



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

String Area Handbook

*This document supplements policies outlined in the
OSU Greenwood School of Music Student Handbook and the
OSU Greenwood School of Music Graduate Student Handbook.
Revised Spring 2024*

Table of Contents

<i>I. String Area Mission.....</i>	3
<i>II. Degrees.....</i>	4
Bachelor of Music - Education.....	4
Bachelor of Music - Performance or Jazz Performance	4
Bachelor of Science - Music Industry.....	4
Bachelor of Arts - Music.....	5
Music Minor	5
Applied Music Minor	5
Jazz Minor	5
<i>III. Courses and Programs.....</i>	7
A. OSU Symphony Orchestra (MUSI 2620/3620/5620).....	7
B. String Chamber Music (MUSI 4600/5600).....	8
C. GSM Preparatory Academy	10
D. Applied Lessons	11
<i>IV. Requirements.....</i>	13
A. Juries	13
B. Upper Divisional Hearing	14
C. Recitals	16
D. Graduate Student Procedures	16
E. Scholarship Policies.....	19
<i>V. Professional Standards and Expectations.....</i>	20
A. Freelancing Opportunities	20
B. Professional Practices	20
<i>VI. Instrument Rental.....</i>	23
<i>VII. Appendix.....</i>	25
A. Evaluation Rubric	25
B. M.M. Oral Examination Rubric.....	26

I. String Area Mission

The string program at Oklahoma State University has a dual mission: to provide outstanding practical training in performance and pedagogy for the aspiring professional musician/music educator majoring in music and to offer non-music majors and music minors the same outstanding instruction in the playing of stringed instruments through lessons and performance in orchestral and chamber music settings.

The string and orchestral faculty feel strongly that a musician must continue to strive for improvement at all levels, and the instructional benefit of private lessons is a necessary part of this process. Depending on the student's major/minor status, a combination of participation in private lessons, chamber music ensembles, and/or orchestra will work in tandem to fulfill the requirements of the degree and scholarship award. All string studios include studio class—a weekly group meeting used for master class and technical/musical discussions—as a component of private lessons required for music majors. These classes provide the opportunity for all students, regardless of major, to become more eloquent performers and evaluators of music.

Ensemble performance, another requirement of scholarship contracts, is also vital to a musician's education. The OSU Symphony Orchestra provides a firm grounding in orchestral playing through studying and performing a wide-ranging repertoire. The six orchestral concerts per year are invaluable to each student's personal and musical growth. A scholarship award could also require participation in the chamber music program. Experience in chamber music performance ensures that students learn a different, valuable level of musical communication and commitment that helps their performance in solo and orchestral playing.

The overriding purpose of the string program is to educate and enrich all those who take part, regardless of career goals. The faculty's hope is that every student who becomes a part of the string area will leave a more complete musician and person.

II. Degrees

Bachelor of Music - Education

Designed for students pursuing a teaching career, this degree leads to an Oklahoma State Teacher's Certificate. This teaching certificate is transferable to most states, including Texas. It also provides excellent preparation for graduate school.

Potential Career Paths

- K-12 music teacher (band, choir, or general music)
- Private music instructor
- Curriculum developer for music education
- Educational consultant specializing in music programs
- Community arts program director
- Graduate study leading to careers as a music professor or administrator

Bachelor of Music - Performance or Jazz Performance

This degree prepares students for professional performing careers, graduate studies, and teaching opportunities.

Potential Career Paths

- Professional musician (soloist, ensemble member, or band member)
- Orchestra or band performer
- Studio musician
- Private music teacher or coach
- Composer/arranger
- Music director or conductor
- Music festival performer or organizer
- Session musician for recordings and film scoring
- Graduate study leading to advanced performance or academic roles

Bachelor of Science - Music Industry

This degree combines traditional collegiate music instruction with hands-on experience, led by instructors who are active professionals in today's music industry. It is ideal for students interested in music careers beyond K-12 education or performance.

