

Ball State University

School of Music

Student Handbook

(revised)

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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.

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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 (MU207) 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.

Applied Music and Ensemble Registration

Both the Office of the Coordinator of Undergraduate Programs in Music (MU207) and the Office of the Associate Director (MU205) will assist students in the proper procedures for registering for applied music lessons and ensembles. In order to facilitate the operation of assigning lessons and small ensembles each semester, all students who register for applied music are requested to observe the following procedures:

A. On the first day of classes:

1. Continuing Students (those students who will continue study with their present instructor) should report to the Registration/Scheduling Representative, (Kristin Ramsey) MU205 for verification of registration and the scheduling of lessons.
2. ALL NEW students or students who:
 - a. anticipate a teacher change,
 - b. are changing registration on an instrument or voice (having passed a minor proficiency),
 - c. are new matriculates,
 - d. are registering for SPECIAL APPLIED lessons for the first time,

- e. are continuing students and unable to locate the applied instructor, or
 - f. are uncertain about lesson and assignment;
- should refer to the instructors' class lists posted outside MU205 for verification of their registration and applied music assignment.
- B. Students whose programs are in error will be sent to their advisor for program correction if the error cannot be corrected by the Coordinator of Undergraduate Programs (Dr. Jeffrey Carter) (MU207).
 - C. Applied Lessons (strings, piano, organ/harpsichord, percussion, guitar, brass, woodwind, voice): During the first two days of each semester, students need to complete a "Student Schedule for Lesson Assignment" form for each instrument and place in box provided in the hall outside MU205. The Registration/Scheduling Representative (MU205) will give completed forms to the area coordinators for the assignment of instructors. A listing of student names by instructor will be posted on the bulletin board in the hall beside the Music Information Window (MU205) as soon as instructor assignments have been made during the first week of classes.
 - D. Music Theory Classes: Music theory placement is by entrance examination. Permission for theory **MUST** be obtained through the Registration/Scheduling Representative (MU205).
 - E. Small Ensemble Classes: Are assigned by individual applied instructors.

ADMISSION POLICIES AND PROCEDURES

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

1. Student must audition on a primary instrument with appropriate faculty from that area. The audition should be in person on a regular designated audition day.
2. Videotape or audiotape 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 Engineering 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 minimum 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 the piano class (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: choral major, instrumental major, general major
3. Music Engineering Technology

Students on the Departmental Majors leading to the Bachelor of Music degree will appear six times on Recital Hour, and, in addition, will present a full recital as approved by the student's area committee. During the semester of the recital presentation, the student will register for one hour of lessons (two hours of credit) in MUSPE 300-308 rather than MUSPE 310-318. The senior recital will be taken for two hours' credit in 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 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.

UNDERGRADUATE RECITALS

Undergraduate recitals will normally be presented during daytime hours, except in the cases of Honors Students and Departmental Majors who may schedule senior recitals in the evening or on weekends.

The applied music instructor and the related applied music committee hold auditions during Spring Semester of each school year and grant approval for recitals to be given during the following school year. A School of Music Concert Request form, signed by the instructor, is then submitted to the Coordinator of Music Promotional Services (MU205), requesting either a half or full recital.

Most recital dates and dress rehearsal times are confirmed with the Coordinator of Music Promotional Services (MU205) by the student's applied instructor after juries and before the end of Spring Semester for the following academic year. Programs for undergraduate recitals are printed for inclusion in the yearly program book.

Types of Student Recitals

Outstanding instrumentalists and vocalists are encouraged to present Junior and Senior recitals; however, only those students on the Departmental Major in Performance curricula are required to give a Senior Recital.

Freshman and Sophomore recitals must be approved by the applied teacher and the related applied music committee.

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.

ATTENDANCE CREDIT

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.

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 will be issued during Orientation Recital Hours at the beginning of Fall and Spring semesters from tables set up in Sursa Hall lobby. Office personnel will issue 15 cards per student. One card is to be turned in to the usher 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 students on the Departmental Major, Music Composition Major, Music Engineering Technology Major, Instrumental, Choral and General Teaching Majors, are required to attend a minimum of 60 recitals or concerts for graduation; those on the Minor curriculum are required to attend a minimum 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).

For Concert and Recital attendance (other than Recital Hour) in Sursa Hall, you will record your presence by signing a sign-up sheet in the lobby. An attendant in charge of the sheet is on duty 20 minutes prior to and 15 minutes after the start of any program. Anyone arriving later than 15 minutes after the start of a concert or recital will not receive attendance credit.

