or use tobacco products in the practice rooms.*

Students may check out keys from the Music Office for access to controlled-access rooms and studios with instructor permission. Use of GSM keys will require a FULLY-REFUNDABLE deposit of \$100 for the first key, and \$50 for each additional, non-replacement key, which will be charged to the student's Bursar account. Key fobs, which grant access to the 2nd floor of the Fire Station, require a FULLY-REFUNDABLE deposit of \$50, which will be charged to the student's Bursar account. This deposit will guarantee the student use of the key(s) and/or fob through May 15 of that academic year, so long as they are actively enrolled in a GSM course. **Failure to turn in the key(s) and/or fob or renew the contract in the Music Office by May 15 will result in a complete forfeiture of the student's deposit.** Pre-enrollment in a music course for the next fall semester is required before contracts can be renewed.

Custodial staff cleans the building each evening. Students must relinquish a room, when asked, for the period of time necessary for cleaning.

LOCKERS

Lockers are available for the use of enrolled OSU music students for instrument storage. Students may inquire about the use of a locker in the Band Office. Personal locks are not to be used on GSM lockers; only GSM-issued locks are allowed. Student use of a locker(s) is guaranteed through May 15 of that academic year, so long as they are actively enrolled and participating in a music course and are keeping the locker(s) clean. Failure to properly keep up the locker(s) or clean them out upon check-in may result in loss of locker privileges, forfeiture of personal items, and cleaning fees being charged to the student's Bursar account. Students may be able to use lockers over the summer months if approved by the Band Office, which may require proof of pre-enrollment in a music course for the fall term. Students who will only be participating in student teaching or music industry internships in a given term should make sure their lockers are cleaned out and checked in prior to beginning these programs.

STUDENT RECITAL POLICIES

The following policies apply to degree-required recitals for Performance and Music Education students (junior and senior recitals for Performance, senior recitals for Music Education).

SCHEDULING

The student should, in consultation with the applied instructor, select an approximate date for the recital. This is then proposed to the Music Office by submitting a Recital Request Form (which can be found on the [Student Resources](#) page of the GSM website) at least 60 days before the proposed date. Recitals canceled by the student or instructor during the recital semester may not be rescheduled that semester. Any exceptions will be subject to the GSM Director's approval.

A student may not present a senior recital during student teaching or during a music industry internship. The applied teacher and the GSM Director must approve any exception to this rule.

COLLABORATIVE PIANISTS/ACCOMPANISTS

All performers who plan to collaborate with pianists on degree recitals should consult the “Bill of Rights and Obligations for Collaborative Pianists” found later in this Handbook.

RECITAL HEARINGS

Each student must successfully complete a recital hearing to certify preparedness for each degree 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 will be rescheduled for the following semester.

RECITAL PRODUCTION/PROGRAMS/MEDIA

Students must submit a Production Outline Form no later than the 15th of the month prior to their scheduled recital (this form can be found on the [Student Resources](#) page of the GSM website). Failure to meet this deadline will result in the cancellation of the recital.

No later than two weeks prior to the scheduled recital, students must send their program information to musicprograms@okstate.edu in a Word document OR submit a Program Information Form (which can be found on the [Student Resources](#) page of the GSM website). A program proof will be sent back to the student and the studio professor for approval prior to printing. Paper programs and a digital program will be available at the recital.

Audio files will be made available of all degree-required recitals. The option of livestream is available for all recitals held in the MCPA Recital Hall and the SCPA Concert Hall, but must be requested in advance.

REHEARSALS

Junior and senior recitalists should schedule rehearsal spaces by following the room reservation procedure previously outlined in Section 3 of this handbook as well as on the GSM website. The student is advised to schedule as early as possible to avoid conflicts. If working with a collaborative pianist, the student should consult with their collaborative pianist about mutually agreeable rehearsal times before submitting a room reservation request.