Potential Career Paths

- Music producer or recording engineer

- Artist manager or talent agent
- Concert promoter or booking agent
- Music licensing or copyright specialist
- Marketing professional for record labels or artists
- Event planner for music festivals or venues
- Sound designer for film, TV, or video games
- Graduate study in arts administration or music business

Bachelor of Arts - Music

This degree provides a broad liberal arts education with a focus on music. It pairs well with a double major or minor in complementary fields and prepares students for graduate programs in areas such as musicology, composition, music theory, conducting, or music therapy.

Potential Career Paths

- Music therapist (with additional certification or graduate study)
- Musicologist or ethnomusicologist
- Composer or arranger
- Arts administrator for cultural organizations
- Music librarian or archivist
- Music critic or journalist
- Graduate study in fields like music theory, conducting, or composition

Music Minor

A more broad-based specialization option, this music minor provides students with a foundational understanding of music theory, history, and appreciation. It is ideal for students who wish to deepen their knowledge of music alongside another major and focuses more on the academic applications of music.

Applied Music Minor

The Minor in Applied Music focuses on the development of individual performance skills through private instruction and ensemble participation. Students pursuing this minor will receive hands-on experience in their chosen instrument, making it an excellent choice for those seeking to enhance their musical proficiency and artistry.

Jazz Minor

The Minor in Jazz offers students an opportunity to study jazz

performance, improvisation, and history. Through specialized coursework and ensemble participation, this minor equips students with the skills to perform and understand jazz in both traditional and contemporary contexts. It is ideal for those interested in exploring jazz as a genre or integrating it into their broader musical pursuits.

III. Courses and Programs

A. OSU Symphony Orchestra (MUSI 2620/3620/5620)

An award-winning orchestral program led by an award-winning conductor, the Oklahoma State University Symphony Orchestra is one of the Greenwood School of Music's premier performing ensembles, showcasing some of the university's finest players performing traditional orchestral repertoire in a series of dynamic concerts. In addition to approximately six annual performances, the OSUSO provides music for the Opera Theater's fully staged productions and serves as the lab orchestra for various academic classes, from composition to orchestral conducting. Highlights of recent seasons include performances of symphonies by Beethoven, Dvorak, Franck, Mendelssohn, Schubert, and Tchaikovsky. The OSUSO also frequently performs music by women composers, such as Emma Lou Diemer, Lita Grier, and Alice Mary Smith, as well as composers of color, including Samuel Coleridge-Taylor, Clarence Cameron White, and Florence Price.

In 2020, the OSUSO was the only university orchestra program in the country invited to perform at the College Orchestra Directors Association National Conference in Vancouver, BC. In 2018, the OSUSO won 1st Place in the Ictus International Band & Orchestra Competition and received the *Vytautas Marijosius Memorial Award in Orchestral Programming* and the *Ernst Bacon Memorial Award for the Performance of American Music*. Additionally, the OSUSO won 3rd Place in The American Prize in Orchestral Performance Competition and performed at the Oklahoma Music Educators Association Conference in Tulsa in 2013, 2018, and 2022.

All OSU students are invited to audition for the OSUSO in the fall semester shortly before the start of classes. Audition excerpts and scale sheets will be posted on the orchestra's website.

Grades will be based on attendance and punctuality at all rehearsals, sectionals, dress rehearsals, and concerts; preparation and performance; and attitude and demeanor. Students are expected to arrive at every rehearsal prepared on the repertoire for that rehearsal. Students must practice their parts outside of class, listen to recordings, and consult scores.

The orchestra syllabus contains all other important class details (e.g., dress rehearsal and concert dates, attendance policy, etc.).

B. String Chamber Music (MUSI 4600/5600)

The participation in a string chamber music ensemble forms a key component of the OSU String Area's pedagogical philosophy. In small ensembles, students can further refine their own technical and artistic abilities while honing collaborative skills. Within a semester of study, which will include weekly coachings with the OSU string faculty, students will cover significant amounts of traditional and contemporary string chamber music literature. Issues to be covered will include rehearsal techniques, interpretive concepts, and performance practice.

All BM (performance) music majors are expected to enroll in String Chamber Music each semester during their course of study at OSU, while BM (education) are strongly encouraged to participate regularly. Non-music majors are welcome to enroll in chamber music, as well.

