

UNDERGRADUATE STUDENT HANDBOOK

Department of Music

Oklahoma State University

(revised October 2016)

TABLE OF CONTENTS

	Page
1. The Department of Music.....	3
2. Degrees Offered.....	3
BM in Performance	
BM in Music Education	
Vocal Certification	
Instrumental Certification	
BM in Music with Elective Studies in Business	
BA in Music	
MM in Performance	
3. Admission.....	3
4. Freshman Seminar	4
5. Healthy Musicianship	4
6. Academic Advising	4
7. Registration	4
8. Degree Tracking Sheet.....	4
9. Changes in Schedule	5
10. Dropping a Class/Withdrawing from the University	5
11. Music Calendar	5
12. Bulletin Boards.....	5
13. Convocation Hour (MUSI 0500).....	5
14. Lockers	5
15. Practice Rooms.....	6
16. Room Reservation.....	6
17. Multi-Media Lab	6
18. Library Resources.....	7
19. Applied Lessons	7
APPLIED MUSIC SYLLABUS	7
20. Recital Hour Performance Requirements	8
21. MUSI 0500 RECITAL ATTENDANCE SYLLABUS.....	8
22. Keyboard Proficiency Requirements	9
23. Upper Division Examinations.....	9
a. Applied Music	
b. Theory	
24. Teacher Education Program Sequence.....	10
TEACHER EDUCATION EVENT SEQUENCE FORM	
25. Ensemble Requirements	11
26. Course Requirements	11
27. Junior and Senior Recitals.....	11
a. Scheduling	
b. Recital Hearings	
c. Program Printing/Recital Recording	
d. Rehearsals	
28. Participation in Other Departmental Performances.....	12
29. Job Placement Services	12
30. Music Department Student Worker Payroll Forms.....	12
31. Scholarships	12
32. Friends of Music.....	12
33. Outreach Events	13
34. Music Student Organizations	13
35. Music Student Advisory Committee – MuSAC.....	13
36. Information About Graduate Studies.....	13
37. Music Department Personnel – Faculty and Staff.....	13
Appendix A.....	15

1. THE DEPARTMENT OF MUSIC

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 Department of Music welcomes you to an exciting and challenging program designed to guide and assist you toward your musical goals.

The Department of Music has held accreditation by 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 and the state of Oklahoma.

The Department is housed in the Seretean Center for the Performing Arts. This facility provides a 600-seat Theater, 800-seat Concert Hall, administrative offices, teaching studios, classrooms, ensemble rooms, practice rooms, and a large music multi-media lab with a recording library.

2. DEGREES OFFERED

The Department of Music offers a curriculum with degrees designed to develop the musical potential of each student. Areas of emphasis are:

BM in 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 – certifications in vocal, instrumental, or both

This degree with its three options is designed for the student desiring a teaching career in the public schools. It leads toward an Oklahoma State Teacher's Certificate. The degree is also excellent preparation for graduate school.

BM in Music with Elective Studies in Business

This degree allows the students interested in a music industry related field to pursue course work 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.

BA in Music

This degree offers the student broad liberal arts instruction with an emphasis in the field of music.

MM in Performance

This degree has two tracks, one in conducting and the other in applied music.

3. ADMISSION

A music student who is considering Oklahoma State University in his/her 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 Department 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 Department of Music requires an entrance audition and an interview from each student. The student must demonstrate proficiency in his/her principal performing area. Please see the information found under the Admissions link on our website: <http://music.okstate.edu>

The transfer student should follow these same procedures for application and audition.

4. FRESHMAN SEMINAR

Each entering freshman will enroll in A&S 1111 (Freshman Seminar) during the first semester at OSU to receive general University educational and vocational orientation; a section of this course is available that is specifically designed for music majors. All music students will also enroll in MUSI 0500 (Student Recital Attendance); the first few weeks will be devoted to a full student convocation and other orientation seminars. Consult the Music Calendar at <http://music.okstate.edu/news-events/calendar> each semester for specific dates.