Concert and Recital attendance at events listed on the semester Music Events Calendar, but not

taking place in Sursa Hall (e.g., those performances in the First Presbyterian Church, Emens Auditorium concerts, etc.), 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 social security number written on it in order to receive credit. Ticket stubs generally will not be accepted. Programs must be turned in during the week in which they take place, i.e., by Friday. Friday, Saturday and Sunday concert programs can be turned in by Friday of the following week.

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 your name and social security number, should be turned in to the Office of the Coordinator of Undergraduate Programs in Music. Again: Program only, not ticket stubs, will be accepted.

Programs must be turned in during the semester in which they were attended; 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 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.

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 Request for a Piano Accompanist form is available at the Music Information 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 Information 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 on campus but not in Sursa Hall, dress rehearsals are not automatically scheduled, but must be arranged by the applied instructor and student performer. Further information is available from the Music Information Window, MU-205, or the Coordinator of Music Promotional Services (MU 205).

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 (Nancy Baker)(MU 205) will supply you with past program samples to aid in preparation of your program materials.

..Have copy COMPLETE! Submit copy with proper titles, movements, accompaniment; use composers' full names (and nationality, if known) and dates; use accent markings.

..English translations must be provided for foreign title compositions.

..Performance time for each composition must be listed to assist Central Recording in the taping 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, such as the Young Artist Award, may be listed.

..Changes are discouraged after copy has been prepared, discussed with the Coordinator of Music Promotional Services (MU 205), 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 (MU 205) 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 Window (MU-205), 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 those School of Music events, sound reinforcement and recording sessions. Concert and recording session tapes may be purchased in the School of Music Director's office (MU203). All requests must begin with the completion of the Central Recording Services Request Form. An information sheet providing more complete information is available in MU203.

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 tapes generated at recitals and recording sessions are available for purchase in MU203, and must be paid in advance. 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 Central Recording Services Request Form, available in MU203. This form must be completed for all recital recordings, recital copies, concert copies, sound reinforcement and audition tapes. It is the student's responsibility to make arrangements with Central Recording Services to pick up the requested tapes. CRS may be contacted by phone at 285-3763.

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.

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

Procedures Governing Assignment to Designated Ensembles

Although a student may participate in more than one ensemble during any semester for credit or zero credit, only one ensemble each semester may serve to satisfy the designated ensemble requirement for a specified degree pattern.

All music majors declaring an instrument as their primary performing medium will be assigned to a designated ensemble by their respective studio teacher. These assignments are then approved by the appropriate ensemble director and confirmed by the Associate Director of the School of Music.

All music majors declaring voice as their primary performing medium will audition with a vocal ensemble director and then be assigned to a designated vocal ensemble. These assignments are then approved by the students' studio teacher and confirmed by the Associate Director of the School of Music

Policy Statement BSU School of Music Ensembles Regarding Students Outside BSU

Students should be enrolled in their own school music ensemble program unless:

- (1) The school offers no such program.
- (2) an unresolvable academic conflict exists. In such case, the student should understand that enrollment in the school program will remain an expectation to be fulfilled at the earliest possible time.
- (3) Any other unresolvable conflicts will be reviewed by the School of Music Ensemble/Conducting Area.

Designated Ensemble Information

All undergraduate music majors must enroll in one designated ensemble per semester throughout the degree program (exemptions must be approved in advance by the Director of the School of Music).

See the Designated Ensemble page available from Kristi Pence (MU-205) for the complete listing.

MUSCH Large Ensembles

1. Large Instrumental Organizations rehearsing five 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
(NOTE: String players must enroll in BSSO Strings as a co-requisite for orchestra)
 - g. BSSO Strings
 - h. Jazz Ensemble I & II
 - i. Sports Pep Band (Fall semester only)
2. Large Instrumental Organizations rehearsing two hours per week, MUSCH 341 (0.5 credit hour)

- a. University Concert Band
 - b. Auxiliary Corps (Spring Semester only)
 - c. Jazz Ensemble III
3. Large Vocal Organizations rehearsing five hours per week, MUSCH 350 (1 credit hour)
 - a. Concert Choir
 - b. Chamber Choir
 - c. Opera Musical Theatre Chorus
 - d. University Singers
 - e. University Choral Union (rehearses two hours per week)
 4. Large Vocal Organizations rehearsing two hours per week. MUSCH 351 (0.5 credit hour)
 - a. Choral Lab

School of Music Small/Chamber-Music 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. Vocal Ensembles
 - Choral Lab
6. Harp Ensemble
7. Keyboard Ensembles
 - Piano-Chamber Music Ensembles
8. Classical Guitar
9. Collegium Musicum
10. New Music Ensemble
11. Jazz Combos

Ensemble Audition Procedures

Entering the audition process confirms a willingness to abide by the conditions and decision-making process stated herein.