Rehearsals and Coachings

Groups will meet with a faculty member for a weekly coaching on Tuesdays or Thursdays, 12:15-1:15 pm. Groups are required to meet to tune and warm-up from 12-12:15 prior to the coaching.

Groups will meet for at least 3 additional hours each week for rehearsals, using the alternate Tuesday/Thursday 12-1:15 scheduled time as well as an additional 90 minutes to be scheduled separately by the group.

Each group will designate a leader who will coordinate communication between group members and the coach. This information needs to be shared with the faculty member prior to the first coaching.

Requirements

1. Participation in weekly coachings.
2. Significant preparation and marked improvement demonstrated in weekly coachings.
3. Consistent completion of at least 3 hours/week of rehearsals.
4. Attendance at chamber music masterclasses and chamber music performances
5. Successful completion of an end-of-semester jury or a public performance.

Grading Criteria

Students are expected to complete at least one movement of a work during a semester of study. With their faculty coach, each group will determine a minimum repertoire requirement for the semester. Meeting

this goal, in combination with the ensemble's consistency of preparation for coachings and the level of performance on the semester jury or performance will determine the final grade. In preparation for the jury/final performance, groups will perform in a studio class.

Final Grade Formula

Coaching Preparation and Progress	50%
Jury/Recital Performance	40%
Studio class/Masterclass Participation	10%

Lesson Grade

- A Excellent preparation; much improvement
- B Above average preparation; some improvement
- C Average preparation; no improvement
- D Below average preparation
- F Unprepared

Recital/Jury Grade

- A Excellent
- B Very Good
- C Average
- D Below Average
- F Unprepared

C. GSM Preparatory Academy

The GSM Preparatory Academy is a community music school that provides applied lessons and ensemble opportunities to pre-college students, adults, and OSU students who are not able to take certain music classes through OSU. GSM students are invited to work for the GSM Preparatory Academy, whereby they will gain valuable teaching experience, receive mentorship from OSU faculty, and earn a paycheck.

String students who are interested in teaching through the GSM Prep should take *Every Child Can* and *Book I Suzuki* trainings at a minimum. Students interested in teaching through the GSM Prep should speak to Dr. Skara early in their degree to learn about ways to intern in the program and receive training.

The GSM Preparatory Academy is a wonderful way not only to gain experience teaching and receive mentorship from faculty, but also to ascertain strengths and preferences within one's own pedagogy and improve one's resume. It can also serve as a wonderful place for students who are seeking an arts administration pathway to gain hands-on experience in administrative roles.

For students in the Music Industry degree, an internship with the GSM Preparatory Academy is an option.

D. Applied Lessons (MUSI 2480/2490; MUSI 4480/4490; MUSI 5480/5490)

Lesson credit hours for music majors are published in the Greenwood of Music Handbook and accompanying materials. All majors and minors are expected to enroll in at least 2 credit hours of lessons each semester, which equates to one hour of instruction time each week. Music industry and BA students are strongly encouraged to maximize time with applied faculty by extending applied credit enrollment across two years of study.

All music majors and minors are required to attend the weekly studio classes offered by their respective major teachers. Students who anticipate scheduling conflicts need to seek alternate solutions so that they can attend studio class. These meeting times are announced at the beginning of each semester. An absence from studio class can affect a student's final grade: how severely is determined by the individual studio teacher. Requests for excused absences will be dealt with on a case-by-case basis and at the discretion of the faculty member.

Thorough preparation for weekly lessons is vital and an important element in the studio faculty's assessment of the final semester grade. Music Majors are expected to practice every day for significant amounts of time; the type of progress needed to succeed in the major depends on it. Consistent, daily practice is expected, even of Minors and Non-Majors. Goals for the next lesson will always be discussed at the end of a lesson meeting, but it is also up to the student to explore on their own the challenges and questions that the assigned music brings.

Repertoire assignments are made based on the studio faculty's assessment of the student's playing level and what will be most beneficial to their development as a musician. In general, it is expected that a music major will, by the second year, have a thorough grounding in many technical facets of the instrument, including major and minor scales and arpeggios with different bowing styles and in different tempi.

