Ball State University SCHOOLOFMUSIC

Student Handbook

Version 1.6 (Fall 2007)

NOTE: The online version is the master version. Be sure to check with the online version for any changes that may impact your academic progress toward graduation.

- approved by BSU SOM Undergraduate Council, 11/14/07 -

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*For a complete listing of School of Music faculty and staff, see $\underline{www.bsu.edu/music/faculty}$

STUDENT HANDBOOK

Entrance and Registration Procedures

The Successful Music Student

The study of music on the collegiate level is based upon skills and understandings which have been developed prior to entering college. Some of the music abilities involved are performance on an instrument or as a vocalist; the aural discrimination of relationships involving pitch, duration, and timbre; and an understanding of notation. These and many other skills related to the theory and literature of music, performance, and music education will be developed during the students' college years. The typical music student enters college with considerable depth of experience in some medium of performance (voice, trumpet, cello, piano, etc.) and has studied privately and performed publicly in solo and/or ensembles.

Advising

At the beginning of his/her college career each student is assigned an advisor to assist in course selection and clarification of university requirements and to maintain individual records throughout that student's time at Ball State. Freshman advisors are housed in University College. In addition, freshmen are also assigned an advisor from the School of Music faculty. This advisor will continue to serve assigned music majors throughout the student's career. In addition, the Coordinator of Undergraduate Programs in Music is available for individual student consultation regarding all facets of the music curriculum. Students wishing to major or minor in any of the programs offered in the School of Music should see the Coordinator as early in their college careers as possible.

Course Registration Procedure

- 1. Obtain a blank Curriculum Grade Sheet (white) and Registration Permission Form (blue) available next to the Music Information & Registration window (MU205).
- 2. Complete the *Curriculum Grade Sheet* and *Registration Permission Form*. Students should keep a personal curriculum advising file where all appropriate materials for registration can be kept.
- 3. Schedule a meeting with your assigned School of Music advisor. At the scheduled meeting time, bring the following:
 - a. A completed Curriculum Grade Sheet
 - b. A completed Registration Permission Form (as possible)
 - c. A printout of your current DAPR including your present schedule
 - * Your advisor will review these materials, provide guidance as needed, and sign the *Registration Permission Form*.
- 4. Take your *Registration Permission Form* to the Music Information & Registration window (MU205). The Registration/Scheduling Representative will enter appropriate clearances into the computer. Have your *Curriculum Grade Sheet* with you in case questions arise.
- 5. Complete the registration for all courses on-line through Course Planner.
 - * The Registration/Scheduling Representative only provides clearance; S/he does not officially register a student for classes.

Admission Policies and Procedures

These policies and procedures apply to all entering freshmen and undergraduate transfer students who desire to major in music.

- 1. Students must audition on a primary instrument with appropriate faculty from that area. The audition should be in person on a regular designated audition day.
- Video or audio recorded auditions will be accepted if long-distance travel is a burden. Theory and piano diagnostic exams for this group will be given upon arrival on campus for summer orientation.
- 3. At the audition, students will take a theory exam in order to determine their readiness for college level music theory. Students who demonstrate weaknesses in reading skills and basic theoretical knowledge are not allowed to register for MUSTH 101 and 111. The piano exam is for placement purposes only. Those with no piano experience will be placed at beginning level.
- 4. Transfer students must be tested individually in both sight singing and written theory before they can be placed.
- 5. The term "probationary status" indicates music performance level below the required major standing level. Students who enter at this level MUST reach acceptance into the program by the end of one year of study.

Applied Music Juries, Hearings and Warnings

Definition: *Jury*--student end-of-semester performance for three or more sub-area faculty in which a new performance level is sought (music probation to major standing, major standing to sophomore standing, sophomore standing to junior standing.

Definition: Hearing--same as jury, except that only two faculty are required to attend, and no performance level change is requested by the student.

Definition: Warning letter--a letter may be sent to a student with an unsatisfactory jury or hearing by the faculty, indicating that the student has only one more semester to progress to passing level before being asked to drop the performance area as a music major.

Requirement: A hearing or jury is required of each student every semester until his/her required level is achieved.

Jury and Hearing Grading--Attending faculty provide 25% of the semester grade based on the performance at jury or hearing; 75% of the semester grade is determined by the student's studio teacher.

At the end of each semester, juries are held for students who are required to progress from freshman to sophomore, from sophomore to junior, and from junior to senior levels. The general requirement of the School of Music is that the student must attain junior proficiency (that is, he or she must pass from the sophomore level) in order to be graduated on any of the major teaching licenses and the B.M. degree in Music Composition or Music Technology. A less advanced proficiency is required for the minor, and a higher degree of accomplishment is demanded for departmental majors in performance fields.

Absences from Applied Lessons

Students taking private lessons must notify their teachers in advance when absence is necessary.

Generally speaking, a half-day's notice should be the <u>minimum</u> time. Teachers are under no obligation to make up lessons when the student simply fails to attend the lesson or calls at the last moment.

Students missing more than one half-hour lesson for a minor or one one-hour lesson for a major may, at the discretion of the teacher, receive a lowered grade or, in extreme cases, a failing grade.

Piano Requirement

All music majors are required to enroll for a minimum of two credit hours in MUSPE325 and/or MUSPE326. Placement will be determined by audition; those with little or no experience will take group piano (MUSPE326).

Recital Hours, Recitals, and Concerts

The following performance policies have been approved by the faculty of the School of Music.

Recital Hours

The 1:00 p.m. hour each Monday during the regular academic year is reserved for Recital Hour programs (Area or General Recital Hours). Recital Hour rotation scheduling is determined by the Associate Director of the School of Music (MU205). Dress rehearsals are not scheduled in Sursa Hall for recital hour performance.

Lessons or other class activities are not scheduled during the Monday 1:00 p.m. time. It is suggested that all areas meet in the scheduled Area Recital Hour even if there is no performing time submitted from that area. The time may be used for announcements, for a master class, guest presentation or a repair session. Students also need time to familiarize themselves with faculty in the area and to ask questions related to their study at the university and within the School of Music.

It is not mandatory that students appear on an Area Recital Hour as a prerequisite to appearing on a General Recital Hour. Rather, it is the responsibility of the applied instructor to determine the student's ability and to request specifically area or general appearance time (as is appropriate to the individual case).

Area Recital Hour programs are produced by the faculty Area Coordinators but are given a sequenced number in the yearly series. General Recital Hour programs are given a sequenced number and printed for inclusion in the yearly program book.

Who Must Appear

Students majoring in any of the following areas must appear six times on recital programs while they are studying applied music as a part of their undergraduate program:

- 1. Music Composition
- 2. Music Education
- 3. Music Technology

Students pursuing a Music Performance degree will appear six times on Recital Hour, and, in addition, will present both a junior recital (MUSPE 397) and senior recital (MUSPE 498).

How to Request Performance Time

Yearly schedules for Monday Recital Hours are distributed at the Orientation/General Recital Hour each Fall Semester, and are available in the wall pockets near the Music Information window (MU205).

When a student performer wishes to appear on recital hour, he or she must complete the *Monday Recital Hour Performance Request Form*. Request Forms for both the Monday General Recital Hour and Monday Area Recital Hour are also available in the wall pockets near the Music Information & Registration window.