5. 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.

6. ACADEMIC ADVISING

Each music major is assisted by a music department advisor (Megan Pitt – 134 SCPA) in planning his/her academic program each semester. The student should direct questions pertaining to the academic program to their advisor and consult their degree requirements sheet to facilitate the planning process. Once a student has completed approximately 90 hours, the advisor will compile a graduation check to be sent to the College of Arts & Sciences for an official graduation audit.

7. REGISTRATION

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

Procedures:

- a. Review the on-line class schedule on the OSU Web page.
- b. Determine a tentative class schedule.
- c. Schedule an appointment with the advisor to review and finalize class schedule and obtain advisor clearance.
- d. On or after your assigned date, log onto Banner Self-Service to submit your schedule and complete the enrollment process.
- e. **IMPORTANT: Music majors must not enroll in any courses on Tuesday/Thursday, 2:00-3:15.** This time is reserved for MUSI 0500 (Convocation/Recital Hours). (See Sections 13 & 21).
- f. Double-check your enrollment to be sure that you are enrolled in the correct number of applied credit hours. The system defaults all students to 1 credit hour.

8. DEGREE-TRACKING SHEET

A degree-tracking sheet for each degree plan is available in addition to the official university degree sheets. Ask your 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, your advisor will maintain another checklist in your file. 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.

9. 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.

10. DROPPING A CLASS/WITHDRAWING FROM THE UNIVERSITY

At OSU, the term "drop" refers to terminating enrollment in a class, whereas "withdraw" 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 <i>add</i> a course (non-restrictive) Last day to <i>drop a course with no grade and no fees charged</i>
End of week 2:	Last day to <i>add</i> a course (restrictive) Last day to <i>drop a course with 50% of fees charged</i>
End of week 12:	Last day to <i>drop or withdraw with an automatic "W"</i>
End of week 15:	Last day to <i>withdraw from all courses with an assigned "W" or "F"</i>

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

11. MUSIC CALENDAR

The Music Department Calendar is available online at <http://music.okstate.edu/news-events/calendar>.

12. BULLETIN BOARDS

The official Music Bulletin Board is located outside the Music Office (Room 132) in the Seretean Center. Each music major is responsible for reading and knowing any information posted in this location that applies to them. Please check the board daily for information concerning departmental events and requirements. Other bulletin boards are located near the faculty offices pertaining to specific applied areas, ensembles, student organizations, and advising.

13. CONVOCATION HOUR (MUSI 0500)

Each music major is expected to attend departmental events scheduled during the Convocation Hour (2:00-3:15 p.m. Thursdays, and the first Tuesday of each semester). During this time, the department 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. Attendance will apply toward the student's recital attendance requirement. (See Applied Music Syllabus, pg. 7 and MUSI 0500 Recital Attendance Syllabus, pg. 8)

14. LOCKERS

Lockers are available for the use of music students in the practice room area. The student may acquire the use of a locker in the Music Office. Personal locks are not to be used on Music Department lockers. Use of a locker will require a FULLY-REFUNDABLE \$25 deposit, per locker, which will be charged to the student's Bursar Account. This deposit will guarantee the student use of the locker(s) through May 15 of that academic year, so long as they are actively enrolled in a music department course. **Failure to clean out the locker(s) or renew the contract in the Music Office by May 15 will result in a complete forfeiture of the student's deposit.**

15. PRACTICE ROOMS

Practice rooms in the basement area of the Seretean Center 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. *Students are not to eat, drink, or use tobacco products in the practice rooms.*

The status of each Seretean Center Practice Room is listed below:

003 Percussion Students Only	020 General Practice Room
005 Organ Students Only	022 Low String Students Only
011 Piano Majors Only	023 General Practice Room
014 Piano Majors Only	024 Percussion Students Only
015 General Practice Room	025 Percussion Students Only
016 General Practice Room	026 Tuba/Euphonium Students Only
017 General Practice Room	028 General Practice Room (No piano)
018 General Practice Room	030 Piano Majors Only
019 General Practice Room	031 General Practice Room

Students may check out keys from the Music Office for entrance to the basement area of the Seretean Center and access to the practice rooms. Use of Music Department 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 music department 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.