Enrollment

Music Majors and Minors should enroll in MUSI 2490 until their junior year (minors) or until they pass their upper divisional hearing (majors only), at which point they will enroll in MUSI 4490.

Non-music majors should enroll in MUSI 2480 until their junior year, at which point they will enroll in MUSI 4480.

Graduate students should enroll in MUSI 5490, while graduate students taking string lessons as a secondary instrument should enroll in MUSI

5480.

Collaborative Pianists

Collaborative pianists (or accompanists) will often be needed for repertoire assigned in the studio. It is the student's responsibility, not the teacher's, to secure a pianist as early as possible in this process, as they will be needed for rehearsal before lessons, performances, and juries. Failure to find a pianist to play is not a valid excuse for not performing for one of these events. Many pianists will charge a fee for their services, and this too is the student's responsibility. Each studio teacher will have a list of pianists to contact for accompanying services.

Each semester, a limited number of students will be able to work with a faculty collaborative pianist, free of charge. The string faculty award these positions based on seniority, recital type (degree versus non-degree recitals), and equity between studios.

IV. Requirements

A. Juries

Procedures

Juries provide a snapshot of the student's progress achieved during the semester. Played for a panel consisting of the string faculty, juries typically take place during Finals Week. Students are responsible for signing up for a jury time, completing a jury information sheet, and uploading scores. Business formal attire is appropriate. Jury performances will be evaluated using the String Area Evaluation Rubric (see Appendix) and all students will receive commentary from the string faculty. Individual studio faculty will decide the grading procedures for the jury in so far as how a student's jury performance will affect their final grade.

Undergraduate Students

Each student will decide with their applied professor the specific content and purpose of their jury. The jury materials should be demonstrative of the student's work through the semester and supportive of future goals. Jury materials can include solo repertoire, études or caprices, scales, and/or orchestral excerpts. The jury should be ten minutes in length, except for the fourth jury played by the student (upper divisional hearing), which should be 20 minutes in length and follow more specific repertoire guidelines, to be established by the applied professor. Only music majors are required to play an upper divisional hearing.

Music majors are expected to perform a jury each semester. Music minors may choose to perform on a studio recital or a jury, or both. Students performing a solo recital within six weeks of a scheduled jury are exempt from presenting a jury. Elective and secondary students are encouraged to perform a jury but can decide with their professor the best way to represent their semester's worth of study.

Graduate Students

Graduate students will play a 20-minute jury performance each semester of their study at OSU, except in the instance when they perform a solo recital within six weeks of a scheduled jury examination.

B. Upper Divisional Hearing

To enroll in upper division applied lessons (MUSI 4490), music majors must successfully complete an upper divisional hearing at the end of the sophomore year or fourth semester of applied lesson instruction. This jury, done in lieu of a normal end-of-semester jury, will demonstrate to the faculty that the student is ready for upper-division performances, such as Junior and Senior Recitals.

Requirements will adhere to the following guidelines and faculty will use the String Area Evaluation Rubric to assess the student's performance. To pass, the student must achieve a minimum score of 3 for each category of evaluation. Areas of deficiency must be addressed within the subsequent semester of study, at which time the student must repeat the upper divisional hearing.

BM in Music Performance

Violin, Viola, and Cello

- All three-octave scales plus a prepared selection of three-octave scale exercises (i.e., bowing and rhythmic variations, arpeggios, broken thirds) in two different keys. Specific requirements will be determined by the studio instructor. All elements will be performed from memory.
- Two contrasting solo works demonstrating the ability to execute basic techniques (consistent intonation, clear sound production, efficient left-hand shape, aligned bowing) and musical expression in line with the stylistic demands of the selected works. At least one of the works must be performed from memory.

