

POLICIES AND PROCEDURES

STRINGS DIVISION

I. AUDITIONS

- A. All students will be heard by a committee of two or more string faculty members. The teacher of the applicant's instrument must be included on this committee. Level of study and admission into a degree program are determined at this time.
- B. While traveling to schools for concerts or recruitment trips, faculty members may hear and audition incoming students. In these cases, either a second faculty member should be present if possible, or a video recording should be made.
- C. A taped audition will be acceptable under certain circumstances. The auditionee should contact the Coordinator of the String Division in regard to acceptance of the taped audition.
- D. The violin studio division will be agreed upon after students have accepted an offer to attend the University of Memphis. Up to this point in the process it is expected that the two violin faculty members will have kept open lines of communication with each other as to which candidates they have been in contact with directly and what their relationship is to those applicants. The violin faculty will discuss and decide the division keeping several criteria in mind. These include, but are not limited to:
 - Prior contact &/or relationship with the applicant
 - Student request of teacher
 - Teacher request of student
 - Studio balanceIn the case that discussions reach an impasse, other strings faculty may be requested to participate in the deliberation so as to reach an amicable resolution.
- E. Undergraduate auditions consist of:

CELLO AUDITION REPERTOIRE

- Major and minor scales
- An etude
- Two works contrasting in tempo and style

CLASSICAL GUITAR AUDITION REPERTOIRE

- Major and Minor Segovia or Shearer scales, two or three octaves
- Three contrasting pieces from three different periods, memorized
- Music Education - Choral applicants whose primary instrument is guitar do a brief vocal audition as a part of their audition day.

DOUBLE BASS AUDITION REPERTOIRE

- Major scales, two octaves
- Two contrasting movements of a standard sonata or concerto
- Or
- Two contrasting etudes

VIOLA AUDITION REPERTOIRE

An etude

Two works contrasting in tempo and style

VIOLIN AUDITION REPERTOIRE

All major and minor three-octave scales and arpeggios

Two works contrasting in style and tempo

Applicants for the performance degree should prepare an outer movement of a standard concerto and a movement from one of Bach's Sonatas or Partitas

F. Graduate auditions consist of:

CELLO AUDITION REPERTOIRE

Master of Music

An outer movement of a standard concerto

Two contrasting movements from one of Bach's Suites for solo cello

An etude by Popper or Piatti

Doctor of Musical Arts

A complete concerto

A complete Bach Suite for solo cello

An additional work of contrasting style

CLASSICAL GUITAR AUDITION REPERTOIRE

Master of Music

Major and Minor Segovia or Shearer scales, three octaves

Two contrasting movements from one of Bach's Sonatas, Suites, or Partitas, memorized

Two additional works of contrasting style, memorized

Doctor of Musical Arts

A complete Bach Suite, Sonata, or Partita, memorized

A movement of a Concerto, memorized

A work from the 20th or 21st Century, memorized

DOUBLE BASS AUDITION REPERTOIRE

Master of Music

Two contrasting movements of a standard sonata or concerto

One movement of a work from an additional style period

Doctor of Musical Arts

A complete concerto

Two contrasting movements from one of Bach's Suites for solo cello

VIOLA AUDITION REPERTOIRE

Master of Music

Two contrasting movements from one of Bach's Suites for solo viola

A movement from one of the major viola concertos such as Bartok,

Walton, or Hindemith Der Schwanendreher
An additional work of contrasting style

Doctor of Musical Arts

A complete Bach Suite for solo viola
A movement from one of the major viola concertos such as Bartok,
Walton, or Hindemith Der Schwanendreher
An additional work of contrasting style

VIOLIN AUDITION REPERTOIRE

Master of Music

An outer movement of a standard concerto from the 19th or 20th century
Two contrasting movements of one of Bach's Sonatas or Partitas for solo
violin
An additional work of contrasting style

Doctor of Musical Arts

An outer movement of a standard concerto from the 19th or 20th century
A complete Bach Sonata or Partita for solo violin
The first movement of a Mozart concerto

G. Memphis Symphony Orchestra & University of Memphis Fellowship Program

The Memphis Fellowship Program is a prestigious performance fellowship program for exceptional string players. The program provides an unparalleled two-year learning experience for graduate and post-graduate violin, viola, and cello players coming from African American and Latino communities that are historically underrepresented in classical music.

The Memphis Fellowship Program will accept up to four qualifying Fellows, who will receive a full-tuition scholarship while enrolled in Master of Music, Doctor of Musical Arts, or Artist Diploma programs. Fellows will study with the string faculty of the University of Memphis and serve as Rudi E. Scheidt School of Music ambassadors in the Memphis community.

Fellows will perform a minimum of five concert cycles per season with the MSO and will participate in additional performances in solo and chamber setting for community engagement and education. Fellows will have direct access, and apprenticeship opportunities, with the MSO music director and conducting staff, instrumentalists, CEO and administrative staff, MSO Board members, and members of the MSO Circle of Friends. The MSO Circle of Friends was founded as a women's philanthropic initiative that recognizes the importance of people from different social networks coming together to work as an instrument of intentional inclusion through the performing arts.