NON-DEGREE STUDENT RECITALS

Students presenting a non-degree recital in the MCPA will be charged a recital fee of \$100 and a dress rehearsal fee of \$50. These charges will be applied to the student’s bursar account. Non-degree recitals presented in GSM 101, 108 or 110 will incur a \$50 fee applied to the student’s bursar account. These recitals have the same scheduling and confirmation process using the GSM online recital reservation form.

RECORDING SESSIONS

All recording sessions must fall within the preset recital block times for the MCPA Recital Hall. Each recital block of 2 ½ hours will incur a fee of \$50/per hour room fee charged to the reserving party’s bursar account.

CANCELLATIONS

Cancellations less than two weeks prior to a scheduled event may incur a \$250 charge to the reserving party’s bursar account.

SECTION 4: COURSE POLICIES AND PROCEDURES

COURSE REQUIREMENTS AND SPONSORED ABSENCES

At the beginning of each course, the instructor will give each student a syllabus detailing the requirements of the course, including grading procedures, attendance policy, course outline, etc. The student should obtain a copy to keep in a personal file throughout the semester. Consistent class attendance as well as daily study and practice is expected. Each student must take the responsibility of exerting maximum effort in order to insure maximum benefit. If you are to be absent in order to represent the University, your sponsoring instructor will provide you with a letter from the GSM Director indicating this fact. You should inform your instructors of your pending absence, and follow carefully the specific attendance policy for each course, as they may differ.

CONVOCATION HOUR / RECITAL ATTENDANCE

Each music major is expected to attend GSM events scheduled during the Convocation Hour (1:30-2:45 p.m. Tuesdays and Thursdays). During this time, the School schedules student recitals, studio recitals, area meetings, master classes, guest speakers, and other educational programs for which there is not time in the regular curriculum. Some of these events may apply to recital attendance requirements. For more information about some of these events, students should consult the Applied Lesson syllabus or the MUSI 0500 Recital Attendance syllabus.

RECITAL HOUR PERFORMANCE REQUIREMENTS

Recital hour performance requirements are at the discretion of individual studio instructors. All performers who plan to collaborate with pianists on Student Recital Hour should consult the "Bill of Rights and Obligations for Collaborative Pianists" found later in this Handbook.

APPLIED LESSONS

Students will enroll in applied lessons either based on their particular instrument or established instructor. Incoming students in vocal and keyboard areas will enroll in an audition section of applied lessons. During the first week of classes each semester or the weekend before, these students will be heard again by faculty and assigned to an applied music professor. Students will be assigned according to their "teacher preference" if possible. This assignment will be sent to the student via email during the first week of classes; it is the student's responsibility to check their email and consult the assigned faculty member to arrange a lesson time. Students may also have to change their enrollment to the appropriate section of applied lessons.

NOTE: Any entering student who has not completed an entrance audition should consult the Music Office immediately to schedule the audition. All students enrolling in applied lessons for the first time at OSU should check with the appropriate teacher or area coordinator during the first week.

IMPORTANT: Students should be sure to communicate with their applied teacher or area coordinator during the first two days of classes each semester to arrange lesson times.

APPLIED MUSIC SYLLABUS INFORMATION

The following policies have been established by GSM faculty for all applied music courses. An individual instructor may supply additional items applicable to their studio.

COURSE CREDIT

Applied lessons are available for 1-4 credit hours. In general, one credit hour is the equivalent of one half hour of contact per week. However, for students enrolled in more than two credit hours, additional credit may require increased expectations in the quantity of literature learned, higher performance level, or additional performances, rather than an actual increase in contact hours beyond the weekly hour lesson. How credit beyond two hours is earned is left to the discretion of the various applied areas and individual instructors.

LESSON ATTENDANCE

Each student will normally receive a minimum of 13 lessons per semester. The instructor will be expected to make up only those lessons canceled at their own request and for certain, substantial excuses by the student, such as death in the immediate family, etc. In all cases, should it be necessary for either party to miss a lesson, every effort should be made to notify the other in advance. The instructor will not be expected to make up more than three lessons missed by the student for valid reasons.

