



Ball State School of Music Undergraduate Handbook

2025 - 2026 Edition

Ball State University School of Music

UNDERGRADUATE STUDENT HANDBOOK

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This is the master version of the Undergraduate Student Handbook for the School of Music. Members of the School of Music undergraduate student body are expected to carefully read this handbook and become familiar with its contents, policies, and the practices of the School. Students should consult the handbook often for any changes that may impact their academic program.

All questions or clarifications regarding undergraduate programs and curricula should be directed to the Associate Director.

Students should note that degree program areas and sub-areas in the School of Music may have additional handbooks or websites that provide further detail of policies and requirements within the individual area. Students are encouraged to consult the Area Coordinator or Sub-Area Coordinator to become familiar with additional handbooks and/or requirements.

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Section I

Admission and General Requirements for Music Students

A. The Successful and Healthy Music Student

The study of music at Ball State University requires prerequisite skills developed before entering college. These skills involve performance; the aural discrimination of pitch relationships, duration, and timbre; and music literacy. The typical music student enters college with considerable depth of experience in these areas. The School of Music recognizes, however, that some students may enter the School needing some remedial work in one or more of these areas before they can fully engage with college-level music study. The School of Music is committed to meeting the needs of all its students, but the successful music student will commit to developing their personal musicianship and dedicate the time and effort needed to acquire the breadth and depth of musical knowledge and skills required of all music professionals.

The National Association for Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) provide students with guidelines for protecting hearing health, vocal health, and neuro-musculoskeletal health as developing musicians. These associations have put together helpful resources to provide music students with information about such risks, recommendations for precautions, and resources for support of overall health as a music professional. This information is annually presented at the School of Music freshman orientation sessions. Students are encouraged to become familiar with the details of music-related health issues as they progress through the years of concentrated study in music.

For information regarding hearing health, consult *Protect Your Hearing Every Day* at:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf

For information regarding vocal health, consult *Protecting your Vocal Health* at:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf

For information regarding neuromusculoskeletal health, consult *Protecting Your Neuromusculoskeletal Health* at:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

B. Admission Policies, Procedures, and Additional Programs

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 or participate in the appropriate relevant screening process for a degree where this does not apply (the BA/BS with a Musical Exploration concentration or Music Industry concentration). The audition is typically conducted in person on designated audition days, typically in January or February for subsequent Fall semester admission, and video auditions are also accepted through the Cardinal Landing Portal. Some applied performance faculty will audition students at other times during the year, so students should contact the applied faculty member directly for such audition possibilities. However, the School of Music deadline for auditions is May 1, so any applicant who doesn't audition by that date must begin in the BA/BS in Music concentration in Music Exploration or Music Industry, which don't require an audition. A student beginning in that program can then take freshman-year courses in their desired program

and complete an audition within their first year of study. Audition requirements for each instrument are posted on the School of Music's website and may be found at: www.bsu.edu/music/auditions. Other screening processes not involving an audition will typically involve an interview and/or portfolio review and will normally take place within a similar timeframe as the instrument auditions.