For an Area Recital Hour, the appropriate form must be completed and taken to the faculty Area Coordinator, where performance time on the specific date requested must be confirmed.

For a General Recital Hour, the appropriate form must be completed (including the name of an accompanist), signed by the applied instructor, and taken to the Coordinator of Music Promotional Services (MU205), where performance time on the specific date requested must be confirmed. If all information on the form is not complete, it will be returned to the applied instructor who approved

the performance.

For a General Recital Hour, the form must be turned in not later than Tuesday of the week preceding the recital appearance. Available performance time, which is limited to a maximum of ten minutes per student, is filled on a first-received-first-scheduled basis. The student performer may request placement order on the program. Performance on a General Recital Hour will normally be a solo appearance; however, performance in a chamber or madrigal group, or a difficult accompaniment in which the student has solo responsibility for a given part, will constitute a performance. Variations to the solo appearance stipulation must be approved by the Associate Director (MU205).

Performance Credit

Recital Hour credit for performance may be earned on either Area or General appearances. Repeat performances of the same compositions do not carry additional performance credit.

The student desiring performance credit for Recital Hour appearances must obtain the signature of his or her instructor on the printed program and to present the program to the Office of Undergraduate Programs in Music (MU207) for placement in his or her personal file.

In the case of performances that do not have a printed program, a memorandum from the instructor to the Coordinator of Undergraduate Programs in Music (MU207), giving date, place, time and basic program information will substitute.

Attendance Credit (MUSCH 499)

All music majors and minors are required to attend the weekly Recital Hour programs and are also expected to attend faculty recitals, Muncie Symphony Orchestra concerts, Emens Auditorium Artist Series programs, student recitals, and performances by the School of Music's major performance organizations. Specifically, majors are required to attend 60 (minors 20) such events during the undergraduate student's career. Requirements for majors and minors are as follows:

Recital Hours

Majors in music are expected to attend all 1:00 p.m. Monday Recital Hour programs; however, the requirement will be one less than the number of Recital Hours presented in any given semester. On the Mondays when Area Recital Hours are scheduled, the student must select another area to attend if his/her instrument is not performing or his/her area is not meeting that day.

Music Performance minors will attend the Monday Recital Hour programs during all semesters in which they are studying Applied Music (four semesters minimum).

Absence excuse slips for Recital Hour (either due to class conflicts or for personal reasons) may be picked up from the Office of the Coordinator of Undergraduate Programs in Music (MU207) and must be completed in writing at that office for incorporation into permanent student files.

Recital Hour attendance computer cards are available in MU207 at the beginning of Fall and Spring semesters (15 cards per student). One card is to be turned in to the attendant as you leave Sursa Hall after each Recital Hour. (For an Area Recital Hour, one card is to be turned in to the instructor in charge as you leave that room at the end of Recital Hour.) Please note: If you do not turn in a card, we assume you were not present, and you will not receive attendance credit. If you arrive more than ten minutes after the Recital Hour has begun, or if you leave early, you will not receive attendance credit.

Recitals and Concerts

All music majors are required to attend a <u>minimum</u> of 60 recitals or concerts for graduation; those on the minor curriculum are required to attend a <u>minimum</u> of 20 recitals or concerts. The concerts applicable for credit will be the approved events listed in the semester Music Events Calendar

(obviously, not including the weekly Recital Hour).

Concert and Recital attendance (other than Recital Hour) will be recorded by personnel in the Office of the Coordinator of Undergraduate Programs in Music (MU 207) upon receipt of your program. You must turn in a program with your name and BSU ID# written on it in order to receive credit. Programs should be turned in within one week following the performance.

Students may also receive credit for some off-campus concert and recital attendances other than those listed in the semester Music Events Calendar, e.g., Indianapolis Symphony concerts. The program, with <u>your name and BSU ID#</u>, should be turned in to the Office of the Coordinator of Undergraduate Programs in Music. Again: Program only, not ticket stubs, will be accepted.

Students must be enrolled in the School of Music and programs must be submitted for credit during the academic term of the attended event; credit will not be given for late submissions. Programs will be returned if the student makes a note of this when submitting it for credit. It is the student's responsibility to pick up the program which will be available in the Undergraduate Programs Office (MU207) only until the end of the semester for which the credit was requested.

Questions regarding a student's recital and concert attendance record should be addressed to the Secretary to the Coordinator of Undergraduate Programs in Music (MU 207). Students may check on these records at any time during the academic year in that office.

MUSCH 499 Credit

Completion of the Recital Hour and Concert attendance requirement is documented through a one-hour course, MUSCH 499, with credit/no credit for almost all majors and minors in music. This course is offered every semester, and a senior may register either semester during his/her senior year. Before registration, it is suggested the student check his/her recital attendance file in the Office of the Coordinator of Undergraduate Programs in Music to determine his/her status in regard to the recital attendance requirement.

Undergraduate Recitals

Types of Student Recitals

Outstanding instrumentalists and vocalists are encouraged to present recitals; however, only those students who are majors in Performance curricula are required to give a Junior and Senior Recital. All recitals must be approved by the applied teacher (and sometimes in consultation with related applied faculty).

Because many School of Music students are given the opportunity to enroll in the Honors Program, we provide an option for an Honors Recital. This recital is generally performed as a full recital at the Senior level. Such recitals are presumed to be distinguished by the quality of performance and of the literature selected. In addition, the student submits a short written exposition related to the recital or some aspect of its preparation. In some cases, specific program note material is provided or occasionally the student may give a lecture demonstration as part of the recital.

For Performance Major and Honors Recitals, students will have achieved Junior standing (normally at the end of the sophomore year). A hearing before the appropriate faculty will be performed either at the preceding jury time or at another time designated by the studio teacher.

Recitals not required for the degree (any freshman or sophomore, juniors and seniors in Music Education or Music Technology) are initiated between the student and their studio teacher.

Scheduling

Undergraduate recitals will normally be presented during daytime hours (Monday through Friday),

except in the cases of Honors Students and Performance Majors who may schedule senior recitals in the evening or on weekends.

Most recital dates and dress rehearsal times are confirmed with the Coordinator of Music Promotional Services (MU205) For spring recitals this scheduling normally begins in the third week of the fall semester. Fall recitals are scheduled around mid-semester in the spring. Students should keep in close communication with their teachers, who will be apprised of the specific times as they arise. For Performance Major recitals, the recital date is only confirmed once the student achieves Junior Standing. Programs for undergraduate recitals are printed for inclusion in the yearly program book. A School of Music Concert Request form, signed by the instructor, is submitted to the Coordinator of Music Promotional Services (MU205), requesting either a half or full recital.

Recital Surcharge

For all students giving a degree or elective recital, the recital surcharge is \$30, payable at the time you order your recording and in advance, at the School of Music MU203 office. The applied professor has the appropriate forms for recital set-up, Central Recording Services, and auxiliary needs. This surcharge covers a portion of the costs incurred by the School of Music in producing your recital.

Postponement

If a student needs to postpone a scheduled recital due to illness or family emergency, it may be re-scheduled within the same semester; however, any change in a student recital date within the same semester for any other reason must be approved by the Director of the School of Music.