16. ROOM RESERVATION

To reserve a room in the Seretean Center, an individual should first check availability on the online calendar (<http://music.okstate.edu/news-events/calendar>). If a room is available, a faculty member may reserve the time. Students wishing to reserve a room for organization meetings or special rehearsals of departmental groups should submit a request to their faculty advisor who will then reserve the room(s). Reservations are made on a first-come, first-served basis by completing a Room Reservation Form in the Music Office. Appeals may be channeled to the Faculty Advisory Committee.

17. MULTI-MEDIA LAB

Room 135 in the North wing of the Seretean Center houses the Multi-media Lab. This facility includes state-of-the-art Macintosh computers, connected to digital keyboards.

In addition, the facility houses the department's collection of CDs and LPs, as well as multi-media listening stations for playback, study, and research. Students are encouraged to use the Multi-media Lab to study, listen, and broaden their knowledge of music. Students are not permitted to take recordings outside the Multi-media Lab.

The Multi-media Lab is open during the day and most weekday evenings. Specific hours will be posted each semester. A staff person or student monitor is available to assist in the use of the equipment.

18. 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.

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.

19. APPLIED LESSONS

During the first week of classes each semester, each applied student will be assigned a teacher according to his/her "teacher preference" if possible. This assignment will be sent to the student via email during the first week; it is the student's responsibility to check their email and consult the assigned faculty member to arrange a lesson time.

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: Be sure to communicate with your applied teacher or your area coordinator the first two days of classes each semester to arrange lesson times.

APPLIED MUSIC SYLLABUS

The following policies have been established by the Department of Music faculty for all applied music courses. An individual instructor may supply additional items applicable to his/her studio.

A. 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.

B. 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 his/her 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.

C. 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.

F. 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 his/her accompanist. For additional information, consult Appendix A, "Bill of Rights and Obligations for Collaborative Pianists."

20. 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 Appendix A, "Bill of Rights and Obligations for Collaborative Pianists."

21. MUSI 0500 RECITAL ATTENDANCE SYLLABUS

Objective:

- Encourage the regular attendance and appreciation of the recital/musical performance setting.
- Introduce students to repertoire other than that of their applied instrument, thereby broadening students' exposure to varied recital settings.
- Ensure students' understanding of recital etiquette.

Requirements:

- Students must attend a minimum of **20** recitals/performances per semester.
- A minimum of **3** performances should primarily *feature* a large ensemble (choir, orchestra, band), and at least **2** should primarily *feature* a chamber ensemble.
- A minimum of **6** of the performances must *feature* performance media other than the student's major applied instrument/voice. This would not include merely the addition of keyboard accompaniment with that instrument/voice.
- Students may count **up to 4** extramural (*i.e.*, non-OSU) performances according to the guidelines above with **prior** approval from the recital attendance instructor. Performances by pre-college ensembles and community ensembles are not eligible for approval. Exceptions to this may be approved at the discretion of the Department Head in the case of major juried festival or convention performances by senior high school or community orchestras, concert bands, and choirs.
- Exceptions to number of required attendances may be adjusted in extreme circumstances by a formal appeal to the instructor of record for the course and the department head.
- A card reader will be available at all eligible performances that take place in the Concert Hall. Swipe your ID card both before and after each performance to receive credit. If you are more than 10 minutes late, or you leave early, you will not receive credit. Eligible performances that occur outside the Concert Hall will have a paper sign-in sheet. Make sure you find it.
- Students entering the university as freshmen are required to enroll in, and successfully complete, the course for a minimum of **6** semesters.
- Transfer students are required to enroll in, and successfully complete a minimum of **2** semesters. *See grading guidelines below.*