2. All auditioning students should complete Music Theory and Piano placement tests. Both assessments are for placement purposes only and have no bearing on a student's admission to the School of Music. If admitted to the School, these assessments serve only to inform the Associate Director and Academic Advisor as to which courses to recommend as a starting point for the music theory and piano sequence of courses for each student. Students not completing the placements will automatically be placed into introductory theory and piano courses, so it's recommended that students with experience in either area (piano or theory) be proactive in making sure they take the tests.
4. Transfer students must have their music theory and piano knowledge and skills vetted by appropriate faculty and/or the undergraduate coordinator before they can be placed in these sequences of courses.
5. **Transfer Credit:** Students transferring into Ball State may have credits applied from coursework at a previous institution. Transfer credits are considered on an individual basis by the Associate Director. Generally, **no more than 25%** of transferred credits may be applied to a Ball State School of Music degree. Within this 25%, the following limits may apply:
 - a. No transfer credit is accepted for 300 and 400- level coursework.
 - b. Any potential transfer credit for courses in music must be vetted by the appropriate faculty and/or Area Coordinator and approved by the undergraduate coordinator.
 - c. No conducting courses will be transferred to BSU (i.e. in place of MUSP 290 and/or MUSP 390) without the approval of the faculty member in the appropriate area.
 - d. Ensemble credits may be transferred to BSU, but they will not be awarded until a student has made a good-faith effort to earn all required ensemble credits for their degree. Ensemble transfer credits may be awarded prior to graduation, at the discretion of the appropriate faculty member and in consultation with the undergraduate coordinator, if a student has met all ensemble participation requirements but is unable to earn all required ensemble credits while at BSU.
 - e. Applied study credits may be transferred to BSU, but they will not be awarded until a student has made a good-faith effort to earn all required applied study credits for their degree. Applied study credits may be awarded before graduation, at the discretion of the appropriate faculty member and in consultation with the undergraduate coordinator, if a student has achieved junior standing but is unable to earn all required applied study credits while at BSU.
 - f. This transfer credit policy does not apply to dual-credit or AP credit scores.
6. The School of Music does not admit students with "probationary status." Students who do not meet the standard to be admitted to the School at the "major" or "principal" level may consider our BA/BS in Music degree with the Music Exploration or Music Industry concentrations, which do not have an applied music admission requirement. In this case, students may request permission to enroll in appropriate courses for their intended major (someone intending to become a music education major would enroll in MUSE 100, for example) and audition for the intended major within one year.
7. **Jazz Studies:** The School of Music offers a specialized Bachelor of Music in Performance with a concentration in jazz for students who play piano, guitar, string bass, drums, trumpet, trombone, and saxophone. Students wishing to declare this major audition for the jazz faculty only. Audition requirements for Jazz Studies applicants are also posted on the School of Music's website: www.bsu.edu/music/auditions.
8. **Music Media Production (MMP):** Students wishing to pursue the Bachelor of Science in Music Media Production degree in either the Audio Technology, Commercial Music Design, or Game and Media Sound Design concentrations will have the option of choosing a classical, commercial music, or jazz audition. If accepted to the School of Music, students will then participate in the applied lessons and ensembles that are appropriate for their genre of study. The options are not interchangeable, so students accepted in one option must re-audition if they wish to switch to one of the other

options after beginning their program. Again, audition requirements for both options are posted on the School of Music's website: www.bsu.edu/music/auditions. Some MMP students have a primary emphasis in one of the areas and then pursue a minor in one of the others (a commercial music student pursuing a minor in jazz, for example), but a minor in another performance area is not required of any music student.

9. **Entrepreneurial Studies in Music Certificate Program:** Undergraduate music students can pursue a certificate in entrepreneurial studies. This certificate, a 15-credit hour program, will allow students to gain necessary 21st-century skills for business, management, marketing, and an entrepreneurial foundation for successful careers in music. The program begins in the sophomore year of study and is open to all music students. Students must apply for the program. Application forms and information may be obtained in the Undergraduate Office (undergradmusic@bsu.edu).
10. **Internships:** The School of Music supports the internship experience for eligible music students, in compliance with University policy and practice. Currently, the Music Media Production program has an Internship program in place. Students interested in completing an internship must consult with the MMP Area Coordinator and complete an application form and interview. This must be completed in the semester prior to the Internship experience. Final approval of the Internship is given by the Undergraduate Coordinator, as the Departmental Internship Coordinator.
11. **Departmental Honors in Music:** The School of Music Departmental Honors Program recognizes students with high scholastic and artistic achievement. An Honors Thesis or Creative Project is required to receive the Honors designation. Undergraduate students who wish to participate in the School of Music Departmental Honors Program must have a minimum GPA of 3.6 in all music courses (i.e. MMP, MUHI, MUSC, MUSE, MUSP, and MUST) and an overall GPA of no less than 3.25 at the time of application. Students may not apply until they have achieved Junior Standing on their primary instrument.