Piano Accompanists for Recitals and Recital Hours

The School of Music will provide piano accompanists, when possible, for all degree-related recitals. This includes Area and General Recital Hour performances as well as the recital required for the Bachelor of Music degree. However, arrangements for and expenses of piano accompanists for all other recitals will be made and borne by the recitalist.

A <u>Request for a Piano Accompanist</u> form is available at the Music Information & Registration window, (MU205). The performer must fill out and the instructor must sign the form to obtain an accompanist for any event. The form is a general request card; it does not ensure that an accompanist is available, nor is it not a request to appear on either an Area or General Recital Hour.

For either a recital or recital hour, the "Request for a Piano Accompanist" form, with music to be performed, must be returned to the Music Information & Registration window to be placed in the mailbox of the Coordinator of Accompanying.

Every effort will be made to accommodate all requests. But students and applied instructors should plan carefully and as far in advance as possible to obtain an accompanist. Only a limited number of accompanists is available, and accompanists must have enough time to practice for the appearance.

Dress Rehearsal: Sursa Hall

A maximum of two hour dress rehearsal time is allowed for each event. Generally, arrangements for this rehearsal are made at the time the recital is scheduled. Any changes in the dress rehearsal time may be made as early as exam week for the next semester or term, but no later than 48 hours in advance of the requested time. For weekend rehearsals, changes must be made no later than the preceding Wednesday.

If the performance is off campus or on campus but not in Sursa Hall, Choral Hall, Pruis Hall or Emens Auditorium, dress rehearsals are not automatically scheduled, but must be arranged by the student and/or faculty member involved. Further information is available from the Music Information & Registration window or the Coordinator of Music Promotional Services (MU205).

Concert Program Copy Preparation

It is the responsibility of the faculty member involved, as the teacher of a performing student, to work with the student in the submission of complete and error-free copy for printed programs.

Program copy is due one month in advance of the concert. This will allow time before the event for publicity arrangements, program preparation, and so forth. Programs will not be printed if copy for any event is received less than two weeks prior to that event. If you have questions about program submission please talk with your applied teacher or the Coordinator of Music Promotional Services (MU205) will supply you with past program samples to aid in preparation of your program materials. Additional suggestions and/or requirements include the following:

- Have copy COMPLETE! Submit copy with proper titles, movements, accompaniment; use composers' full names (and nationality, if known) and dates; use accent markings. Copy will be accepted on standard 8.5x11 white paper TYPED, on 8.5x11 yellow tablet paper if legibly printed, or via email if supplemented with a paper copy. (For student recitals, emailed program copy must come from the instructor and be supplemented by a paper copy of the emailed version.)
- English translations must be provided for foreign title compositions.
- Performance time for each composition must be listed to assist Central Recording in the recording of the concert.
- Performer and/or ensemble personnel must be listed with complete and proper names -- not nicknames!
- The primary teacher must be named for all undergraduate students. If the event is a chamber ensemble presentation, list the instructor under whose musical supervision the event will take place.
- Memberships in professional music organizations such as Phi Mu Alpha, Sigma Alpha Iota, Mu Phi Epsilon, Pi Kappa Lambda should be listed.
- For senior recitals presented in partial fulfillment of the requirements for a degree program, list the program.
- University scholarships may be listed.
- Changes are discouraged after copy has been prepared, discussed with the Coordinator of Music Promotional Services (MU205), and left with the office for printed preparation.

Stage Management: Sursa Hall

Stage services will not be provided without completed setup diagram(s) which are available from the Coordinator of Music Promotional Services (MU205) and in the packet of concert material sent to the applied instructor near the beginning of the semester in which the recital is scheduled.

Return the setup sheet to the Coordinator of Music Promotional Services with the program copy submission. Request additional forms if you need more than four setups. If the performance is on campus but not in Sursa Hall, other stage assistance arrangements must be approved by the Associate Director. Expenses for recitals held off campus must be paid by the student or faculty involved.

Studio Recitals

Studio Recitals (when a faculty member presents a recital of his/her students) are a natural outgrowth of performance needs for students. Studio Recitals do not have printed programs and generally have a more informal atmosphere. Studio Recitals may be scheduled at the Music Information & Registration window (MU205), depending upon available space, at any time other than 1:00 p.m. Monday (Recital Hours) or Wednesday (Faculty Meetings).

For a student to receive attendance credit, the faculty member organizing the recital must obtain a MUSCH 499 sign-up sheet for attendance credit from the Office of the Undergraduate Programs in Music. The completed sheet is to be returned to that office immediately following the Studio Recital.

For a student to receive performance credit, the Studio Recital must be scheduled at a time when it is possible for an audience to attend, even if no audience is present. The faculty member organizing the recital must report those students who earn performance credit in writing to the Coordinator of Undergraduate Programs in Music (MU207).

Recording

Central Recording Services is responsible for recording School of Music events. No recording services will be provided without the completed <u>Auxiliary Event Services Form</u> and <u>Recording Request Form</u> (available from your applied teacher and/or the Coordinator of Music Promotional Services in MU205) Please read and follow the instructions on the forms for recording services and the purchase of CDs. Concert, recording session and other tapes and CDs may be purchased from the Secretary to the Director of the School of Music. Return the completed sheet(s) to the Information Counter in the School of Music Director's Office area no later than two weeks in advance of the event. For further information: Event Scheduling, 285.5842 – CRS, 285.3763 or email <u>crs@bsu.edu</u>

Central Recording Procedural Operations

- a. Central Recording Services (CRS) records all major faculty concerts, graduate performance and lecture recitals (masters and doctoral), junior and senior undergraduate recitals, and major ensembles.
- b. Copies of recordings generated at recitals and recording sessions are available for purchase in MU203, and must be paid in advance. The recital charge is \$30.00, which includes one copy of the recital recording. An extra copy of this recording (or any other SOM recording) is available for an additional \$10.00. Junior and senior recitals are kept only for the semester in which they were recorded. They are not archived.
- c. All recordings must be requested using the <u>Recording Request Form</u>. This form must be completed for all recital recordings, recital copies, concert copies, sound reinforcement and audition recordings. It is the student's responsibility to make arrangements with Central Recording Services to pick up the requested recording.

Publicity Aids

Posters are ordered by the School of Music from Ball State Display Services in advance of large ensemble and faculty events. Posters and/or flyers for student recitals are at the discretion of the student performer, in consultation with your applied instructor. Information about composers or

composition notes, program notes, photographs, other activities of news value and so forth is available from your applied instructor or the Coordinator of Music Promotional Services (MU205).

Music Events Calendar

This calendar is published by the School of Music near the beginning of Autumn and Spring Semesters, and First Summer Term. All concerts are free, unless noted, and open to the public. Ticket and box office information is given, as is the coding for music undergraduate student attendance for MUSCH499 credit.

Cancellations or changes within the current semester will be accepted only after consultation with the Director of the School of Music (MU203). Cancellations will not be rescheduled during a current semester, nor will additions, except in unusual circumstances, be made in the calendar once the semester's calendar has been published.

School of Music Calendar Policies

Scheduling Student Recitals

Student recitals will be scheduled one semester ahead, rather than scheduling student recitals for the entire year during the spring semester. Scheduling for spring semester, Summer I and Summer II student recitals will take place the third week of the fall semester. Scheduling for fall semester recitals will take place in the spring semester as soon as possible after large ensemble, faculty and special event dates have been reserved. Faculty and students will be notified by email when students may schedule recital dates.