Bass

All Major and Minor Scales and Arpeggios (2 and/or 3 octaves)

- Variety of slurring and bowing styles, and tempi ranging from slow to very fast
- Following the Simandl (Book 2) or Flesch scale systems

Etude Repertoire comparable to or surpassing

- Storch-Hrabe Etudes
- Simandl Book 2 Exercises

Solo Repertoire comparable to or surpassing

- Capuzzi, Dragonetti, or Dittersdorf Concerti
- Eccles Sonata, Marcelllo and Vivaldi Sonatas
- Bottesini Elogy, Rachmaninov Vocalise, Faure *Après un Rêve*

BM in Music Education

Violin, Viola, Cello

- A selection of two- or three-octave scale exercises (i.e., bowing

and rhythmic variations, arpeggios, broken thirds) in two different keys. Specific requirements will be determined by the studio instructor.

- Two contrasting solo works demonstrating the ability to execute basic techniques (consistent intonation, clear sound production, efficient left-hand shape, aligned bowing) and musical expression in line with the stylistic demands of the selected works.

Bass

All Major and Minor Scales and Arpeggios (2 and/or 3 octaves)

- Variety of slurring and bowing styles, and tempi ranging from slow to very fast
- Following the Simandl (Book 2) or Flesch scale systems

Etude Repertoire comparable to or surpassing

- Storch-Hrabe Etudes
- Simandl Book 2 Exercises

Solo Repertoire comparable to or surpassing

- Capuzzi, Dragonetti, or Dittersdorf Concerti
- Eccles Sonata, Marcello and Vivaldi Sonatas
- Bottesini Elegy, Rachmaninov Vocalise, Faure *Après un Rêve*

C. Recitals

Scheduling

Recital scheduling begins in the late spring for all returning students. Students should consult with their private applied teacher to identify dates that work for both the student and teacher. If the student wants to use a venue at the McKnight or Seretean Center, they must follow GSM scheduling procedures that require at least 60 days advance notice before the event. Once the recital is scheduled, a hearing date will be assigned to the student.

OSU Recital Venues

- McKnight Center for the Performing Arts Recital Hall
- Seretean Center for the Performing Arts Concert Hall
- Willard Hall Living Room
- Bennett Memorial Chapel

Stillwater Recital Venues

- Stillwater History Museum at the Sheerar
- Area churches

Procedures

1. Submit a recital request at least 60 days in advance of the event.
2. Complete and submit a production form by the 15th of the month PRIOR to your recital. Email to musicprograms@okstate.edu and copy the GSM administrative assistant.
3. Submit your program at least 30 days prior to the event. Revisions are allowed up to two weeks before the event. Email to the GSM administrative assistant.
4. Submit a PNG or JPEG, landscape orientation (1280x720 or 1920x1080) advertisement to monica.santillan@okstate.edu.

Recital Hearing

All students preparing a degree recital must pass a recital hearing at least two weeks before the scheduled performance. Hearing dates and times will be assigned to students once they have scheduled their recital. Students that do not pass their hearing will need to reschedule the recital for at least 6 weeks after their previously scheduled recital date and will need to complete the recital hearing process again. Students need to confirm a recital hearing date at the time of scheduling the recital.

D. Graduate Student Procedures

In addition to advanced studies on their instrument, the student who chooses the Master of Music in Applied Music (Performance) option will develop a refined knowledge of the literature composed for that instrument and will also learn the teaching and technical approaches that have been developed for that musical medium. Performing opportunities, both solo and collaborative, are an important component of the degree candidate's studies.

The Master of Music is a 32-hour degree. In addition to applied lessons and courses in repertoire and pedagogy, each option includes courses in music research and bibliography, music theory, and music history. Elective courses permit the student to explore additional interests. Students complete a final degree project, which in most cases will take the form of a recital, that is the creative component of the degree plan. A final oral examination is also part of the degree requirements.

Advisory Committee

At the start of the second semester of study, the student will select two faculty members, in addition to their primary applied instructor, to serve on their degree advisory committee. Students must approach the faculty members and ask for and secure their participation on the committee before submitting the information as part of their plan of study via the Graduate College Round Up. This committee will serve as the final degree project/recital hearing committee, as well as the committee for the oral exam.

Final Degree Project and Final Degree Recital (MUSI 5012; MUSI 5002)

All string candidates will be required to perform a full-length (60-90 minutes of music) recital to fulfill the creative component of the final degree project of their Master of Music degree.