REPERTOIRE SHEET AND JURY PERFORMANCE

At the conclusion of each applied music course, the student will submit a repertoire sheet of literature studied during the semester and will perform for a jury of faculty members (including the student's instructor). For a semester in which the student presents a junior or senior recital, the recital hearing will serve as the jury performance.

ACCOMPANISTS

Each student will be responsible for providing accompanists for lessons and recitals. The Keyboard Area will make available a list of area accompanists. All issues of compensation are to be negotiated between the individual student and their accompanist. For additional information, consult the "Bill of Rights and Obligations for Collaborative Pianists" found later in this Handbook.

PARTICIPATION IN OTHER DEPARTMENTAL PERFORMANCES

Before a student is invited to assist in unit-sponsored performances, the private lesson instructor of that student should be consulted.

KEYBOARD PROFICIENCY REQUIREMENTS

As a part of basic musicianship, each student who earns a degree in music is expected to achieve a minimal level of proficiency on the keyboard. For that reason, the Greenwood School of Music has established requirements that each student must meet. Depending upon the student's intended specialty, the required level of keyboard proficiency will vary.

Students with sufficient prior keyboard study and experience may elect to meet the proficiency requirement by successfully completing a keyboard proficiency examination. The expectations are listed by degree plan in the Handbook for Keyboard Area Studies.

The keyboard proficiency requirement may also be completed by enrolling sequentially in class piano courses through the appropriate level listed below. These courses in class piano will also fulfill the required credit hours of applied study in a secondary area for non-keyboard majors.

MUSI 1011

MUSI 1021 Fulfills Keyboard Proficiency requirements for non-keyboard majors in Music Industry, Music Performance, and the BA programs

MUSI 2010 Fulfills Keyboard Proficiency requirements for non-keyboard majors in Music Education-Instrumental

MUSI 3022 Fulfills Keyboard Proficiency requirements for non-keyboard majors in Music Education-Vocal

Keyboard majors shall meet the proficiency requirements detailed in the Handbook for Keyboard Area Studies.

ENSEMBLE REQUIREMENTS

Each music major is required to participate in a major ensemble (or other appropriate ensemble if a major ensemble is not available) every regular semester of enrollment, with the exception of keyboard majors, who are encouraged to check their individual degree sheets to ascertain their major ensemble requirements.

The following are considered major ensembles:

Concert Chorale
University Singers
Symphony Orchestra
Marching Band (fall only)
Wind Ensemble
Symphonic Band
Concert Band
University Band (spring only)

Students are exempt from this requirement in the semester they are student teaching or serving a music industry internship. Exceptions to this requirement must be approved by the GSM Director.

SECTION 5: FINANCIAL INFORMATION

MUSIC SCHOLARSHIPS/TUITION WAIVERS

Each year the Music Faculty awards scholarships and/or tuition waivers to outstanding music students. These awards are for one year but may be renewable to a maximum of four years, with the recommendation of the faculty, assuming the student has met the requirements of the award. Initial awards are made based on the student's entrance audition, and each year the faculty examines the work of each scholarship student and makes a recommendation for the following year.

Vocal and instrumental scholarship students must be available for the performing organizations in the area of the award. They must audition for ensembles as requested by the area faculty. Keyboard scholarship students must devote a certain amount of their time to accompanying as requested by the faculty.

Income Tax on Scholarships: Any scholarship you receive may be taxable under the Tax Reform Act of 1986. A recipient of a scholarship is 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 Greenwood School of Music can advise you.

GSM STUDENT WORKER PAYROLL FORMS

Any student who is paid for rendering services within the Greenwood School of Music (accompanists, ensemble librarian, technical crew, etc.) must complete forms and procedures with the Music Office and OSU Human Resources. Students should be sure to see Marsha Chapman in the Music Office about being put on the payroll *before their employment begins*. Students cannot be paid for their work until all the proper forms are completed.