Grading:

- Course is pass/fail in format. Students must complete **6** semesters successfully; transfer students must complete a number of semesters equal to the number of semesters remaining before expected graduation minus 2, but in no case fewer than **2**. *This number will be assigned upon their admission to the music major.*
- In order to pass the course, students must attend **ALL 20** recitals per each semester, except where an appeal for an exception has been approved.
- When a student fails to receive a passing grade for whatever reason, a grade of I/F will be recorded initially. IF a student chooses, they may complete the missing attendances **in the subsequent semester, but only either in the process of or after completing the requirements for that subsequent semester.** Otherwise, the I/F will automatically become an F, but only after a year has passed. For example, if a student receives an I/F in the Fall semester, they must first satisfy the requirements for the following Spring semester *before* making up whatever was missing in the Fall semester, unless they can satisfy the Fall semester's deficiency in meeting the Spring semester's requirement. As an illustration, if a student lacks only the attendance of a chamber performance in the Fall, they may attend an extra chamber event in the Spring as part of their total Spring attendance requirement, thus completing the Fall deficiency while satisfying the Spring quota.

A weekly status update, accompanied by a key to the color-coding, is posted outside the music office so that students may keep tabs on their progress towards completion of all requirements.

22. 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 Department 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. For most music majors, two sections of class piano would fulfill the required two credit hours of applied study on a secondary instrument/voice.

MUSI 1011

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

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 that are detailed in the Handbook for Keyboard Area Studies.

23. UPPER DIVISION EXAMINATIONS

To be recommended for continued study toward a music degree, a student in the fourth semester of study must complete upper division barrier examinations.

- a. **Applied Music** - The 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. See the area coordinator for specific information. A transfer student with four, or fewer, semesters to be completed may be accepted directly into upper division by the entrance audition committee or should complete the upper level hearing during the first semester of study.
- b. **Theory** - Students enrolled in Theory IV will take the upper division theory barrier examination at the end of the semester. Transfer students should plan to take this examination prior to entrance. All music majors must pass the exam with a grade of at least 70% in order to be permitted to enroll in upper division theory courses, including, but not limited to, MUSI 3783 and MUSI 4972.

24. TEACHER EDUCATION PROGRAM SEQUENCE

Students enrolled as Music Education majors should be aware of the correct sequence of requirements leading toward an Oklahoma Teaching Certificate. Please consult the following "Professional Education Event Sequence Form". Students should check with their advisor, also.

PROFESSIONAL EDUCATION EVENT SEQUENCE FORM for OSU Music Education Majors

Refer to this checklist often so that you may student teach and graduate on time.

Date Completed	Event
_____	1. Begin your Pre-Professional Sequence by taking MUSI 2722 – Introduction to Music Education. Collect 20 hours toward the minimum of 45 observation hours in the public schools required by the Oklahoma State Department of Education and begin your LiveText teaching portfolio.
_____	2. Take and pass the Oklahoma General Education Test (OGET) while enrolled in MUSI 2722. Register online: www.ceoe.nesinc.com
_____	3. Complete your Interview for Admission to Professional Education with the music education faculty no later than your 5 th semester. You must pass the OGET Exam and Portfolio Submission I to be officially admitted to the program.
_____	4. Complete the <u>Application for Admission to Oklahoma State University's Professional Education Program</u> form: https://coeforms.okstate.edu/peu/PEU_App.php
_____	5. Maintain a minimum overall GPA of 2.50 or above and a minimum grade of "C" in all MUSI and Professional Education courses.
_____	6. Take and pass ALL of your remaining MUSI and Professional Education courses, and complete your required observation hours:
_____	A. Elementary Methods (MUSI 2832) – All majors – 10 hours observation
_____	B. Intermediate Methods (MUSI 2842) – Vocal majors – 10 hours observation
_____	C. Teaching Choral Music (MUSI 3732) – Vocal majors – 5 hours observation
_____	D. Marching Band Methods (MUSI 3842) – Instrumental majors – 10 hours observation
_____	7. Take and pass the following exams:
_____	A. Oklahoma Subject Area Tests (OSAT) – prior to your student teaching semester
_____	B. Oklahoma Professional Teacher Exam (OPTE) – in your final semester. Register online: www.ceoe.nesinc.com
_____	8. Use your final observation hours to visit programs where you would like to student teach.
_____	9. Attend the "Intent for Clinical Practice" meeting hosted by the College of Education the semester prior to student teaching and apply for student teaching placement.
_____	10. Pass Portfolio Submission II
_____	11. Take MUSI 4940 (Student Teaching) and MUSI 3743 (Foundations of Music Education) in your final semester. Submit your Teaching Portfolio with Checklist #3 completed by the required deadline.
_____	12. Complete graduation requirements and licensure/certification requirements. Submit an <u>Application for Licensure</u> form to the Office of Professional Ed. (325 Willard).