Students will schedule their recitals according to the following priority:

Day 1, graduate students degree recitals

Day 2, senior degree recitals

Day 3, junior degree recitals

Day 4, non-degree recitals

Student recitals may not be scheduled against large ensemble concerts, faculty recitals, guest artist recitals or like instrument ensemble/student chamber music recitals within the same instrument family (i.e., a senior kazoo recital may not be scheduled at the same time as the kazoo ensemble). If a student needs to postpone a scheduled recital due to illness or family emergency, it may be rescheduled within the same semester without special permission of the Director of the SOM.

Standard Times for Concerts and Recitals

Student Recitals: Monday-Friday, 5:30 pm and 8:00 pm Saturday and Sunday, 3:00 pm, 5:30 pm and 8:00 pm

Large Ensembles, Faculty, Guest Artist Concerts/Recitals: Monday-Friday, 8:00 pm Saturday and Sunday, 3:00 pm and 8:00 pm

The only exceptions to the standard times will be large-scale events such as the opera and University Singers Spectacular that are longer than two hours in length, or events in Emens Auditorium that must conform to the Emens schedule or performances that involve other organizations, such as the Muncie Symphony Orchestra.

Calendar Procedures

Calendar deliberations will begin as early as possible in the spring semester for the following calendar year, keeping in mind that other calendars impact SOM decisions, such as sports, University events, performing organizations outside the University, etc. Events will be scheduled in the following order: 1) large ensembles, 2) faculty recitals, special events, conferences, symposia,

festivals, etc. 3) like instrument ensembles and student chamber music ensembles, 4) student recitals. All calendar scheduling concerts and recitals, including dress rehearsals, must be done through the Coordinator of Music Promotional Services (MU205).

Program Books and Category References

School of Music concert programs are bound into book form at the end of each musical season. Roman numerals on the programs denote the volume number; program numbers become page numbers for the bound reference.

Program books were first bound in the School of Music in 1965. A copy of each is in University Archives, Bracken Library, as are season notebooks of loose programs from 1941 through 1964.

A limited number of program books are available from the most recent three to five years. Faculty may obtain copies for themselves or for their students (P&T materials, performance repertoire, student activities, organization functions, etc.) or for other office or reference uses, by contacting the Coordinator of Music Promotional Services (MU205).

Season loose-leaf notebooks, in category reference format based on the program book index sections, are also maintained for reference by the Coordinator of Music Promotional Services (MU205). The notebooks are kept for three to five years, and then transferred to University Archives.

Concert and Recital Attire

There is something inherent in dressing for, or in preparing to attend, an occasion that dignifies the event. To do so in the School of Music is to recognize the significance of such events in the total scheme of music study.

The first impression the audience receives from each performer is the statement made by his/her visual appearance. This impression sets the atmosphere and predisposes the audience's response to the work before the first note is sounded.

Likewise, the first impression the performer receives from the audience is the statement made by the general atmosphere which pervades the concert hall. An attentive, well-informed audience predisposes the performer's response, and often assists in setting the performer's concentration level.

Dress should be determined by the type of occasion and program, and the time of day of the concert/recital.

- I. School of Music large ensembles make use of appropriate uniform attire such as marching band uniforms, which are provided by the University for concert events.
- II. Chamber Music and Solo Performance
 - A. Apparel for women
 - 1. Style and length of dress should be uniform: either all formal or all informal, all long or all street length.
 - 2. Extreme or distracting necklines should be avoided.
 - 3. Plain dress shoes are suggested.
 - B. Apparel for men
 - 1. Style of dress should be uniform: all full dress, tuxedos, dark suits, etc., including appropriate shirts and ties.
 - 2. Loud sport coats and open neck shirts should be avoided.
 - 3. Appropriate dress shoes (recently shined) should be worn. Plain dark socks are preferred.
 - C. Weekday recitals need not conform to the formal dress, but dress should still be appropriate for the occasion.

D. It is the responsibility of the faculty member structuring the performance to announce the standard of dress for any given recital. Each performer has the obligation to abide by these instructions.

Stage Decorum

The stage presence of the performer(s) signals to the audience the level of professionalism to expect in the performance. Part of the rehearsal should include what to do with hands, feet, scores, notes, handkerchiefs, programs, etc., including a formal "bowing scheme."

- A. The stage manager should be certain the announcer (if one is used) and those recording the recital are ready and coordinated for the beginning of the performance.
- B. Entrances should be timed with lowered house lights.
- C. Groups should select an individual to lead on and off and to coordinate the bowing. (Decide whether ladies will lead on/off, or if it will be the person with the farthest walking distance to lead on and the one nearest the exit to lead off.) Practice crossing in front of or in back of equipment. Pianists (accompanists, too) should not walk behind the piano, if possible, and never behind the backdrop. Page turners should be the last individuals on and off the stage.
- D. Performer(s) should walk directly to the "spot" for standing or sitting with a minimum of equipment arranging. (All items should be pre-arranged by the stage manager in accordance with a prepared diagram.)
- E. Rapport is established by the performer's recognition of the audience. One should acknowledge the audience and then check the music, page orders, mutes, tuning, etc.
- F. Conductor/soloist must always recognize the audience, appropriate soloists, and composers (if in the audience). At the end of the section and/or program, soloists should recognize accompanist(s).
- G. Do not pick up music or folios when leaving the stage.

Audience Decorum

Just as proper stage decorum is vital to an excellent performance, proper audience decorum is also an important facet of any performance. In many ways, an audience member can be looked upon as an auxiliary performer, assisting in the event by promoting the proper concert atmosphere.

- A. Be seated before the concert/recital begins, and return to your seat before the end of intermission. (Don't be late.)
- B. Gentlemen should remove hats before entering the concert hall.
- C. Keep feet on the floor, not on the backs of the seats.
- D. Applaud when a performer walks onto the stage.
- E. Do not talk, make loud noises or rustle papers during the concert.
- F. Applaud only at the end of a composition, not between movements or sections of the piece.
- G. Do not interrupt a performance by leaving during a selection.
 - (Leave your seat only when a composition has been completed or at intermission.)
- H. Applaud the performer at the end of the concert.

School of Music Ensembles

Designated Ensemble Policy

The School of Music seven semester ensemble policy is designed to ensure that students are participating and progressing on their primary instrument in an enriching and collaborative musical experience, with a conductor, every semester they are at BSU except for the semester when they present a major recital or student teach. Students should enroll in a 300-level ensemble each semester – instrumental primary students enrolled in MUSCH 340 ensembles, and vocal primary students enrolled in MUSCH 350 ensembles. In the case where a designated ensemble choice does not exist for the student, the student should take any remaining available conductor-led large ensembles within their primary instrument area (e.g., Concert Band, University Chorus). If the ensemble is only a partial credit course (0.5 credit), the student should fulfill the remaining ensemble credit requirement with enrollment in an additional ensemble. In the event that a primary-instrument conductor-led ensemble does not exist (e.g., string majors that are unsuccessful in gaining membership in Symphony Orchestra), the student should consult with their primary applied professor to receive approval to enroll in an adequate alternative ensemble(s). This substitution must be further approved by the Coordinator of Undergraduate Programs in Music.