Special Considerations and Restrictions for the Departmental Honors in Music program:

- a. Each student accepted into the School of Music Departmental Honors Program must identify a faculty advisor who will serve as the student's mentor and guide them through the completion of the Honors Thesis or Creative Project.
- b. To earn the School of Music Departmental Honors distinction, the student must complete the Honors Thesis or Creative Project and maintain the minimum GPA of 3.6 in all music courses (i.e. MMP, MUHI, MUSC, MUSE, MUSP, and MUST) and an overall GPA of no less than 3.25.
- c. Honors Theses and Creative Projects may explore any topic related to music theory and composition, music history, music education, music performance, and/or music media production and must be approved in advance by the faculty advisor and Associate Director. Honors Theses and Creative Projects may not be part of a student's program requirements, but rather must be in addition to those curricular requirements.
- d. All Creative Projects (e.g. a performance recital) must include a significant written component. Written components may include, but should not be limited to, detailed program notes, a theoretical or historical analysis of repertoire, a process analysis essay, or a statement of reflection.
- e. It is the student's responsibility to complete appropriate forms, secure required signatures, and submit all forms to the Office of Undergraduate Programs in Music. Completed paperwork in good order will be forwarded to the Honors College for processing.
- f. Information for both students and advisors regarding all aspects of the Honors Thesis or Creative Project can be found in *The Senior Honors Thesis (HONR 499): The Official Guide* provided by

the Honors College.

- g. Students who complete the School of Music Departmental Honors Program requirements will earn the designation “School of Music Honors” on their official university records and receive a pink (music) cord to wear during Commencement.

12. **MINORS:** The following is a list of all minors offered by the School of Music:

- Jazz
- Music History
- Music Literature
- Music Recording *
- Music Composition*
- Music Theory and Composition *
- Piano
- Sacred Music: Organ
- Sacred Music: Voice
- Symphonic Instruments or Guitar
- Voice

* All previously stated admission policies and procedures apply to all minor programs within the School of Music, with **three** exceptions:

Minor in Music Recording: The Music Recording minor is a highly selective program that does not require an audition. Students wishing to pursue this minor must complete an application and interview with recording faculty within the Music Media Production program. To be admitted to the program, candidates must be able to articulate how the program fits into their overall educational and career goals. Students must also complete the music theory placement test prior to admission.

Minor in Music Theory and Composition: The Music Theory and Composition minor is a highly selective program that does not require an audition and is intended for non-music majors. Students wishing to pursue this minor must complete an application and interview with composition faculty within the School of Music. To be admitted to the program, students need not have a portfolio of composed works, but must be able to articulate how the program fits into their overall educational and career goals. Students must also complete the music theory placement test prior to admission.

Minor in Music Composition: This minor is designed for music majors wishing to minor in composition in addition to their primary area of study.

13. **Suggestions or Concerns:** The School of Music provides paths for students who wish to express suggestions or concerns about class/grade issues, curricular topics, or other School and procedural topics.
- a. If the concern is about a class or grade issue, start by communicating directly with the professor of the class; if necessary, bring the concern to the attention of the Area Coordinator or the Associate Director/Director of the School of Music (in that order). Also, consult the University’s Grade Appeal website.
 - b. Other suggestions, issues, questions, or concerns may be handled in a variety of ways. You may discuss your topic with your student representatives on the Undergraduate Council or the Advisory Council (which meets with the Director), for example.
 - c. It is generally not appropriate in most cases to raise an issue directly with the Director of the School of Music or the Dean of the College unless the above procedures have not resolved your concern. However, some cases rise to this level (see the next point).
 - d. If you experience harassment or abuse, or another egregious issue arises, consultation with the Associate Director or Director of the School of Music is completely appropriate and encouraged. The leadership of the School of Music wants the educational environment to be healthy and professional, so if you are unsure if an issue rises to this level, it’s best to err on the side of bringing your concern to the

attention of leadership. You should always bring concerns to the Director before any contact with the College administration unless the SOM leadership itself is the source of the issue.

C. Advising

At the beginning of their college program of study, each student is assigned a freshman advisor to assist in course selection, clarification of university requirements, and to assist with maintaining academic records throughout the student's first year at Ball State. Transfer students and those students who have completed 30+ hours at BSU are advised by the School of Music's undergraduate coordinator and its professional Undergraduate Academic Advisor. The Undergraduate Academic Advisor is part of Upper Division Advising, but maintains an office within the School. The Academic Advisor maintains students' academic records from the Sophomore year through program/degree completion. Honors students are assigned an additional advisor within the Honors College. Students in the School of Music should consider all faculty as informal mentors, especially the Area Coordinator of their specific academic program. Faculty regularly mentor and informally advise students throughout their time at Ball State. At the same time, students should rely on the formal advising structure of their academic advisor and the undergraduate coordinator when making academic plans since some faculty may not know about program changes or understand the overall degree that a student is earning beyond the faculty's area of expertise. Put another way, while the applied teacher is a mentor and informal guide, they are not any student's academic advisor and should defer to Upper Division advising and the undergraduate coordinator for student advising.