GSM WORK-STUDY

Students seeking jobs classified as work-study positions must be eligible for such programs under federal financial aid regulations. Consult with the Office of Scholarships and Financial Aid regarding eligibility and with Marsha Chapman regarding forms and procedures if accepted for such a position.

JOB PLACEMENT SERVICES

All students are encouraged to register with the OSU Career Services Office, 360 Student Union. Students should also maintain contact with the Music Office and music faculty when attempting to locate employment opportunities. Both can be fertile sources of information.

SECTION 6: MUSIC ORGANIZATIONS AND OUTREACH

FRIENDS OF MUSIC

During the spring of 1982, a group of interested alumni and area citizens formed a fundraising support organization for the Greenwood School of Music. Through a regular series of sponsored events and donor development, the OSU Friends of Music raise financial support for music scholarships, faculty and student development, purchase and maintenance of departmental instruments, and a variety of other departmental needs. If you know someone interested in joining or contributing to Friends of Music, encourage them to contact the Music Office.

MUSIC STUDENT ORGANIZATIONS

Student chapters of several organizations exist within the Greenwood School of Music. These organizations offer educational and service opportunities not available in the curriculum.

<u>Organization</u>	<u>Faculty Advisor</u>
National Association for Music Education	Julia Haley/Ben Kambs
Music Industry Association	Mark Perry
Kappa Kappa Psi Band Fraternity	Brad Genevro/Wayne Bovenschen
Tau Beta Sigma Band Sorority	Brad Genevro/Wayne Bovenschen
Sigma Alpha Iota Music Sorority (for women)	April Golliver-Mohiuddin
Phi Mu Alpha Sinfonia Fraternity (for men)	Steve Sanders

MUSIC STUDENT ADVISORY COMMITTEE – MuSAC

A committee consisting of representatives elected by music students meets regularly with the GSM Director to discuss items of interest and concern. The committee includes representatives from each of the following categories:

- a. Instrumental Music Major
- b. Vocal Music Major
- c. Keyboard Music Major
- d. Senior Music Major
- e. Junior Music Major
- f. Sophomore Music Major
- g. Freshman Music Major

SECTION 7: BILL OF RIGHTS AND OBLIGATIONS FOR COLLABORATIVE PIANISTS

Drafted July 2012

The collaborative pianists/accompanists of Oklahoma State University:

1. share equal responsibilities and rewards for performance;
2. deserve the same respect and recognition for artistry as those with whom they collaborate;
3. have the right to express their opinions, and likewise should accept constructive suggestions graciously;
4. must be given sufficient advance notice for recital performances and pre-recital hearings (*at least 6 weeks*) by singers and instrumentalists with whom they collaborate, as the piano parts are typically as difficult to play as the soloists' parts;
5. must be provided with scores *at least 2 weeks (for shorter vocal works) or 6 weeks (for longer instrumental works)* prior to performances, including those on Student Recital Hours, juries, and recitals/pre-recital hearings;
6. shall begin all rehearsals and lessons at the agreed upon time, with any cancellations being confirmed at least 24 hours in advance, unless extenuating circumstances (such as health emergencies) arise;
7. must have a clear understanding of the extent of their commitment at the beginning of a working relationship;
8. must make themselves available to those with whom they've agreed to partner for appropriately spaced rehearsals, within the parameters of the agreement made by both parties at the outset of the partnership;
9. will agree, preferably in writing, upon all financial remuneration for their work before any practice or rehearsal is undertaken;
10. will join their partners in ensuring that everyone is sufficiently prepared at the *first* rehearsal of any repertoire;
11. will support their musical partners and expect the same in return.