See the Designated Ensemble page available at the Music Information & Registration window (MU205) for a complete listing.

MUSCH Large Ensembles

- 1. Large Instrumental Organizations rehearsing 5 hours per week, MUSCH 340 (1 credit hour)
 - a. Wind Ensemble
 - b. Marching Band (Fall Semester only)
 - c. Symphony Band
 - d. Auxiliary Corps and Percussion (Fall Semester only)
 - e. Basketball Pep Band (Spring Semester only)
 - f. Symphony Orchestra
 - g. Jazz Ensemble I & II (counts for up to two semesters of designated ensemble)
 - h. Chamber Orchestra
- 2. Large Instrumental Organizations rehearing 2 hours per week, MUSCH 341 (0.5 credit hour)
 - a. University Concert Band
 - b. Jazz Ensemble III
- 3. Large Vocal Organizations rehearing 5 hours per week, MUSCH 350 (1 credit hour)
 - a. Concert Choir
 - b. Chamber Choir
 - c. Opera Musical Theatre Chorus (counts for up to two semesters of designated ensemble)
 - d. University Singers (counts for up to two semesters of designated ensemble)
- 4. Large Vocal Organizations rehearsing 2.5 hours per week. MUSCH 351 (0.5 credit hour)
 - a. University Choral Union
 - b. Women's Chorus
 - c. Statesmen

MUSPE Small Ensembles

Students are actively encouraged to participate in small/chamber-music ensembles as a means of developing and coordinating their individual skills with others in chamber music performance.

Several of the curricular patterns require the earning of some credit for graduation, but students are encouraged to elect freely throughout their college years. Membership in the ensembles begins with contact between the director of the ensemble and interested students. The small ensembles are:

1. String Ensembles

String Chamber Music

Double Bass Ensemble

2. Woodwind Ensembles

Flute Choir

Saxophone Quartets

Oboe Ensemble

Clarinet Ensemble

Bassoon Ensemble

3. Brass Ensembles

French Horn Ensemble

Trombone Choir

Trumpet Ensemble

Tuba-Euphonium Ensemble

Brass Choir & Brass Quintet

4. Percussion/Marimba Ensemble

Latin Percussion Ensemble

- 5. Harp Ensemble
- 6. Keyboard Ensembles

Piano-Chamber Music Ensembles

- 7. Classical Guitar
- 8. Collegium Musicum
- 9. New Music Ensemble
- 10. Jazz Combos

Ensemble Audition Procedures

Entering the audition process confirms a willingness to abide by the conditions and decision-making process stated herein. Ball State University practices equal opportunity in education and employment.

Opera Theatre

Participation in the Opera Theatre activities is open to all Ball State University Students, Faculty and Staff. Residents of Muncie and the surrounding community are also welcome to audition with the understanding that registered students may be given preference in role assignments. Occasionally guest artists may be invited to participate.

Auditions for the fall semester will be held either in the preceding spring or at the end of the second full week of school in the fall. Auditions for the spring semester will be held near the end of the fall semester. Auditions will be announced at least four weeks prior to the audition date. A sign-up sheet will be posted on the fourth floor opera bulletin board at least one week prior to the audition date. Those signing up should list their name and vocal classification (Soprano, Tenor, etc.). During auditions, prospective participants will be asked to complete a more detailed *Opera Audition Information* Form committing them to the production.

Those wishing to audition should prepare, from memory, one operatic aria or art song in English, which demonstrates the range and quality of the voice. If a production is to be done in a foreign

language, it will be announced when audition dates are posted. An accompanist will be provided but it is highly recommended that the singer supply his/her own pianist.

The Director(s) of the Opera Theatre Production, in consultation with the Musical Director and other interested Voice Faculty, will make final casting decisions. Casting decisions will be posted in the Music Building, fourth floor bulletin board; every effort will be made to post these decisions as soon after the auditions as possible.

University Singers*

Who:

We're looking for confident, versatile, student entertainers to join our dynamic entertainment organization. Performing and non-performing cast members include singer/dancers, instrumentalists, technicians and creative support staff. Auditions are open to any student enrolled at Ball State; you need not be a music major or minor to be eligible to audition.

What:

Ball State University Singers are Indiana's Official Goodwill Ambassadors. Every facet of the organization is built on quality, good taste, honesty, sincerity, and fun. Auditions are conducted on a first-come, first-serve basis, and only in person. The size of the ensemble varies according to available talent.

When:

Auditions for singer/dancers are held each spring. Auditions and interviews for instrumentalists, choreographers, writers, arrangers, and technicians are held in the fall. All cast members are expected to re-audition every year. Positions for the academic year; mid-year openings are filled at the discretion of the director.

How:

Auditioners submit an application (listing name, address, education, training, and performing experience), current photograph, and letters of recommendation. You'll be asked to sing short vocal selections and to learn a dance combination to demonstrate talent and potential. Cast members are selected by audition, interview or appointment at the discretion of the director. Audition results are posted in a timely manner near MU123.

Students who are selected to participate in the program sign a letter of agreement that outlines the University Singers philosophy, and attendance, appearance, and conduct policies.

Note:

Additional information is contained in the University Singers publication, *Information for Prospective Cast Members*. This, and other pertinent information, is available each Spring from the Ball State University Singers.

*Contact Dr. Jeffrey Carter (285-3599) for information regarding policies and procedures for University Singers auditions.

Chamber Choir, Concert Choir, Women's Chorus, Statesmen, University Choral Union

Who:

Membership is open to all students enrolled at Ball State University.

What:

Auditions are held during the first week of classes in the Fall for Chamber Choir and Concert Choir. Membership in these ensembles carry with them the expectation of a two-semester commitment, with an exception being made for student teaching or other significant conflicts. The Women's Chorus, Statesmen, and University Chorus are open to all students without an audition. Students who are interested in the non-audition groups should attend the first rehearsal as stated on the choral bulletin board near MI 128 of the Music Instruction Building.

How:

Students interested in auditioning for Chamber and/or Concert Choir should sign up for an audition time outside MU128 during the first week of classes. The audition will include tonal memory (singing pitches after hearing them on the piano), sight reading the appropriate part from an SATB choral piece, and a prepared solo (or AMERICA). The student may bring an accompanist to play the accompaniment. Results of the auditions will be posted outside the Director of Choral Activities office door at the end of the audition period (approximately during the first week of classes). All scholarship students must audition for Chamber or Concert choirs.

Other

Spring Semester Auditions:

Auditions for spring semester will be held during the first regular week of class. Returning students from fall semester need not re-audition. Acceptance of incoming students for spring semester placement is contingent upon there being available openings in the ensemble. Students interested in auditioning for a choral group should contact the Director of Choral Activities during the Fall Semester or at the beginning of Spring Semester. Students wishing to audition for an instrumental group should sign up for an audition at the appropriate ensemble office.

Symphony Orchestra

The Director of Orchestras is solely responsible for all decisions regarding seating.