In general, the Undergraduate Academic Advisor can help students with the following:

- Understanding university policies and procedures as outlined in the BSU Catalog and in the Faculty and Student Handbooks.
- Accessing MyBSU through Self-Service Banner (SSB) and interpreting degree tracking software and curriculum plans.
- Monitoring student academic progress.
- Understanding student's remaining University Core Curriculum requirements.
- Considering other areas of enrichment appropriate to a student's abilities and goals.
- Identifying other appropriate university services.
- Understanding the relationship between major requirements and departmental philosophy.
- Understanding major requirements and the proper course sequencing and selection of major courses.
- Preparing long-range plans for the completion of the degree requirements.
- Relating the content of a major to goals and objectives, both personal and professional.
- Understanding the content of major courses and determining manageable academic loads.
- Selecting complementary majors and/or minors.
- Planning for graduate school and/or careers.

NOTE: While Freshman are expected to meet primarily with their Freshman Advisor, we strongly suggest that students additionally meet with the Academic Advisor within the School of Music to ensure that the unique aspects of being a music major are addressed in the process and there is good continuity with the later years of study. We encourage all music students to meet with an advisor at least twice every semester. These two meetings are usually one meeting dealing with specific courses needed for the following semester and one to discuss the student's overall progress through the degree, any needs that need to be met, and/or challenges the student may be facing with which the School, College, or University can assist.

D. Course Registration Procedure

It is the responsibility of the student to know and understand the registration process, policies, and procedures and to complete the necessary paperwork to participate in advising sessions. **The student will:**

- 1) Keep a personal curriculum advising file where all appropriate materials for registration can be kept and referred to throughout their BSU career.
- 2) Schedule a meeting with the School of Music Academic advisor. At the scheduled meeting time, the following items are recommended: a printout of current progress in degree tracking software and a student course planner including current schedule.
- 3) The academic advisor will review these materials, provide guidance as needed, and update the degree completion maps as needed.
- 4) Students should note their assigned time stamp for online registration when the system becomes available.
- 5) Register in a timely manner to prevent registration obstacles (courses full, canceled, etc.).
- 6) Seek permissions for enrollment or course substitution permissions where necessary from the undergraduate coordinator.

E. Applied Music Evaluations: Hearings, Juries, Warnings, and Studio Dismissal

1. A performance evaluation is required of each applied music student every semester until their required level of musicianship is achieved. The general requirement for the School of Music is that major students must attain junior standing proficiency to fulfill applied study for the Music (Applied Music concentration), Music Education, and Music Media Production (Audio Technology and Commercial Music Design concentrations) degree programs. Minor students attain a less advanced level of proficiency which is determined by the primary applied instructor, but achieving sophomore standing proficiency is still required for minor students. A higher degree of accomplishment is required for Music Performance majors, who must attain junior standing proficiency before they can enroll for MUSP 397: Junior Recital or MUSP 498: Senior Recital. Students should consult individual applied areas for additional policies about performance evaluations and progression to the expected performance level. The various types of performance evaluations include:
 1. Hearing

A hearing is performed for no less than two faculty members, including the student's primary applied teacher, when no change in performance level is attempted by the student. Hearings primarily serve as the culminating performance evaluation to measure a student's progress over the semester but may also be conducted to determine readiness for a performance or recital or to determine placement in an ensemble.
 2. Jury

A jury is performed for no less than three faculty members, including the student's primary applied teacher and at least one other sub-area faculty member, when a new performance level is sought (i.e. music minor to major standing, major standing to sophomore standing, or sophomore standing to junior standing). Juries primarily serve as barrier performances to ensure students achieve the appropriate level of musicianship for their degree and/or program.
 3. Hearing and Jury Grading