Once a recital date has been selected, the student will be assigned a hearing date, to take place no sooner than two weeks prior to the recital date. The recital hearing committee will be composed of the student's degree committee. Students who fail their recital hearing must wait at least 14 days before their next attempt to pass the hearing.

As per the GSM Graduate Student Handbook, applied students must write a set of program notes to accompany their degree recital.

Oral Examination (MUSI 5012)

At the start of the final semester of study, the student will contact their

graduate advisory committee to schedule a date for their comprehensive oral exam, to take place no later than two weeks before the end of classes. At least one month prior to the exam, the committee will confer with the primary applied instructor and propose a set of topics and/or questions for the student to prepare. The committee will evaluate the student's responses based on the M.M. Oral Examination Rubric (see *Appendix B*).

Graduate Teaching Assistantships (GTA)

In exchange for financial support, students who receive a Graduate Teaching Assistantship will be provided opportunities to gain experience as educators, art administrators, and performers.

Teaching/Instruction: 5hrs

- Technique class
- Studio class
- Chamber music coaching
- Supplemental applied lessons
- Sectional coaches for orchestra
- Beginning bass/jazz/bowed bass lessons and/or group classes (depending on qualifications of the student; priority given to bassists with diverse qualifications)

Graduate Chamber Ensemble: 10hrs

- Weekly rehearsals/coaching
- Outreach performances (recruitment, instruction in schools, performing and representing OSU and GSM in the community)

Remaining Hours: 5hrs

To provide maximum flexibility depending on the strengths and needs of both the graduate students and current undergraduates, remaining hours could be fulfilled via:

- Serving as a GTA for low string tech (spring) or high string tech (fall)
- Serving as a GTA for string orchestra methods (once per two years)
- Serving as a GTA for string rehearsal practicum (once per two years)
- Serving as a GTA for string pedagogy/string literature courses
- Helping run string area events (NCHO/All-State workshops,

Suzuki events, preparation for Cowboy Summer Camp, guest artist performances, etc.)

- Teaching through GSM Prep and mentoring undergraduate students who teach through GSM Prep
- Assisting with CelloFest, Bass Bash, Violin Symposium, and viola events.

E. Scholarship Policies

Students receiving a scholarship must maintain a minimum 3.0 GPA to retain their award. If a student's GPA falls below 3.0, they will receive a warning letter and have one semester to improve their GPA. If the GPA remains below 3.0 after two consecutive semesters, the scholarship will be revoked. The specific requirements of a named scholarship take precedence over this policy. Please refer to your scholarship letter for detailed terms and conditions.

Students may appeal a scholarship revocation. If the appeal is approved, the student will receive one additional semester to raise their GPA to 3.0. Students must submit appeals via email to the string area coordinator, copying their applied professor and the unit director.

Students must comply with the terms of their scholarship agreement. If the agreement requires participation in orchestra, chamber music, or lessons, the student must enroll in the designated course(s) each semester to maintain the scholarship.

Scholarship priority will be given to string music majors and minors. Non-major scholarship awards will be contingent on participation in the string area via orchestra, chamber music, and/or lessons.

Scholarship awards support full-time enrollment for up to five years. Students graduating mid-year will receive 50% of their annual award. Those enrolled beyond five years, whether full- or part-time, will receive a reduced scholarship or may no longer be eligible for funding.

V. Professional Standards and Expectations

A. Freelancing Opportunities

STRING GIG COORDINATOR: Dr. Kevin Flynn, kevflyn@okstate.edu

On- and off-campus organizations often hire students from the Greenwood School of Music for events on-campus at OSU, and in/around Stillwater (*e.g.* University functions, weddings, gala events, corporate parties, receptions). Requests for solo or ensemble strings are sent to the String Gig Coordinator, Dr. Kevin Flynn.

It is the responsibility of the String Gig Coordinator to:

1. Facilitate contact between students and the hiring party,
2. Provide supplementary repertoire for students
3. Ensure quality of student performances (often through a coaching prior to an event), and
4. Follow-up with the hiring party regarding student performance and etiquette, and
5. Procure off-campus performing opportunities for String Area students.