Wind and Brass Sections

Screened seating auditions are held at the beginning of each year, and other times at the discretion of the Director. These auditions shall consist of prepared orchestral excerpts posted in advance of the audition. If announced prior to the audition, sight-reading excerpts may also be included. At the Director's discretion, unusual circumstances may require a departure from the set audition material but such discretion will not be exercised if there was no reason acceptable to the Director for the person in question not to have taken the audition with the material posted. Initial seating is determined as a result of those auditions. Further seating is determined by personal observation and repertory. All seating may have studio faculty input.

Nonmajor students wishing to be considered for a place in the orchestra should consult the studio

teacher for their respective instrument. In-studio auditions for ensemble membership may be held at the discretion of the studio teacher who will be responsible for the format and conditions of that audition. The seating audition may be waived for a solo position such as tuba.

Percussion Section

Membership is determined by studio recommendation. "Seating" will be determined by the section head who will be appointed by the studio teacher.

Orchestral String Players

Screened seating auditions are held at the beginning of each year, and other times at the discretion of the Director. These auditions shall consist of prepared orchestral excerpts posted in advance of the audition. If announced prior to the audition, sight-reading excerpts may also be included. At the Director's discretion, unusual circumstances may require a departure from the set audition material but such discretion will not be exercised if there was no reason acceptable to the Director for the person in question not to have taken the audition with the material posted. Initial seating is determined as a result of those auditions. Further seating is determined by personal observation, the repertory or by a challenge process if announced in advance for that semester. All seating may have studio faculty input. In the situation that the Director of Orchestra considers that students are not preparing themselves adequately for rehearsal, he may call for either a personal or a "lottery" system audition and revise seating according to the audition's results.

Nonmajor students in their first semester of registration for the orchestra may take the screened audition for membership, be recommended by the studio teacher of that instrument or arrange a personal audition with the Director. After the initial semester, all non-major students will be expected to take the regular auditions as posted. It is suggested that non-major students take at least a one credit private lesson on their instrument during their registration with the BSSO.

Tutti

All students in the orchestra program should be aware that the amount of participation will vary depending on the repertory and that some participation may be expected at times other than the regular class time listed. Apart from such obvious differences as times of concerts, participation might include attendance at Orchestra Lab and Youth Symphony Orchestra rehearsals and concerts.

Every effort will be made to post audition results as soon as possible on the orchestra bulletin board after the close of the auditions.

Jazz Ensembles

All matriculating Ball State University students are eligible to audition for the Jazz Ensembles at the beginning of each Fall Semester.

Initial Meeting

An introductory meeting will be held at 11:00 a.m. one day during the first week of Fall Semester. Audition materials, ensemble schedule and auditioning procedures will be addressed at this meeting. Attendance, though not mandatory, is greatly encouraged.

Auditions

The Director of Jazz Ensembles will post audition pieces for each instrument on a website. The website address, along with a list of audition times, will be posted on the MU117 bulletin board. The audition is usually heard by the Director of Jazz Ensembles and will include other members of the Ball State University jazz faculty. The length of time utilized for each audition is approximately fifteen minutes.

The student will be asked to:

- a) play various scales and progressions demonstrating his/her control of tone quality, technique and range.
- b) play the required audition piece.
- c) indicate whether he/she is interested in joining a combo.

Some students may be asked to demonstrate their improvisational ability in order to check on their progress and/or ensemble placement. In the case of a tie or question of placement, the students involved will be asked to return for another hearing. All auditions will be recorded for future reference.

<u>Rhythm Section</u>: A band will be organized from the previous year's participants as a vehicle to audition rhythm section members. These rhythm audition sessions will be held each day from 11:00 a.m.- Noon, and each Wednesday evening at an arranged time during the first weeks of Fall Semester.

Various combinations of rhythm personnel will be selected to read through charts as they are passed out. The students involved will have the opportunity to demonstrate their proficiency at performing many different styles and tempos. These auditions are usually heard by the Director of Jazz Ensembles and may include other members of the Ball State University jazz faculty.

The final listings of ensemble personnel will be posted on the MU117 bulletin board at the conclusion of the auditions. The results of the auditions will be considered final as posted by the Director of the Jazz Ensembles. The Director of Jazz Ensembles will exercise his prerogative to fill or change any and all positions at the beginning of and throughout the course of the semester to ensure appropriate personnel placement. The act of auditioning does not guarantee a student a position in one of the three Jazz Ensembles.

Challenges

A student may challenge another student or challenge for an open chair at the beginning of each Spring Semester. The challenging student must notify the student being challenged prior to finals week of Fall Semester. The beginning of Spring Semester is not open for new auditions, except with individual permission from the Director of Jazz Ensembles. Challenges will use the same procedures and materials as Fall Semester auditions. The Director reserves the right to re-hear a challenge if there is any question of placement.

Every effort will be made to post audition or challenge results on the Jazz Ensemble bulletin board as soon as possible after the close of the auditions or challenges

Jazz Combos

All matriculating Ball State University students are eligible to audition for the Jazz Combos at the beginning of each semester, Fall and Spring.

Opening Meeting

An introductory meeting will be held during the first week of the Fall semester and Spring semester following the meeting for the jazz Band auditions and at a designated time. Materials and auditioning procedures will be discussed at these meetings. Attendance is imperative.

Credit

Students <u>must</u> take the Jazz Combo course for credit. The designated course number for Jazz Combo is MUSPE 231. The student will receive one hour of credit per semester for participating in this course. Attendance should be consistent and routine.

Design

A combo may consist of a duo, trio, quartet, quintet, sextet, or septet. Any greater enlargements beyond the aforementioned groups would constitute a larger and broader jazz ensemble and would fall under the auspices of the Jazz Ensembles.

Auditions

The jazz combo audition will be included in the original audition for jazz ensemble. Improvisation skills are key to getting in the combos. There will be different levels of combos all determined by the level of the student.

General Expectations

Decisions concerning participation in Jazz Combos will be primarily based on playing ability, the supply of or mixture of instrumentation available, availability of graduate students capable of supervising these groups, and/or appropriate faculty available. Registering for the course number MUSPE 231 does not guarantee a position with a jazz combo. This may constitute an administrative drop in the students' schedule. Further recommendations may be made by the Coordinator of Jazz Combos, which may include taking prerequisite jazz study courses first to benefit the student's needs and better prepare the student for upcoming auditions.

Rating Scale

A rating scale form will be used for each student. Students are encouraged to discuss their audition and its rating with the Coordinator of Jazz Combos in detail if necessary. Students may acquire a copy of the rating form from MU117. A blank copy of this form will be posted on the bulletin board across from the office of the Coordinator of Jazz Combos for perusal.

The Coordinator of Jazz Combos will exercise his prerogative (when he deems necessary and with forthright intentions) to change a position during the course of the semester (example: illness, or circumstances beyond one's control in continuing to participate).

Wind Ensemble, Symphony Band, Concert Band

The Director of Bands is solely responsible for all decisions regarding seating.