Attending faculty provide 25% of the semester grade based on the performance at the hearing or jury; 75% of the semester grade is determined by the student's performance and preparedness for regularly scheduled applied lessons throughout the semester. Students should consult their applied lesson

syllabus for specific grading policies and expectations. Jury and hearing results are not subject to appeal and are final based on the decision of the panel that is present for the audition unless the procedures for the jury or hearing as specifically outlined above in this handbook are not followed. No jury or hearing may be appealed based on disagreeing with the panel's assessment of the event if the specific procedures listed above were followed. If a student feels that the procedures were not followed (that the panel makeup did not follow the guidelines, for example), they will bring this issue to the undergraduate coordinator to address in a further discussion with the faculty involved. The undergraduate coordinator would then make a final ruling as to whether the jury or hearing can be re-heard under the appropriate procedures as outlined above in this handbook. The panel ruling may not be summarily reversed, so a re-hearing is the only permissible remedy and only in the case of a procedural error.

4. Warning Letters

Students who perform an unsatisfactory hearing or jury will be sent a warning letter from their primary applied teacher. Warning letters must include an overview of the student's deficiency area(s), a timeline for when the student must remediate the deficiency area(s), and a plan for how the student can successfully meet all performance expectations. Students should consult individual Area Coordinators or Sub-Area Coordinators for policies and procedures relevant to the performance area. Students who are not meeting studio expectations, as outlined in the applied lesson syllabus, may also receive a warning letter.

5. Studio Dismissal

Students who fail to remediate the deficiency area(s) outlined in the warning letter in the prescribed timeframe may be dismissed from a studio by the primary applied faculty member. Students who are dismissed from their studio will retain their music major status for no more than one additional semester if they are in a major that requires applied enrollment in either MUSP 200 or MUSP 201. During this semester, students must regain admission to their primary applied studio, gain admission to another applied studio, or change to a major that doesn't require MUSP 200 or MUSP 201 enrollment. Students who fail to secure a spot in an applied studio or change to an appropriate music major after one semester will lose their status as a music major, be dismissed from the School of Music, and be recorded in the system as an UNDECLARED major. Students may not be dismissed from a studio if the protocol outlined above is not followed. If a student feels that they have been dismissed in a manner that is outside of the guidelines, they should raise this issue with the undergraduate coordinator to address.

F. Attendance Policies

Full, regular, and on-time attendance is expected of all School of Music students in every academic course, applied lesson, and ensemble for which the student is enrolled. Students should consult their instructors' syllabi for specific policies and guidelines regarding attendance and how to appropriately communicate absences. As participation is a core part of most music courses, a student may fail a class purely upon exceeding that course's number of absences, regardless of the reason for the absence.

G. Piano and Secondary Study Requirement

All music majors and most music minors are required to earn a minimum of two credit hours of study in secondary or group piano. Some programs require additional credits. Piano placement is determined through the piano proficiency evaluation that takes place during auditions. Students with little or no piano playing experience may opt out of the piano proficiency and be automatically assigned to group piano, level 1, upon admission to the School of Music.

H. Required Attendance at Recitals and Concerts (MUSC 499)

MUSC 499: Recital is required of all music majors and most minors. Requirements for credit in MUSC 499 begin to be fulfilled on DAY 1 of students' enrollment and continue throughout their degree program. However, students only register for this course in the final semester of their degree program. Completion of MUSC 499: Recital supports the requirements found within the standards of the School of Music's accrediting body, the *National Association of Schools of Music (NASM)* and ensures that students remain active in the life of the School of Music and develop as music professionals. Completing MUSC499 with credit (CR) is required for degree completion and graduation eligibility. Students are encouraged to check regularly on the status of each area as they progress toward degree completion at the window of the second floor music suite in the Hargreaves music building. **It is the student's responsibility to stay current and maintain personal records on all requirements.**