It is the responsibility of the student(s) to:

1. Secure travel arrangements
2. Communicate with the hiring party in a timely manner,
3. Submit paperwork (tax forms, programs, etc.) in a timely manner, and
4. Consult Professionalism guidelines in the Handbook.

The String Gig Coordinator maintains a list of students interested in such opportunities; send an email to kevflyn@okstate.edu to be considered for potential opportunities.

B. Professional Practices

Your work in the Greenwood School of Music is the beginning of a long and gratifying career in music. This is your professional training ground and your development both personally and professionally can have an impact on the level of success you have in the industry. Here and now is when your career starts! Below are a few suggestions to get you started on the right path in your professional endeavors.

1. This may seem obvious at this point after many years of study, but make sure that you have all the materials you need every day to be successful. Be sure to have a pencil, rosin, a tuner, a cloth

to clean your instrument, endpin rests/rock stops, chin rests and all your required music. This will allow you to get the most out of your learning experiences every day.

2. Be on time for everything. Your colleagues and professors will notice if you are consistently punctual, enthusiastic and excited about learning!
3. Keep your schedule organized so that you can be efficient each day. This includes scheduling time to practice and time to eat.
4. Practice all your music before the first rehearsal. Play through your pieces, listen to recordings and prepare your music to the best of your abilities.
5. Answer all emails and texts as soon as possible. Typically, within the day and never longer than 24 hours if possible. This shows respect for your colleagues and teachers time so they do not have to follow up with you. It can also result in losing opportunities to perform and therefore lost income if you are not proactive with emails and texts. Contractors who are calling you for work will move on to other potential musicians if they do not hear from you in a timely manner.
6. As a courtesy, reach out to your instructors if you are ill or simply running late. They will appreciate being informed of your status.
7. Get plenty of rest regularly, wash your hands frequently and drink plenty of water. You will be around hundreds of other students every day. Sickness is a very real thing on college campuses due to the close proximities in which we all exist. Do your very best to minimize any health risks to yourself or others.
8. In rehearsals be respectful of your colleagues. Follow your principal player and play with a sound that blends with the section.
9. Be flexible in your interpretation about bowings, articulation and tempi. There is always more than one way to interpret a phrase.
10. Be interested in your colleagues. Take an interest in their families, lives, hobbies, instruments, background, etc. This makes you even more "likable" and makes you the type of person that people want to call for work because they enjoy having you in their section or group.

11. Work on stage presence and personal appearance. You are sharing your talents with colleagues, family and friends each time you take the stage or perform in a master class or weekly studio class. Walk onto stage confidently and with a smile on your face. This shows you are happy to be there, and you are looking forward to sharing your gift with others.
12. Do your best to maintain your professional attire. Always dress in appropriate business or appropriate concert attire for performances. Remember - whether on or off campus you are representing the School of Music, your professor, your colleagues and, most importantly, yourself! Take pride in everything you do!

While there are many other components and details that can be addressed, these will point you in the right direction. Feel free to have ongoing conversations with your professors and allow us to help you get the most out of your experience here in the Greenwood School of Music.

VI. Instrument Rental

Students who enroll in lessons, ensembles, chamber music, or techniques classes as part of the OSU String Program may borrow OSU-owned instruments.

Violin, Viola, and Cello Students

Complete this form to request an instrument and/or bow:
<https://forms.office.com/r/bQiMWknpVQ>

Borrowing an instrument from the OSU String Instrument Collection is a privilege. Any damage, mistreatment, or loss may result in a loss of this privilege. The borrower is responsible for any cost associated with repair or replacement of the borrowed instrument if it is deemed by the supervising faculty member that the damage or loss was caused by negligence by the borrower.

If the instrument should need repairs during the borrower's possession, they are responsible for reporting this to the supervising faculty member (see the question above). The borrower is not to take the instrument to be repaired unless instructed to by the supervising faculty member.

Should the instrument be lost or not returned, the borrower may be responsible for the total value of the instrument (\$3k for violins and violas, and \$8k for cellos).