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, Choral Lab.

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. The Women's Chorus, Statesmen, University Chorus, and choral lab 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 or Dr. Amman will play the accompaniment. Results of the auditions will be posted outside Dr. Amman's 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:

Audition for spring semester will be held during the first regular week of class. Students interested in auditioning for a choral group should contact Dr. Pappas (285-5417) 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.

A. 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.

B. Auditions

1) Horns:

Individuals auditioning on saxophone, trumpet or trombone must have their own copy of Mr. McWilliams' jazz excerpt book, which has been developed over the years to include all styles and methods of articulation. This book can be purchased from the jazz office or from one of the local printers. The student is then responsible for learning any and all of these exercises, since specific material will be chosen from this book according to the student's ability.

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 may 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) read from the excerpt material.
- 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.

2) **Rhythm Section:**

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 during the 11:00 a.m.- 12:00-noon hour 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.

C. 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.

A. 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.

B. Credit

Students must 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.

C. 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.

D. Auditions

A list of audition times will be posted on the MU117 bulletin board. **Pink Slips** will also be available on the bulletin board indicating free times that students can meet their combo rehearsal.

The audition is normally heard by the Coordinator of Jazz Combos and may include other members of the Ball State University Jazz faculty. In addition, other Ball State faculty, (other than jazz faculty) qualified to hear these auditions may be called upon other than jazz faculty, as well. The audition will be about twelve minutes in length for each student. Every effort will be made to post the results of the auditions as soon as possible after the close of the auditions on the Jazz Combo bulletin board. During the audition the student will be asked to play various scales or modes and arpeggios, as well as improvisational materials, in order to demonstrate his/her control of tone quality, intonation, tessitura, and reading ability. Above all, improvisational skills are of the utmost importance in this musical idiom.

E. 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.

F. 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, M W F.
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, beginning October 28, after 11:00 a.m.!
8. Set drummers need to sign up for two consecutive time slots during the times indicated on the sign-up 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
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 In addition, each drummer will play along with a tape 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!

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.

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:

1. 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 in the School of Music is accorded to students under the following regulations:

1. Care of the Facilities

- a. There is to be NO SMOKING and NO FOOD OR DRINKS in the practice rooms. Burns and 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 NOT provided by the School of Music except in large ensemble rehearsal rooms (limited number) and Sursa Hall. Students are responsible for furnishing their own stands for individual and small ensemble practice.
- e. Sufficient chairs are placed in the classrooms for ensemble and group practice. If additional chairs are needed in class or practice rooms, they must be requisitioned through the Music Information Window, MU 205.
- f. Classrooms and large rehearsal areas are occasionally available to students, but these facilities must be requisitioned through the Music Information Window.

2. Assigned Practice Room Schedules

- a. At the beginning of each semester, students will be able to reserve practice rooms for their individual practice during the term. Normally, these rooms will be reserved by the hour. Signs will be posted several days in advance of practice room sign-ups.
- b. Practice rooms are to be used ONLY 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 serve" 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

12 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

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, (MU 205), who works within university guidelines and deadlines to process the individual requests.

To ensure the proper processing of requests, students must discuss and confirm them with the Scheduling Representative, (MU 205), 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 (MU 205). 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 technicians through the Office of the Associate Director (MU-205).
- 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 Piano Service Request form in MU 205. 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. **Instruments must be returned or renewed by the last exam day of each semester.** 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 **only** 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 Kristi Pence.

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.

8. Central Recording Procedural Operations

- a. Central Recording Services (CRS) records all major ensembles, faculty recitals, graduate recitals, and junior and senior recitals. Audition tapes may be ordered through the Office of the Director of the School of Music.

- b. Copies of tapes generated at recitals and recording sessions are available for purchase. Junior and senior recitals are kept for only the semester in which they were recorded. They are not archived.
- c. All recordings must be requested using the CRS Tape Recording Request form. These must be filled out for recital recordings, recital copies, concert copies, sound reinforcement and audition tapes. Request forms are available in MU 203.

Important Music Facilities

Music Technology Resource Lab	MU 113	285-5972
Music Listening Center	Bracken Library	285-8188

Music Technology and Resource Lab: MU113

MU 113, 285-5972

GENERAL DESCRIPTION

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. MU 113 also has music texts, scores, and other print and multimedia resources.

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: AppleWorks; 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; Practica Musica; other programs; various CD-ROMs

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

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

Faculty and Staff of the School of Music

See www.bsu.edu/music/faculty for the current faculty and staff listing.