1. **Recital Attendance:** All students are required to attend Studio, Area, and/or General Recitals, including the first week of each semester. For General Recitals, all students meet in Sursa Hall. General Recitals always occur on Mondays from 1:00pm – 1:50pm. For Studio and Area Recitals, students meet by studio or performance area (locations vary). Area Recitals occur at the following times: Winds and Percussion on Mondays from 12:00pm to 1:50pm; Strings, Guitar, and Harp on Wednesdays from 12:00pm to 1:50pm; Voice on Fridays from 12:00pm to 1:50pm; Piano on Fridays from 9:00am to 10:50am; and Jazz on Wednesdays from 4:00pm to 4:50pm. These times are already built into the registration for applied study, but students should be sure to keep these times free in their schedules. Music majors attend all weekly recitals throughout their entire degree program. Music minors attend all weekly recitals in every semester in which they are enrolled in applied study, or a minimum of four semesters.
 - a. Attendance is recorded by a representative of the Undergraduate Office at every General Recital. Attendance is recorded by an Area Coordinator or designated faculty member at every Studio or Area Recital. It is the student's responsibility to confirm that their attendance has been recorded accurately.
 - b. Tardiness of 5 minutes or more, as well as leaving before the recital has concluded, will constitute an unexcused absence.
 - c. Students are permitted **no more than one unexcused absence** from weekly recitals per semester. Absences may be excused. However, documentation must be presented to the undergraduate coordinator before the absence occurs. Additional unexcused absences will be remediated at the discretion of the undergraduate coordinator. A typical remediation would be attendance at an alternate event or a written reflection of an online performance.
 - d. Questions regarding recital attendance records should be addressed to the Secretary to the Associate Director (undergradmusic@bsu.edu). Students may check on these records at any time during the academic year.

2. **Attendance at School of Music and Outside Performances:** All music students are required to attend recitals and concerts as a developing professional musician. Music majors are required to attend a **minimum** of 60 recitals or concerts throughout their degree program (an average of 7-8 per semester); music minors are required to attend a minimum of 20 (an average of 4-5 per semester).
 - a. Recitals and concerts that count for credit are listed on the School of Music Events Calendar. In some cases, off-campus concerts and recitals may be counted (e.g., Indianapolis Symphony, Ft. Wayne Symphony, etc.). Off-campus events must be at least collegiate-level performances and must be at least 30 minutes in length. One exception is that IMEA high school level concerts attended will count as events if the student provides a signed program from a faculty member who was also

present. Attendance at School of Music events is captured by a swipe of the student ID at the end of the event.

- b. Weekly Studio, Area, and General Recitals do not count toward this requirement.
 - c. Concert programs on which the student is performing generally do not count, but may count for credit only when the student performs in no more than 25% of the concert.
 - d. To receive credit for attending outside performances, students must turn in a program from the event, with their signature and BSU ID number on the program, to the music office. The information is recorded by administrative personnel.
 - e. Programs should be turned in **no later than one week** after the performance. No credit will be given for program submissions from a different academic semester. Programs for on-campus events will not be accepted as proof of attendance unless they are signed by a faculty member (this would be the method to record attendance if there was not swipe available for the event, for example). If a student turns in programs for simultaneously occurring events, neither event will be counted.
 - f. Questions regarding concert attendance records should be addressed to the Assistant to the Associate Director. Students may check on these records at any time during the academic year.
 - g. Students failing to attend the 60 recitals will not receive credit for MUSC 499 unless they complete a remediation for each event missed. A typical remediation would be attendance at an alternate event or a written reflection of an online performance. The online performance must be at least 30 minutes in length, be a classical, jazz, or musical theatre performance, and the reflection must include a URL linking to that performance. Reflections must also indicate clearly that the student actively listened to the performance, commenting specifically on the student's reaction as they experienced the event, and they may not be a general response to the overall event. A student may not use the reflection option to replace more than fifteen live events. If a student reaches the end of the course of study and needs more than 15 remediations, they must attend live events that meet the requirements of the course for each remediation beyond the 15 permitted reflections. Do not use AI to complete reflections, as the Music Office has software to detect this academic dishonesty.
 - h. If a student attempts to defraud the system by swiping someone else's ID at the end of a concert, is absent from a substantial portion of the concert and attempts to swipe their ID for credit, or commits some other academic dishonesty related to MUSC 499, the concert at which the dishonesty occurred will not be counted and each student involved in the attempt will have ten attendances deducted from their total for each offense. Student workers will be specifically instructed to follow these guidelines and should not be bullied or pressured to deviate from them. If a student attempts to pressure a student worker who is enforcing this rule to not do so, the offending student will be subject to an additional offense and have ten more attendances removed beyond the initial ten if they do not desist after a single warning.
3. **Recital Performances:** Students who take MUSP 201 and are majoring in Music (BA/BS – Applied Music Concentration) or Music Media Production must appear a minimum of four (4) times on recital programs. Music Education students must appear a minimum of six (6) times on recital programs. Students pursuing a Music Performance degree must appear a minimum of six (6) times on recital programs, and in addition, will present both a junior recital (MUSP 397) and senior recital (MUSP 498). Students enrolled

