

OKLAHOMA STATE UNIVERSITY

**Michael and Anne Greenwood
School of Music**

**GRADUATE
STUDENT
HANDBOOK**

2024-2025

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I. GRADUATE STUDENT HANDBOOK

This Graduate Student Handbook presents information on the policies and procedures concerning the Master of Music degree program of the Michael and Anne Greenwood School of Music at Oklahoma State University. The policies of the Graduate College, as outlined in the *University Catalog* [refer especially to “General Regulations” and “Academic Regulations” in the Graduate College pages], provide the official regulations for the Master of Music and serve as the foundation upon which the School of Music has developed its particular procedures. Helpful information, including copies of required forms, is available at the Graduate College website (<http://gradcollege.okstate.edu>).

II. THE MICHAEL AND ANNE GREENWOOD SCHOOL OF MUSIC

Department of Music website: <http://music.okstate.edu>

The Michael and Anne Greenwood School of Music at OSU stresses the importance of academic and musical excellence in a supportive environment. The School has been accredited by the National Association of Schools of Music since 1937. We are the founding institution of Kappa Kappa Psi National Band Fraternity (1919) and of Tau Beta Sigma National Band Sorority (1946), both of which maintain their national offices in downtown Stillwater.

The School is housed in the Seretean Center for the Performing Arts. The facility provides a 600-seat Theater, 800-seat Concert Hall, administrative offices, teaching studios, classrooms, ensemble rooms, practice rooms, and a Multi-Media Lab containing recordings and computers equipped with the latest music technology software.

The chief executive officer of the School of Music is the School Head, who reports to the Dean of the College of Arts and Sciences. Faculty members of the School of Music are organized by area studies (voice, keyboard, strings, wind and percussion, and academics), each of which has an Area Coordinator. In consultation with area faculty, Area Coordinators make recommendations for matters including admissions, assistantships and scholarships, and policies.

The Coordinator of Graduate Studies in the School of Music assists graduate students in enrolling and in tracking progress toward the degree, as well as overseeing the business components of assistantships. The Graduate Program Committee, comprised of School of Music Graduate Faculty, defines policies, makes recommendations, and provides general direction for the MM degree program.

To meet the academic needs of the degree candidate, the major teacher of each MM student shall serve as advisor and chair of that student’s Committee overseeing the Final Degree Project and the Oral Examination. Concerning all responsibilities pertaining to graduate assistantships, however, the graduate student may report to a different person (e.g., a theory faculty member).

III. COORDINATOR OF GRADUATE STUDIES

The Coordinator of Graduate Studies reports to the Head of the School of Music. Areas of responsibility include the following:

- A. Serves as coordinator for the program

- B. Coordinates the administration of proficiency examinations
- C. Verifies the Plans of Study for each graduate student
- D. Oversees Final Degree Projects and Oral Examinations
- E. Chairs the Graduate Program Committee of the School of Music
- F. Serves as a liaison between the School and the Graduate College
- G. Prepares graduate assistantship offers

IV. GRADUATE STUDENT RESPONSIBILITIES

It is the responsibility of each graduate student to become informed about the regulations of the OSU Graduate College and the policies and procedures of the School of Music graduate program. Graduate students shall:

- A. Consult with the Coordinator of Graduate Studies concerning course schedules prior to all registration periods.
- B. At the recommendation of the Coordinator and the advisor (a.k.a. the major professor), secure a faculty committee for the Final Degree Project and comprehensive Oral Examination. **Students are expected to contact three faculty personally and to obtain their signatures** on the Plan of Study to confirm faculty availability for Final Degree Project and Oral Examination Committee responsibilities. Under normal circumstances, the same three faculty members will serve on each of these committees. However, in situations where a committee member has a calendar conflict (e.g., travel), a substitution is permissible.
- C. Know and meet all deadlines for examinations and degree completion requirements for the School of Music and the Graduate College [see section VI of this Handbook: "Graduate College Procedures"].
- D. Consult with the Coordinator of Graduate Studies as necessary for guidance on degree requirements, completion of the Plan of Study, and other details pertaining to graduation requirements. [See section XXX of this Handbook: "Degree Requirements Checklist."]

V. PROGRAM TERMINATION

Students will be dropped from the MM degree program in any of the following circumstances:

- 1. If a student receives a grade of "C" or lower in two consecutive semesters of applied lessons,
 - 2. If a student receives a grade lower than "B" for the same class twice,
 - 3. If a student fails the oral exam twice, *or
 - 4. If a student is proven (according to OSU Academic Integrity policies) intentionally to have committed plagiarism on any assignment in any graduate music course.
- *According to Graduate College policy, the vote of a student's committee is positive when the chair votes in the affirmative and no more than one committee member dissents.*

VI. GRADUATE COLLEGE PROCEDURES

It is the student's responsibility to complete the following items.