25. ENSEMBLE REQUIREMENTS

Each music major is required to participate in a major ensemble every regular semester of enrollment, with the exception of piano majors, who are encouraged to check their individual degree sheets to ascertain their major ensemble requirements. Major ensembles are:

Concert Chorale	Wind Ensemble
University Singers	Marching Band (Fall only)
Symphony Orchestra	Symphonic Band
	Concert Band (Spring only)

Students are exempt from this requirement in the semester they are student teaching or serving a music business internship.

26. COURSE REQUIREMENTS

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 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 Department Head 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.

27. JUNIOR AND SENIOR RECITALS

Junior Recitals – Required for BM Performance degree.

Senior Recitals – Required for all BM Performance and BM Music Education degrees.

a. Scheduling

The student should, in consultation with the applied instructor, select an approximate date for the recital. This suggested date is then proposed to the Music Office for the following calendar year. Recitals canceled by the student or instructor during the recital semester may not be rescheduled that semester. Any exceptions will be subject to the Department Head's approval.

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

b. Collaborative Pianists

All performers who plan to collaborate with pianists on degree recitals should consult Appendix A, "Bill of Rights and Obligations for Collaborative Pianists."

c. 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.

d. Program Printing/Recital Recording

Three to four weeks before a scheduled recital, the studio teacher will be given a recital packet for the student. Forms for submitting program information and recording needs are included in this packet and are to be completed and turned in to the Music Office **TWO WEEKS** before the date of the performance. A proof copy of the program will be given to the instructor for final approval or corrections. 125 copies will be printed, from which the Department will keep approximately 10 for distribution and file copies. A recital fee of \$40.00 will be billed directly to the student's bursar account. This fee includes the program layout and printing, and a CD. An additional charge of \$5.00 per proof page will be charged for program notes/translations preparation and/or duplication. If you wish to have program notes processed by the Music Office, they must be submitted two weeks prior to your performance with the program information. Your applied music instructor must sign the program printing request form before the Music Office will accept it.

e. Rehearsals

Junior and senior recitalists should schedule rehearsal time on the Concert Hall stage by following the procedure outlined in #16 Room Reservation, page 6. The student is advised to schedule as early as possible to avoid conflicts.

28. PARTICIPATION IN OTHER DEPARTMENTAL PERFORMANCES

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

29. JOB PLACEMENT SERVICES

All students are encouraged to register with the OSU Career Services Office, 360 Student Union. Students should maintain contact with the Music Office and music faculty when attempting to locate employment opportunities. The faculty is a fertile source of information.

30. MUSIC DEPARTMENT STUDENT WORKER PAYROLL FORMS

Any student who is paid for rendering services within the Music Department (accompanists, ensemble librarian, listening lab attendant, etc.) must file appropriate payroll forms with the Music Office. Be sure to see Marsha Chapman in the Music Office about being put on the payroll *before your employment begins*. You cannot be paid for your work until all the proper forms are completed.

31. SCHOLARSHIPS

Each year the Music Faculty awards scholarships 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. 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 Music Department can advise you.