A lack of planning on the soloist's part does not constitute an emergency on the part of the pianist. Similarly, a lack of preparation on the pianist's part must never create an emergency for the soloist. The following minimum advance preparation times are meant to serve as a guideline. *The time allotted should be increased for more difficult works, especially for longer instrumental works.*

All **rehearsals** should be arranged **48-72 hours** in advance. **Lessons** should be arranged **one week** in advance. **Performances** in such venues as studio classes, master classes, and Student Recital Hours should be arranged *at least two weeks* in advance, and **six weeks** in advance for particularly complex or lengthy works. As mentioned above, **recitals** and **recital hearings** require at least 6 weeks advance notice.

It is imperative, for the good of all performers involved, that collaborative works be coached in lessons **at least twice** before any public performance.

Additional Information Regarding Collaborative Pianists at OSU

OSU employs one Collaborative Pianist to partner with a limited number of instrumental and vocal students each semester. In addition, a portion of a Clinical Assistant Professor of Piano's workload is dedicated to collaborating with students on degree recitals. The University does not employ a Collaborative Piano professor or a vocal coach, and does not offer graduate degrees in collaborative piano or a block of graduate assistantships in that concentration. Therefore the majority of OSU instrumental and vocal majors must hire their own pianists for lessons and performances. While this is an unfortunate situation, it is by no means unique to OSU. This is *not* the fault of the piano students or the piano faculty. The piano majors at this institution, as at any other, cannot shoulder the burden caused by the lack of the necessary piano faculty positions and assistantships mentioned above. Doing so would greatly compromise the integrity of piano students' own educations. Accompanying is but one vital component of any pianist's education.

Financial arrangements for collaborations are made between those involved in a “free market” manner. Pianists with greater experience and expertise will likely charge more, while others will charge less as they learn the extremely complex and advanced skills associated with accompanying. At OSU, the majority of student collaborative pianists/accompanists are studying at the undergraduate level, while ideally most accompanying would be carried out, under the careful supervision of a Collaborative Piano professor, by master’s and doctoral students. Even the finest pianists need several years of experience and intensive training to become proficient collaborators. Freshman pianists entering any music program usually have little experience collaborating, though they’ve typically taken 8-14 years of lessons before beginning their bachelor’s degrees.

While vocal and instrumental students will ideally choose with whom they would like to work, OSU piano majors will not be able to play in all studios during their study here. After their first semester, all piano majors on scholarship are required to accompany at least two singers or instrumentalists each semester. This is a standard requirement at music schools across the nation, and reflects the fact that the piano parts in collaborative settings are often as difficult as those of the soloist. While pianists serve music programs greatly in this way, they are not to be viewed as servants to their classmates. All efforts are made to ensure that those who are performing degree recitals will be given first priority in the search for accompanists when a pianist is sought out at least a semester in advance of the recital. Because time is limited, it is natural that pianists will most often choose to gravitate toward repertoire that is most appealing and will expose them to the finer works in the collaborative repertoire, i.e. works they *must* be acquainted with as part of their education as pianists. They are not discouraged from playing works written for instruments not generally considered “solo” instruments, but they must budget their time carefully in that regard.

If the amount of practice time necessary to play a given student’s repertoire is more than a pianist can spare within the context of their broader studies, they may reasonably decline playing for that student. Pianists will naturally gravitate toward studios or ensembles where they receive the most constructive comments, so they may grow as musicians through the rewarding experience of collaborating with other fine musicians, and where they feel that their work is appropriately respected and appreciated. If they feel abused, they will rightly avoid such situations.

Students should not only know their parts, but should bring an open-minded attitude to rehearsals, with all persons taking equal ownership in the music making. Pianists are encouraged never to undertake more accompanying than they can play well, and to be sure that their presence in lessons and rehearsals enhances the soloist’s experience. All pianists are also encouraged to bring particularly problematic or difficult accompaniments to their lessons as time allows, so that their applied teachers may offer some assistance on this important repertoire.

Since the OSU piano majors cannot possibly cover all departmental performances, the Keyboard Area posts and distributes a Collaborative Pianist List each semester, which is also available on the departmental website. This list includes contact information and a brief description of credentials regarding those students and others in the community who are available for collaborations. Piano faculty members are always willing to make recommendations as well.