Plan of Study. At the beginning of the second semester of course work, a master's degree student must submit an Original Plan of Study to the Graduate College.

Graduation Processes. In preparation for graduation, students are encouraged to follow the Graduation Checklist to ensure that all final tasks are completed. The Graduation Checklist is a downloadable checklist of items students must accomplish in their final semester in order to be considered for graduation. The checklist is available as a MS-Word document at:
<http://gradcollege.okstate.edu/forms>

To initiate the graduation process, students need to complete three tasks, all of which should be done within the first two weeks of the final semester. Graduate students must:

1. Submit a completed and signed Graduation Clearance Form, which requires a meeting with the Graduate Coordinator to ensure that all Plan of Study requirements have been met. An extremely important step in this process is checking that courses listed on the Plan of Study have been taken and that the course prefix and number match those on the transcript **exactly**. The form must be received by the Graduate College before a student can file the Diploma Application. The Graduation Clearance Form may be picked up at the Graduate College, the Registrar's office or on the web at <http://gradcollege.okstate.edu/forms>; and
2. Follow the steps to Apply to Graduate that are outlined at <https://commencement.okstate.edu/node/47>.

Note: If a student applies for graduation and does not complete all graduation requirements by the stated deadlines, the student must resubmit both the Graduation Clearance Form and the Diploma Application before s/he will be allowed to enroll in a subsequent semester.

3. Submit a completed Final Revised Plan of Study. Do this at the **beginning** of your final semester of study.

VII. MM PROFICIENCY EXAMINATIONS

All students pursuing the Master of Music degree program must pass examinations by which they demonstrate a solid knowledge of music history and a complete understanding of undergraduate music theory. In addition, graduate voice and choral-conducting students also must demonstrate proficiency in German, French and Italian diction.

A. Music History Assessment Test

Each student should take the Graduate Music History Assessment Test at the beginning of the degree program for the purpose of determining whether a review of music history will be necessary before enrolling in MUSI 5750: Seminar in Music History. Students scoring lower than 75% on the test will be required to pass MUSI 5032: Graduate Music History Review (2 credit hours; fall semesters only) before enrolling in MUSI 5750 (spring semesters only). Students scoring 80% or above may elect to

enroll in the review course if they choose to do so. However, students may bypass taking the Music History Assessment Test by voluntarily enrolling in Graduate Music History Review.

N.B.: MUSI 5032: Graduate Music History Review does not satisfy any credit hour requirements for the Master's degree; however, the hours will be included in computing the student's credit load for that semester.

The Graduate Music History Assessment Test typically is scheduled in the week prior to the first week of classes. Students needing to schedule another time will need to contact the Coordinator of Graduate Studies or the graduate music history faculty as early as possible.

B. Music Theory Assessment Test

Each student should take the Graduate Music Theory Assessment Test at the beginning of the degree program for the purpose of determining whether a review of theory materials will be necessary before enrolling in MUSI 5962. Students scoring lower than 75% on the test will be required to pass MUSI 5022: Graduate Theory Review (2 credit hours; fall semesters only) before enrolling in MUSI 5962: Analytical Techniques I (spring semesters only). Students scoring between 75% and 80% will be encouraged (but not required) to enroll in the review course as well. Students scoring 80% or above may elect to enroll in the review course if they choose to do so. However, students may bypass taking the Theory Assessment Test by voluntarily enrolling in Graduate Theory Review.

N.B.: MUSI 5022: Graduate Theory Review does not satisfy any credit hour requirements for the Master's degree; however, the hours will be included in computing the student's credit load for that semester.

The Graduate Music Theory Assessment Test typically is scheduled in the week prior to the first week of classes. Students needing to schedule another time will need to contact the Coordinator of Graduate Studies or the graduate music theory faculty as early as possible.

The test will consist of questions on theoretical knowledge and examples for analysis from common practice periods and the twentieth century. The test will NOT include part-writing or figured bass realization. Students should be prepared to do harmonic analysis using Roman numerals of excerpts that contain modulations of various types, and all chromatic chord types. In addition, students will be asked to supply information about phrase structure, form, cadences, non-harmonic tones, etc. Students will be asked to identify twentieth-century elements and techniques of composition, including, but not limited to: scales, modes, chord types, textures, rhythm, 12-tone and serial techniques.