In addition to intensive study with University of Memphis string faculty, fellows will be paired with MSO mentors throughout their fellowship term, and will have the opportunity to perform as a string quartet with the other fellowship participants. Faculty and mentors will provide guidance for fellows throughout the duration of their degree and fellowship.

Please check the Fellowship website for current audition requirements and compensation details

II. STUDIO CLASSES

- A. Studio classes are normally held once a week.
- B. All students studying a stringed instrument are required to attend.
- C. All students who have missed a studio class must submit representative work for the time missed as assigned by the studio teacher.
- D. Attendance and/or assigned make-up work for studio classes will affect the final applied lesson grade.

III. STRING AREA WORKSHOPS AND ATTENDANCE POLICY

A. String Area Workshops

String Area Workshops are held throughout each semester as scheduled by the Director of the School of Music. Students will sign up and perform at the workshops based on the recommendation of the individual studio teachers.

B. Attendance policy for String Area Workshops

Students enrolled in applied lessons are expected to attend all String Area Workshops. Excused absences may be made on an individual basis. Unexcused absences will negatively affect a student's grade.

C. Attendance policy for recitals

Students enrolled in applied lessons are required to attend as many faculty and student strings recitals as possible. Students should follow the policy developed by their applied instructor.

IV. JURIES

- A. Repertoire for juries will be decided by the studio teacher and the student
- B. The following timings are expected for the various degrees:
 - Non-majors and Music Ed Majors – 5 minutes
 - Undergraduate Performance Majors – 10 minutes
 - Upper Divisional – 20 minutes
 - Graduate Performance Majors & Artist Diploma – 15 minutes

- C. Students are exempt from juries the semester in which any of the following occur:
 - Completion of a degree recital
 - Participation in the concerto competition
 - Performing in an Honors or String Area Recital
 - A substantial performance is given in Harris Hall as defined by the strings faculty
 - Participation in other jury alternatives agreed upon by the strings faculty
- D. Presented repertoire should be new each semester
- E. Failure to perform a jury may result in a grade of "F" for the semester. All requests for delaying a jury must be submitted in writing to the coordinator of the Strings Division no later than 24 hours prior to the beginning of the strings juries.
- F. The applied teacher has the option of accepting the jury's recommended grade or grading based on their own determination of the student's progress over the semester.

VI. RECITAL PLANNING GUIDELINES

A. Recital enrollment

1. Junior Recital for BM strings performance majors and Degree Recital for BME majors
 - a) A student must pass an Upper Divisional the semester prior to the intended recital
 - b) The recital shall be approximately 30 minutes
2. Artist Recital required for BM strings performance majors.
 - a) The 4 credits include applied lessons.
 - b) This recital counts as an integrative course and requires a written paper to be submitted before the recital hearing. Criteria for this paper will be determined by applied teachers for their own studios.

B. Dates for hearing and recital.

1. Student should coordinate planning of hearing and recital dates with teacher and strings faculty/committee members.
2. The hearing date should be scheduled at least 10 days before the tentative recital date.
3. D.M.A. students are exempt from formal recital hearings. However, at the discretion of the applied teacher, a hearing may be requested. The student may also request this option and should coordinate this with their teacher and committee.

C. Location for hearing and recital.

1. Once the dates have been agreed upon, the student should book the location where the hearing and recital will be held with the Scheduling Office.
2. For the hearing, schedule Room 113 or Harris Auditorium; the recital itself should be held in Harris Auditorium or an agreed upon venue by the strings faculty.

3. Since Harris Auditorium is booked far in advance, the student's request should be made as early as possible, preferably during the semester preceding the planned recital.

D. Recital program and advertising.

1. The recital program, after consultation with the student's teacher, should be turned in to the Programs Office two weeks prior to the recital. Refer to the recital program procedure for detailed instructions.
2. The student may make up his or her own poster for advertising purposes. The University of Memphis School of Music designation should be included at the top and the statement of the University at the bottom. These items will be provided by the Office of Admissions and Marketing.

VII. ENSEMBLE REQUIREMENTS

- A. All students enrolled in applied lessons for orchestral stringed instruments, regardless of major, should be concurrently enrolled in the University Symphony Orchestra. Exceptions will be made on an individual basis.
- B. Other ensembles available to students include, but are not limited to, Collegium, Contemporary Chamber Players, Bass Ensemble, and Chamber Music. Students should consult their degree and scholarship requirements with their advisor to determine the ensembles that need to be taken for the successful completion of their degree.
- E. Students who are non-performance majors should consult their advisor for degree requirements.

CODE OF ETHICS

The relationship between a student and their studio teacher is unique in education. There is closeness and confidentiality that often forms during the years of study and a sense of loyalty toward each other is a natural and desirable result.

It is not appropriate to study with two teachers at the same time unless it is part of a formal program of study, such as a summer workshop or apprentice program where such instruction is part of the curriculum. Individual lessons with other teachers on specific topics are acceptable and even encouraged as long as they are agreed upon by the two teachers involved.

Gossip and criticism of students and teachers within the studio will not be tolerated. Music is a serious discipline, and everyone's best efforts are to be encouraged from a positive perspective.

Revised 1/6/2020