All matriculating Ball State University students are eligible to audition for the Wind Ensemble. Auditions are held during the first week of each new semester. A list of available audition times is posted on the band bulletin board. Students should sign the list for an audition time. The audition will be heard by the Director of Bands and possibly other members of the Ball State University Band

staff and applied faculty. The audition will consist of: the student performing a prepared solo that demonstrates tone quality and technical facility, 2-3 scales, and sight-reading an etude. The student's performance will be rated on a BSU Audition Form. Ratings will range from 1-low to 5-high on each of the required areas: scales, prepared solo and sight-reading. The length of time for the audition will be approximately ten minutes per student. A final listing of ensemble personnel will be posted on the band bulletin board by the Director of Bands at the conclusion of the auditions. Posted results of the audition will be considered final. The Director of Bands will exercise his prerogative to fill any and all positions that are deemed necessary during the course of the semester due to illness, family emergency, withdrawal from the University, or academic ineligibility. The Director of Bands will fill all necessary positions in the ensemble as required by the composer to achieve the proper instrumentation.

Symphony Band and Concert Band

The audition process for the Symphony Band and Concert Band shall be the same process as the audition procedure utilized to establish the membership of the Symphonic Wind Ensemble. (Please see above.) Students will be assigned to the Symphony Band and Concert Band according to the final results of the BSU Band auditions. Chair placement will be completed in accordance with the need to achieve the best instrumental balance for the Symphony Band and Concert Band ensembles. The assistant band directors may serve as members of the audition panel with the Director of Bands and other applied faculty members. The student's performance will be rated on a BSU Audition Form. Ratings will range from 1-low to 5-high on each of the required areas: scales, prepared solo, and sight-reading. Consideration will also be given to the student's current class level and the student's need to participate in the band ensembles as an integral part of the teacher-training process.

Marching Band

In general, membership in the University Marching Band is open to all Ball State students with established limitations placed on the percussion and tuba sections, as well as established membership in the flag corps and Cardette Dance Corps. Limitations on the tuba (16) and percussion (27 field, 10 pit) sections are based on available instruments. Maximum members in the flag corps (30) and Cardette Dance Corps (26) are based on available uniforms and flag equipment. Percussion auditions are held each summer on the first day of the marching band early rehearsal week. The Director of Bands, percussion instructor and section leader will judge the percussion auditions. The flag and Cardette auditions are held each spring semester and on the first day of the marching band early rehearsal week. The flag and Cardette auditions will be judged by the Director of Bands, assistant band directors and co-captains. The Director of Bands may choose to select fewer members for the above auxiliary units depending upon the level of abilities demonstrated in the auditions. A final listing of band personnel will be posted on the band bulletin board by the Director of Bands at the conclusion of the auditions. Band members (wind players) will be asked to play designated portions of the marching band music in sectional rehearsals to help determine what part the individual will be assigned to play for the season. Band members will be evaluated on their musical and marching abilities by the Director of Bands, assistant band directors, captains, and section leaders. Alternates may be assigned by the band staff with final approval by the Director of Bands. All alternates will be given the opportunity to march in either the pregame or halftime show depending upon which drill they are most capable of executing. A student member who misses the final rehearsal of the week, without an acceptable excuse, will be assigned to an alternate position in the marching band.

Basketball Pep Band

- 1. Print your name and instrument on the sign-up legibly!
- 2. Don't add other time slots or erase another person's name.
- 3. Rehearsals are scheduled: Semester II, 12:00-12:50, MWF.
- 4. We will perform at a couple of games in December before the holiday break. Therefore, it will be necessary to have a couple of rehearsals in late November or early December. Keep your eyes open for announcements concerning these rehearsals.
- 5. Audition results will be posted as soon after the auditions as possible.
- 6. The instrumentation will be governed by talent and need! The band will include:

Alto Saxophones Tenor Saxophones Baritone Saxophones Trumpets
Mellophones Trombones Baritones Tubas
Elec. Bass Percussion (Set)

- 7. Auditions will include performing one prepared piece, one sight-reading piece, and scales. You may pick up a prepared piece in the band office during regular office hours.
- 8. Set drummers need to sign up for two consecutive time slots during the times indicated on the signup sheets! Set drummers will be asked to demonstrate the following styles at various tempos (complete with appropriate fills and kicks):

ROCK JAZZ-SWING LATIN-Any style TWO-BEAT-like a polka or Dixieland

In addition, each drummer will play along with a recording of the BSU Fight Song!

9. Any questions regarding procedure or expectations should be brought to the attention of the director prior to the first day of auditions.

Scholarships and Awards

School of Music Scholarships and Awards

Listing available online at: http://www.bsu.edu/music

A number of School of Music Scholarships are available and renewable over four years. These scholarships are based upon musicianship in the School of Music. Students holding music scholarships must complete the renewal form each year. Renewal Forms are available from the Office of Undergraduate Coordinator (MU-207).

Application for Scholarship Renewal

Music Scholarships may be renewed for three consecutive years following the initial scholarship year, providing that all criteria for the scholarship have been met by the recipient. If you wish to make application for renewal of your music scholarship, please complete the following:

- Fill out the Scholarship Renewal Form (available from the Office of Undergraduate Programs MU-207)
- 2. Obtain your major applied professor's signature and statement of satisfactory progress.
- 3. Sign your name and return the application to the Office of Coordinator of Undergraduate Programs in Music, Music Building 207.
- 4. Applications for scholarship renewal must be turned in by March 30, 5:00 p.m. to be considered for the following academic year.

Facilities and Properties

The privilege of using practice rooms and other facilities in the School of Music is accorded to students under the following regulations:

1. Care of the Facilities

- a. There is <u>NO SMOKING</u> and <u>NO FOOD OR DRINKS</u> in the practice rooms. Spilled liquids have been responsible for extensive damage to pianos and furniture.
- b. Students using Sursa Hall facilities are reminded that liquid refreshments are not permitted in the lounge, seating, or stage areas.
- c. University regulations state thumb tacks, plastic tape, and adhesive tape are not to be used on painted or finished surfaces or window glass.
- d. Music stands are <u>NOT</u> provided by the School of Music except in large ensemble rehearsal rooms (limited number) and Sursa Hall. <u>Students are responsible for furnishing their own stands for individual and small ensemble practice.</u>
- e. Sufficient chairs are placed in the classrooms for ensemble and group practice. <u>If additional chairs are needed in class or practice rooms, they must be requisitioned through the Music Information & Registration window, MU205, at least one week in advance.</u>
- f. Classrooms and large rehearsal areas are occasionally available to students, but these facilities must be requisitioned through the Music Information & Registration window.

2. Assigned Practice Room Schedules

- a. During the second week of each semester, students will reserve practice rooms for their individual practice during the term. Normally, these rooms will be reserved by the hour.
- b. Practice rooms are to be used <u>ONLY</u> by students of the School of Music.
- c. If you are signed up for a practice room at a specific time, use it at that time.
- d. If a practice room is not in use by 5 minutes past the hour, it will become available on a "first come, first serve" basis to any music student desiring the use of such facility.
- e. After 6:00 p.m., practice rooms are available to any music student on a "first come, first served" basis.

3. Use of Practice Rooms during Evenings and on Weekends

a. The School of Music is open for practice during the following hours:

Monday - Friday 7:00 a.m. - 11:00 p.m. Saturday 7:00 a.m. - 10:30 p.m. Sunday Noon - 10:30 p.m.

- b. Practice rooms are intended for practice.
- c. Abuse of the facilities or failure to comply with any of the above regulations may result in the

revocation of the privilege to use the practice facilities in the School of Music.