C. Foreign Language Diction Examination (applied voice and choral conducting students only)

Students who are seeking the MM in applied studies with voice as their primary instrument and choral-conducting students must demonstrate proficiency in French, German and Italian diction. The voice faculty will administer a diction proficiency examination to students early in the students' first fall semester.

A student who does not show a basic proficiency in any of the subject areas listed above will be responsible for demonstrating on a subsequent exam that s/he has mastered the material. To gain the knowledge the student may enroll in an appropriate undergraduate course (which will not meet any of the degree requirements for the MM) or may study independently.

VIII. ROTATION OF COURSES

A number of courses are offered only once during a calendar year. In determining the specific sequence of study, the student should plan carefully to align the degree requirements with the rotation schedule.

Please note that OSU requires a student to complete a master's degree within seven years from the date of the first enrollment after admission to a master's degree program.

Fall Term and Spring Term

MUSI 5002	Final Degree Performance
MUSI 5012	Final Degree Project and Final Oral Examination
MUSI 5480	Applied Music Lessons -Minor Field
MUSI 5490	Applied Music Lessons -Major Field
MUSI 5583	World Music
MUSI 5600	Chamber Ensembles
MUSI 5610	University Bands
MUSI 5620	Symphony Orchestra
MUSI 5630	University Choral Ensembles
MUSI 5733	Techniques of Performance & Pedagogy
MUSI 5742	Conducting Practicum
MUSI 5842	Music Repertory
MUSI 5890	Special Studies in Music Pedagogy

Fall Term Only

MUSI 5022	Graduate Music Theory Review
MUSI 5032	Graduate Music History Review
MUSI 5113	Introduction to Graduate Studies in Music
MUSI 5972	Analytical Techniques II

Spring Term Only

MUSI 5750	Seminar in Music History
MUSI 5962	Analytical Techniques I

Courses in a Sequence

Some courses within the MM degree are sequential.

MUSI 5512	Advanced Studies in Music Literature & Pedagogy
MUSI 5522	Advanced Studies in Music Literature & Pedagogy III
MUSI 5712	Advanced Studies in Conducting I
MUSI 5722	Advanced Studies in Conducting II

IX. ENROLLMENT REQUIREMENTS

There are many factors that determine what the minimum number of hours of enrollment should be. Among these factors are assistantships, visa status, financial aid, and graduation requirements. Semester enrollment deadlines are strictly enforced, and special readings and independent study courses cannot be added after this deadline passes. Students wishing to graduate are required to enroll in at least two hours in their last semester and at least six hours in their last year (last three semesters or sessions, excluding summers).

X. CHANGES IN SCHEDULE

Until the end of the second week of classes, it is possible to modify a class schedule. Consult the class schedule online (<http://registrar.okstate.edu/>) for that particular semester for procedural instructions.

XI. DROPPING A CLASS

The class schedule online for each semester lists the deadline dates for dropping a course, for withdrawing from a course, or for withdrawing from all courses. Exceptions may be allowed by petition due to extraordinary circumstances only.

XII. 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 ensure maximum benefit.

All courses listed on the MM degree plan must be passed with a grade of “B” or higher. If a student earns a grade less than “B” the course must be repeated and earn a grade of “B” or higher.

Note: Successful completion of MUSI 5113: Introduction to Graduate Studies in Music will fulfill OSU’s requirement that every graduate student receive training in responsible conduct of research (RCR). If a student earns less than a “B” in MUSI 5113, s/he must complete the online RCR training module before the beginning of the next semester.

Faculty members are required to submit a default grade when assigning “incomplete [I]” grades. The default grade is the grade earned by the student should s/he not finish any incomplete work prior to one year from the assignment of the “I” grade.

If you must be absent from a class meeting in order to represent the University, your sponsoring instructor will provide you with a letter from the Head of the School of Music indicating this fact. You must inform your instructors in advance of your pending absence.

XIII. GRADUATE ADVISORY COMMITTEE

Upon recommendation of the head of the major department and approval of the Graduate Dean, an advisory committee of no fewer than three voting members will be appointed. The duties of the advisory committee include advising the student and assessing the student's progress through (1) assisting the student in preparing a plan of study, (2) assisting in planning and conducting the research, (3) overseeing the writing of the research document (thesis, formal report, or creative component, as appropriate), (4) conducting the defense of the research document, and (5) approving the final research document.