The borrower is responsible for general maintenance on the instrument throughout the term of use. This includes any needed bow repairs or strings that break during the use of the instrument. Additionally, if the borrower uses the instrument for an entire semester or longer, it is the borrower's responsibility to replace the strings and repair the bow prior to returning the instrument.

The borrower is responsible for providing their own accessories for the instrument. No rosin, cleaning clothes, rock stops, cello straps, etc. will be provided. It is up to the borrower to provide any items such as these that they may need.

Bass Students

Complete this form to request an instrument and/or bow:
<https://forms.office.com/r/C8Q1a0a8sy>.

Borrowing an instrument from the OSU String Instrument Collection is a privilege. Any damage, mistreatment, or loss may

result in a loss of this privilege. The borrower may be responsible for any cost associated with repair or replacement of the borrowed instrument if it is deemed by the supervising faculty member that the damage or loss was caused due to negligence by the borrower.

If the instrument should need repairs during the borrower's possession, they are responsible for reporting this to the supervising faculty member (see the question above). The borrower is not to take the instrument to be repaired unless instructed to by the supervising faculty member.

Should the instrument or bow be lost or not returned, the borrower may be responsible for the total value of these items at a cost of up to \$8000.

The borrower is responsible for general maintenance and care of the instrument throughout the term of use. This includes carrying an appropriate cloth (preferably microfiber) to remove built up rosin on the instrument, strings and the bow after each use. Purchasing a "secretary bib" is also recommended to prevent scratches and damage to the finish caused by belts, rivets in jeans, jewelry, etc.

The borrower is responsible for providing their own accessories for the instrument. No rosin, cleaning cloths, rock stops, bow sheaths, etc. will be provided. It is up to the borrower to provide any such items as needed.

VII. Appendix

A. Evaluation Rubric

This rubric can be used for recital hearings and auditions, as well as graded performances, as agreed upon by the professor and student according to course requirements as outlined in a syllabus.

Performance and Preparation <i>Professionalism, stage presence, attire, preparation level.</i>					SUBTOTAL
1	2	3	4	5	
Unprofessional stage presence, inappropriate attire, inadequate preparation.	Uncomfortable stage presence, less desirable attire, mediocre preparation.	Adequate stage presence, acceptable attire, and average preparation.	Comfortable stage presence, adequate attire, adequate preparation	Professional and engaging stage presence, appropriate attire, and well-prepared.	
Musicianship <i>Ensemble coordination, tempo control, expression (dynamics, phrasing, style).</i>					SUBTOTAL
1	2	3	4	5	
Little to no consideration of musicianship elements with significant room for improvement in all areas.	Average realization of musicianship elements with significant room for improvement in more than two areas.	Good realization of musicianship elements with room for improvement in two or fewer areas.	Excellent realization of musicianship elements with room for small improvements.	Professional-level realization of all musicianship elements.	
Technique <i>Posture, coordination, intonation, clarity, tone quality.</i>					SUBTOTAL
1	2	3	4	5	
Technique leaves room for significant improvement in all areas.	Average demonstration of technical elements with significant room for improvement in more than two areas.	Good demonstration of technique with room for improvement in two or fewer areas.	Consistently excellent demonstration of all technical elements with room for small improvements.	Professional-level mastery of all elements of technique.	

B. M.M. Oral Examination Rubric



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

M.M. Oral Examination Rubric

Student name (printed):

Criteria	4	3	2	1	Points
Content: Accuracy	Factual information and details are consistently and fully accurate.	There are no glaring errors or errors on major information and details. Any mistakes committed may be attributed to nervousness or oversight.	Factual errors are committed often enough to distract knowledgeable audience members.	The student has very little or no idea about the subject matter.	
Content: Depth	The student provides a significant level of detail.	The student provides some supportive details.	The student is able to provide few details.	Statements are superficial or irrelevant.	
Fluency	The student speaks confidently and naturally with no distracting hesitations. Ideas flow smoothly.	The student hesitates but generally seems to know the desired content.	The student hesitates but knows some of the desired content after much thinking.	The student has many hesitations and great difficulty remembering information.	
					Total score:
Faculty name (printed):					Date:
Faculty signature:					