32. FRIENDS OF MUSIC

During the Spring of 1982 a group of interested alumni and area citizens formed a fundraising support organization for the Music Department. Through a regular series of sponsored events and donor-development, Friends of Music raises financial support for music scholarships, faculty and student development, purchase and maintenance of departmental instruments, and a variety of other departmental needs.

33. OUTREACH EVENTS

The Music Department has taken a leadership role in offering courses beyond the departmental resident instruction. These courses are designed to serve the needs of the public through the expertise of the entire music faculty. Faculty members individually coordinate their outreach projects.

34. MUSIC STUDENT ORGANIZATIONS

Student chapters of several national organizations exist within the OSU Department 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
Tau Beta Sigma Band Sorority	Joseph Missal/Wayne Bovenschen
Kappa Kappa Psi Band Fraternity	Joseph Missal/Wayne Bovenschen
Sigma Alpha Iota Music Sorority for Women	April Golliver
Phi Mu Alpha Sinfonia Fraternity for Men	Marc Sosnowchik
American Choral Director's Association	Z. Randall Stroope

35. MUSIC STUDENT ADVISORY COMMITTEE – MUSAC

A committee consisting of representatives elected by music students meets regularly with the Head of the Department of Music 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

36. INFORMATION ABOUT GRADUATE STUDIES

The Department maintains files in the Media Lab of all materials received from other universities. Please consult these files for information about graduate studies in music, graduate assistantships and related information.

37. MUSIC DEPARTMENT PERSONNEL

FACULTY:

Brant Adams	theory
Martha Williford Avrett	voice
Babette Belter	clarinet, single reed techniques
Meredith Blecha-Wells	cello, low string techniques
Melissa Bosma	oboe, double reed techniques
Wayne Bovenschen	percussion, percussion techniques
Virginia Broffitt Kunzer	flute, flute techniques
Lanette López Compton	horn, high brass techniques
Paul Compton	trombone
Anné-Marie Condacse	voice, diction & literature
Thomas Dickey	orchestra, string area coordinator
Gerry Frank	organ
Ryan Gardner	trumpet
April Golliver	voice, opera
Julia Haley	music education

Kelly Hancock bassoon, double reed techniques
 Christopher Haygood university singers, statesmen, music ed.
 Douglas Henderson marching band, music ed., symphonic band, inst. methods & lit.
 Se-Hee Jin piano
 Igor Karača theory, composition, music technology
 Nataša Kaurin-Karača sight singing/aural skills, class piano
 Stephen Kunzer tuba & euphonium
 Heather Lanners piano
 Thomas Lanners piano, keyboard area coordinator
 Jeffrey Loeffert saxophone
 Kim Loeffert theory
 Joseph Missal wind ensemble, conducting, wind/percussion area coordinator
 Mark Perry music history, music business
 Tommy Poole director of jazz studies, jazz ensembles
 Howard Potter DEPARTMENT HEAD
 Steven Sanders voice
 Allen Scott music history, music library coordinator
 Marc Sosnowchik concert band, music ed.
 George Speed ASSOCIATE DEPARTMENT HEAD, double bass
 Z. Randall Stroope director of choral studies, concert chorale, chamber choir
 Laura Talbott violin, viola, high string techniques

STAFF:

Marsha Chapman department financial manager, payroll/personnel
 Pi-Ju Chiang collaborative pianist
 Tom Eversole piano technician
 Steven Foust audio/video recording technician
 Dianne Holba band office secretary, wind auditions
 Janet Lawson class scheduling, recruiting, scholarships
 Megan Pitt GRADUATE COORDINATOR, undergraduate academic advisor
 Holli Stevens multi-media lab manager, program processing, key/lock check-out
 Chris Van Zant building manager, recital & room scheduling

Appendix A

Bill of Rights and Obligations for Collaborative Pianists

Drafted July, 2012 for inclusion in the OSU Music Department Student Handbook

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.