The masters advisory committee shall consist of at least three members of the OSU Graduate Faculty. Roles of the committee members are *chair*, *advisor*, and *expert member(s)*.

The *chair's* primary duty is to monitor the progress of the student toward the degree. S/he need not necessarily be the advisor, but should have a strong familiarity with the academic requirements appropriate to the degree sought. The chair must hold an OSU faculty appointment, normally a tenure-track appointment in the academic unit in which the degree is housed. The chair's duties include convening meetings of the advisory committee as appropriate; ensuring compliance with policies, procedures and requirements; overseeing the plan of study and research document submission processes; and ensuring that the research topic undertaken is appropriate to satisfy degree requirements, with the results openly accessible. If the chair is not also the advisor, s/he should serve as a liaison with the advisor with regard to progress of research in fulfillment of degree requirements.

The *advisor's* primary duty is to mentor the student in regard to the conduct of research necessary for the completion of the degree. As a result, it is expected that the advisor establish the closest working relationship with the student. S/he may also serve as the chair of the committee. The advisor must be a Member of the Graduate Faculty, but need not hold an OSU faculty appointment. The advisor's duties and privileges include guiding and counseling the student in, and reporting to the advisory committee on, the research effort, and ensuring compliance with applicable research regulations. It is the advisor's responsibility to mentor the student toward a research project that is original and worthy of the degree sought.

The committee should be completed with *expert faculty member(s)* whose expertise and counsel serve the student in attaining the goal of original research that is worthy of the degree sought. Typically, but not necessarily, such individuals will be faculty members associated with the program of the student. An expert member's duties include reviewing draft research documents, attending regular meetings of the advisory committee, and interacting regularly with committee members and the student to monitor progress toward the degree.

The student and the members of the advisory committee should consult regularly to review the progress of the student's work.

XIV. FINAL DEGREE PERFORMANCE AND PROJECT

A. Final Degree Performance (MUSI 5002)

A Master of Music **degree recital** of approximately one hour of music is required of all degree candidates. The recital may be performed on a solo instrument or may be presented as a conducting project with an ensemble. Recitals should consist of repertoire that the student has not performed in any

previous degree recital. The repertoire shall be determined primarily by the major teacher. Voice (except for oratorio movements) and piano (except avant garde repertoire) recitals shall be performed from memory; in all other performing media, performance from memory shall be at the discretion of the major teacher.

The degree candidate shall follow the normal procedures of the School of Music and of the Concert Hall regarding scheduling, program printing, piano tuning, and recording. In addition, the student may be required by the major professor to pass a recital hearing for the student's Advisory Committee prior to the scheduled date for the public performance. If the hearing is judged to be unsatisfactory, the recital will be rescheduled for the following semester.

Both the printed program for the degree performance and the final degree paper shall carry this notification:

This [recital/paper] is presented in partial fulfillment
of the requirements for the Master of Music degree.

All graduate students in the applied option are required to write program notes for their degree recital. Notes for a given work should place it in the context of its stylistic era, the development of its genre, and its composer's works. Because program notes are intended for publication as a part of the written program for the recital, they are considered separate from any assignment required for the Final Degree Project (MUSI 5012).

A. Scheduling

In consultation with the advisor, the student should select an approximate date for the recital. Faculty will be informed of the date when student recitals can be scheduled for the following year. A date may be requested by submitting a room request form to the Music Office. Confirmation will be given to the student's advisor when the request is approved. Recitals canceled by the student or instructor during the recital semester will not be rescheduled that semester. Any exceptions will be subject to the approval of the Head of the School of Music.

B. Program Printing/Recital Recording

4-6 weeks prior to the date on which a recital is scheduled, the advisor 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. If you wish to have program notes processed by the Music Office, they must be submitted with the program information two weeks prior to your performance. The Program Printing Request form must be signed by your applied instructor before it will be accepted by the Music Office. The fees for the above services, as well as the options for recording format, are contained in the packet.

C. Rehearsals

Recitalists should schedule rehearsal time on the Concert Hall stage by submitting a room request form to the Facilities Manager. The student is advised to schedule as early as possible to avoid conflicts.

Given the continuous nature of the preparation for MUSI 5002: Final Degree Performance, a student may enroll in the course during a semester other than the one in which the degree recital will actually occur. Should the student enroll in the course in a semester prior to the semester in which

the degree recital actually occurs, the grade of “R” (indicating research progress) may be assigned as the grade until the **degree recital actually occurs. When the Final Degree Performance is successfully completed, it is the student’s responsibility to be certain that his/her advisor submits a Change of Grade Form to change the grade of “R” to a normal grade that will meet degree requirements.**

B. Final Degree Project and Oral Examination (MUSI 5012)

The Final Degree Project is a capstone project developed by each advisor and student. The type of project, content, and size will vary according to disciplinary area. Projects can include formal papers, extra recitals, lecture recitals, or other creative endeavors.