4. Facilities Usage Reservations

All facilities on the Ball State campus are reserved for usage (other than class time) by completing a university space requisition form. For the School of Music, all space is reserved through the Scheduling Representative, (MU205), who works within university guidelines and deadlines to process the individual requests. Facility reservations are first-come, first-served, but the School of Music may, for just cause, cancel a reservation on short.

To ensure the proper processing of requests, students must discuss and confirm them with the Scheduling Representative, (MU205), no less than nine days in advance of the requested time.

Regulations Governing Use of School of Music Properties

The School of Music has an inventory of many thousands of dollars worth of properties ranging from instruments and various types of equipment needed for performance to the uniforms necessary for public appearances. Regulations governing these are as follows:

1. Pianos

- a. Concert grand pianos must always be requisitioned for concerts, recitals, and rehearsals through the Coordinator, Music Promotional Services (MU205). Any last minute changes must be approved by the Manager of Sursa Hall via phone or in person. If, as a consequence of such a change, another piano needs concert preparation, notify the piano technician through the Office of the Associate Director (MU205).
- b. Please report pianos which fail to function properly (sticking keys, broken pedals, etc.) to Keyboard Services. Instrument cases, water cups for woodwind reeds, etc. are not to be placed on pianos. Upright piano lids and fronts are not to be raised or removed. No pianos are to be moved except by authorized to do so by the Office of the Associate Director personnel. All requests for moving pianos are to be referred to that office.
- c. Classroom pianos are not for private practice. Accompanists using classroom grands for ensemble purposes will please place the cloth covers over the piano at the close of the rehearsal.

2. Harpsichords and Organs

As with pianos, harpsichords and organs are to be moved by authorization of the Associate Director of the School of Music only. Reservation forms for the Allen electronic organ and the harpsichords are made on the Recital Request form. Prior to filling out the Recital Request form, students are welcome to discuss their needs with Kirby Koriath, organ and harpsichord instructor. All tuning and repair is to be referred to the piano technicians by filling out a <u>Piano Service</u> Request form in MU205. Jack rails and other parts are not to be removed from the instruments.

3. Instrument Rental

- a. A fee of \$80.00 will be charged to your account in order to check out any instrument when the instrument is to be used for lessons or class instruction.
- b. \$50.00 of this fee is a deposit on the instrument; the remaining \$30.00 is the semester rental fee. This \$30.00 rental fee must be paid each semester the student uses the instrument. The remaining \$50.00 stays on as a deposit until the instrument is returned. Students in an

Ensemble are only charged a \$50.00 deposit.

- c. <u>Instruments must be returned or renewed by the last exam day of each semester.</u> The \$50.00 deposit will be forfeited if the instrument is returned or renewed after that time. Instruments returned 7 to 30 days late will be charged an additional rental fee of \$30.00. Instruments not returned after 30 days will be charged full price for replacement of the instrument. This can, in some cases, be thousands of dollars.
- d. Students will be charged for repairs to instruments for damage incurred beyond what is expected from normal use, and are also responsible for replacement of lost or stolen instruments.
- e. Students checking out instruments to be used <u>only</u> for university organizations must pay the \$50.00 deposit, which will be refunded in full upon return of the instrument if it is returned on time.
- f. Before returning a school instrument for deposit refund, make certain that the instrument has been properly cleaned and oiled. Please report any mechanical problems to the Music Properties Technician.

4. Key Rental

- a. A fee of \$80.00 will be charged to your account in order to check out any Practice Room Key when the key is to be used for lessons, or class instructions. \$50.00 of this fee is a deposit on the key; the remaining \$30.00 is the semester rental fee. This \$30.00 rental fee must be paid each semester the student uses the practice room key. The remaining \$50.00 stays on as a deposit until the key is returned.
- b. Practice Room Keys must be returned or renewed by the last exam day of each semester.
- c. A \$50.00 deposit will be forfeited if the key is returned or renewed after that time.
- d. Keys returned 7 to 30 days late will be charged an additional rental fee of \$30.00. Keys not returned after 30 days will be charged a fee of \$50.00 to replace the key.
- e. Students are also responsible for lost or stolen keys, and will be charged \$50.00 to replace the key.
- f. Deposits will be refunded in full upon return of the Practice Room Key if it is returned on time.

5. Uniform Issuance

There is no charge for the use of uniforms, although a refundable deposit fee is charged for band uniforms.

6. Lockers

- a. Instrument lockers, coat lockers, and percussion equipment lockers are available for rental on a "first come, first served" basis. A fee of \$5.00 per semester is charged to your account. You are to renew or return your locker by the last exam day of each semester.
- b. The university reserves the right to open and have access to all lockers at any time. The rental period for lockers is from the beginning of each semester through the last day each

semester. Any items left in the lockers after the last exam day of the semester will be removed and the locks will be changed.

c. A \$10.00 fee will be charged for changing the locks and after 30 days a \$50.00 fee will be charged for non-returned locker keys.

7. Ensemble Libraries

a. Large Organization Libraries

An appropriate library of music is maintained for each of the University Concert Organizations, and all use of this music is the direct responsibility of the faculty member in charge. These libraries are not lending libraries.

b. Small Ensemble Libraries

Music used in the small ensemble program is either the property of the School of Music or the University Library. (In some cases, the director supplies music from his personal library.) The director is responsible for the administration of the music. A student who enrolls in a small ensemble must assume the personal responsibility for the security of this music; one missing part jeopardizes the performance of the entire ensemble. A few guidelines are in order:

- 1. Keep music in the folder which is supplied.
- 2. Do not remove the music from the Music Building except for concertizing.
- 3. Any marks placed on the music must be made with a soft pencil.
- 4. In cases of illness please make arrangements to have the music returned for rehearsals and/or concerts.
- 5. All music must be returned immediately after the concert or at the conclusion of the semester.
- 6. The music is for the exclusive use of the University-sponsored ensembles.
- c. Solo, Etudes, and Method Books

Students are encouraged to develop their own personal music libraries; however, the University Library does contain some music for study purposes.

Music Listening Center

Located on lower level West of Bracken Library, the Music Collection contains music scores and books on the subject of music. The majority of these items circulate. Some music reference books can also be found in the general Reference area on the first floor. Music periodicals are shelved with the general periodicals collection in other locations.

The Music Collection Counter functions as a listening laboratory for courses in music history, appreciation, and theory. It also houses a collection of over 15,000 CDs, the majority of which circulate.

Music Technology and Resource Lab

MU 113 is a cross-platform computer and resource lab for music students and faculty. The lab is open throughout the academic year, and for fewer hours during the summer sessions, with a lab supervisor (graduate assistant) and student attendants available for expert assistance. Music faculty may book the lab and electronic classroom cart for classroom teaching.

Students and faculty will find the lab useful for applications such as the following:

Music notation (for theory homework, arrangements, and composition): Finale for both Mac and Win platforms

MIDI and sequencing

Word processing: MS Office Suite

Graphics and publishing: Adobe PhotoShop, Page Mill, PowerPoint

Computer-assisted instruction (for ear training, remedial theory, four part written, music appreciation): MacGamut; Pracitica Musica; other programs

Internet access (electronic mail, World Wide Web): Netscape; Internet Explorer; Safari

Instructional Software: A collection of software useful for teaching carious musical concepts and skills.