A student may enroll in MUSI 5012 during a semester other than the one in which the Final Oral Examination will actually occur. In such cases, the grade of “R” (indicating research progress) may be assigned as the grade until the degree recital actually occurs. **When the oral examination is successfully completed, it is the student’s responsibility to be certain that his/her advisor submits a Change of Grade Form to change the grade of “R” to a normal grade that will meet degree requirements.**

XV. FINAL ORAL EXAMINATION

The requirements for the master’s degree include a final Oral Examination. This Examination shall not duplicate course examinations. The Examination shall be taken on campus near the end of the student’s official completion of the degree requirements. A committee of at least three members of the School of Music Graduate Faculty shall adjudge the examination results to be satisfactory or unsatisfactory.

According to Graduate College policy, if the Committee deems the Examination unsatisfactory, the candidate may request a re-examination, *but no sooner than the following term.*

The final Oral Examination is intended to be the culmination of, and representative of, the learning experiences of the Master’s Degree program. It should not be expected that the oral examination will be limited exclusively to the Final Degree Project, although questions related to it and the Final Degree Performance certainly will be included. The intent is to encourage the student to think broadly, placing the area of specialization in historical perspective and in the context of current trends in music performance or pedagogy. Students should feel free to consult individual committee members for guidance prior to the examination.

XVI. GRADUATE ASSISTANTSHIPS

Half-time (.50 FTE) Graduate Teaching Assistantships (GTAs) are offered by the School of Music to highly qualified graduate students. An average of twenty hours of work per week is required of 50 FTE GTAs. Details concerning the availability of assistantships may be obtained from the Coordinator of Graduate Studies. Assistantship appointments are renewable. For a master’s degree student, an appointment will normally last for a maximum of two years.

For each assigned duty, a GTA shall have primary responsibility to one faculty member. In those situations in which a GTA holds responsibility for any teaching or tutoring aspect of a course, s/he shall post a schedule of regular office hours during which s/he is available.

OSU requires that GTAs be enrolled full time. For a student holding a .50 FTE graduate teaching assistantship, full time status is a minimum of six resident credit hours taken during the fall and spring semesters. For those students who receive financial aid in which the federal government is involved, usually nine credit hours per semester is required for classification as a full-time student regardless of the FTE of any assistantship. If you apply for financial aid, be sure to verify this requirement.

All .50 FTE graduate teaching assistants will receive a tuition waiver for the 32 hours of courses listed on the student's Plan of Study. This waiver covers tuition only; students are still responsible for all fees related to the courses taken. If an out-of-state student enrolls in courses that are not listed on the Plan of Study, s/he will be charged the out-of-state tuition rate.

Graduate teaching assistantships and ensemble participation are two separate areas that overlap only when assistantship duties include participating in or directing an ensemble. The degree track in applied music carries no ensemble requirement, but a student in the applied track may include ensembles (including chamber ensembles) toward satisfying the elective hours required for the degree. Decisions concerning ensemble participation within the applied track are made between the student and his/her advisor.

All GTAs will be evaluated by their supervising faculty member at the end of each semester according to the following rating system: "Exceeds Expectations-Meets Expectations-Does not Meet Expectations." **If a student accrues two "Does Not Meet Expectations" ratings, his/her assistantship will be terminated at the end of the semester in which the second "Does Not Meet Expectations" rating is received.** The Graduate Committee will serve as an appeals board to resolve any disputes that may arise from evaluations.

XVII. FINANCIAL AID

The OSU Office of Financial Aid can supply information concerning a variety of programs available to assist the graduate student. Please note that, although OSU defines a student with an assistantship as being full time when s/he takes at least six graduate-level credit hours in any given semester, the Federal Government may require a graduate student to enroll in nine graduate-level credit hours in any given semester to be designated as full time, whether or not that student has a graduate assistantship. Most student aid programs require full-time student status.

XVIII. INCOME TAX AND FINANCIAL AID

Income Tax on Assistantships and other financial arrangements through the University: Any funds you receive may be taxable. The recipient is responsible for accurately determining whether any financial support, 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 School of Music can advise students regarding taxes.

XIX. MUSIC CALENDAR

Each semester students should have access to the online School of Music calendars on the School of Music website: <http://music.okstate.edu>.

XX. BULLETIN BOARDS

The official Music Bulletin Board is located outside the Music Office (Room 132) in the Seretean Center. Each degree candidate is responsible for information posted on it. Please check it daily, as well as the area bulletin boards, for information concerning departmental events and requirements. In addition, students should check the bulletin boards located at faculty offices regularly.

XXI. LOCKERS

Lockers are available for the use of degree candidates in the practice room area, as well as the Band/Orchestra room and the room adjacent to it. Students may acquire the use of a Band/Orchestra locker by contacting the Band Office personnel in Office 218. Students may acquire the use of a practice room area locker in the Music Office (Room 132). Personal locks are not to be used on School of Music lockers. Use of a practice room area locker will require a fully refundable \$25 deposit per locker, which 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.

XXII. PRACTICE ROOMS

Practice rooms in the basement area of the Seretean Center, and the second floor of the firehouse, are available to students enrolled in music classes. It should be noted that certain rooms are reserved for a specific use. Please treat the rooms and equipment with care. Students are not to eat, drink, or use tobacco products or electronic cigarettes in the practice rooms.

Students may check out keys for access to the practice rooms from the Music Office (Room 132). 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 guarantee the student use of the key(s) 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) or renew the contract in the Music Office by May 15 will result in a complete forfeiture of the student's deposit.

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

XXIII. ROOM RESERVATION

To reserve a room in the Seretean Center, an individual must first check the online room reservation calendar. If the room is available, it may be requested by submitting a room request form to the Facilities Manager. Confirmation will be given when the request is approved. 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, but appeals may be channeled to the Faculty Advisory Committee.

XXIV. MULTI-MEDIA LAB

Room 135 in the north wing of the Seretean Center houses the Multi-Media Lab. This facility includes fifteen Macintosh computers. Each station is equipped with sound modules for creative manipulation of sound input and playback. Students are encouraged to use the Multi-Media Lab to study, listen, and broaden their knowledge of music.

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

XXV. EDMON LOW UNIVERSITY LIBRARY

The Edmon Low University Library contains over seven million items, including scores, periodicals and books on music. Graduate students are entitled to a 120-day check out period for books. Through its website (<http://library.okstate.edu>) the Library provides access to more than 200 bibliographic databases and more than 14,000 full text journals. Students have access to all online resources from computers located in the Library or any computer with internet access, regardless of location. For materials the Library does not own, Interlibrary Services accepts requests for both books and articles online through the Library website.

XXVI. APPLIED LESSONS

During the first week of classes each semester, each applied student will be assigned a teacher. It is the student's responsibility to consult the assigned faculty member to arrange a lesson time.

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

XXVII. APPLIED MUSIC JURIES FOR GRADUATE STUDENTS

A jury performance shall be required of a graduate student each semester of applied music study unless the instructor offers an exemption.

XXVIII. ACCOMPANISTS

The collaborative pianists/accompanists of the Oklahoma State University Greenwood School of Music:

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 the Clinical Assistant Professor of Piano's workload is dedicated to collaborating with faculty members and guest artists in on-campus recitals. The School of Music does not employ a Collaborative Piano professor and does not offer graduate degrees in collaborative piano or a block of graduate assistantships in that concentration. A vocal coach has recently joined the staff with duties specifically related to opera productions. Therefore, a significant number of OSU instrumental and vocal majors must hire their own pianists for lessons and performances. While this is not an ideal 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 resources mentioned above. Doing so would greatly compromise the integrity of piano students' own educations. Accompanying is but one vital component of a pianist's education.

Financial arrangements for collaborations are made between those parties 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 collaborations 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, obviously 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 collaborative opportunities 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 in the fall semester of each academic year, which is also available on the School of Music 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.

XXIX. PARTICIPATION IN DEPARTMENTAL PERFORMANCES

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

XXX. DEGREE REQUIREMENTS CHECKLIST

DATE	ITEM
_____	Audition form signed
_____	On probation?
_____	Date released from probation
_____	Date of first enrollment
_____	7-year deadline to finish degree
_____	Received Graduate Student Handbook
_____	Date passed graduate theory exam or passed MUSI 5022
_____	Date passed graduate history exam or passed MUSI 5032
_____	Date passed graduate diction exam or completed proficiency
_____	Completed RCR training
_____	Original Plan of Study approved
_____	Final Plan of Study approved
_____	Passed oral examination
_____	Graduation date (semester)