in music minor programs that require applied lessons must perform a minimum of two (2) times on recital programs.

- a. Recital performance credit is typically earned on either Area or General Recital programs.
 - b. In some cases, it may be necessary for students to use studio class recitals or off-campus events to count toward the required number of recital performances. Approval of studio recitals and/or off-campus events that may count toward meeting this requirement is at the discretion of the applied studio professor, in consultation with the undergraduate coordinator.
 - c. Collaborative performances (e.g. performing a duet with another student on their recital) and small chamber group performances may also count toward this requirement, again with the approval of the applied studio professor, in consultation with the undergraduate coordinator.
 - d. To receive performance credit, documentation of the recital must be recorded in the prescribed digital method by the teacher or their designee. Faculty should not submit documentation by any other method, as this creates unnecessary work for the office staff.
4. **Large Ensemble Participation Requirement:** Students must remain in good standing in fulfilling the Large Ensemble Participation requirement for each semester they are enrolled in a degree program in the School of Music. Please consult the Large Ensemble Participation Policy statement for detailed information on completing this requirement. Large Ensemble registration information is recorded in tracking software and by the Office of the Associate Director. Students who fail to comply with the Large Ensemble Participation Policy will be remediated at the discretion of the Associate Director.
 5. **Earning Credit for MUSC 499: Recital** - Completion of all MUSC 499: Recital requirements is documented through course registration required in the final semester of all major degree programs. Music minors may register for the credit in the semester when he/she is completing the music minor requirements.

I. Music Events Calendar and University Online Calendar

The School of Music presents over 250 concerts and recitals each year in a variety of programs featuring students, faculty, and guest artists in solo and ensemble presentations. Special events include Opera Theatre productions, Art of Jazz concerts with guest artists, University Singers Spectacular, and Arts Alive Series concerts. Most concerts are free; some have a nominal charge, and all are open to all students and the public. Most events are presented in Sursa Performance Hall or Hahn Recital Hall in the Music Instruction Building. Others are in John J Pruis Hall or Emens Auditorium.

Cancellations to performance dates and times within the current semester calendar should be discussed with one's applied teacher. Faculty needing to cancel a student recital should e-mail the Sursa Hall Manager (sursa@bsu.edu). If a student's recital has been added to the online events calendar, faculty must obtain permission to cancel from the undergraduate coordinator. If a recital is cancelled due to illness, death in the family, inclement weather, or some other similar circumstance, it may be rescheduled within the same semester if space is available. A recital that is canceled for lack of preparation or other similar issue may not be rescheduled and must be completed in the following semester.

Section II

Student Performance in Recitals and Concerts: Requirements, Scheduling, Guidelines, Publicity, and Recording Services

A. Types of Undergraduate Recitals

Students are encouraged to present recitals, however, only performance majors are required to give a Junior and Senior Recital. Recitals that are not required for the degree, including any freshman or sophomore recital, or juniors and seniors in non-performance majors, are initiated by the student and their studio teacher.

1. Performance Major Recitals

Performance majors 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). Some areas may require a recital hearing before approving the event. See above for guidelines related to recital hearings and other information about student recitals.

2. Honors Recitals

Because many School of Music students are able to enroll in the Honors Program, the School of Music curricula provides 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 by the repertoire 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 with the program. Occasionally, the student may give a lecture demonstration as part of the recital. An Honors recital may also be used to fulfill the requirements for Departmental Honors in Music.

Note: To be eligible for Performance Major and Honors Recitals, students must 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.

3. Studio Recitals

Studio Recitals, scheduled by the applied faculty member, are a natural outgrowth of performance needs for students. Studio Recitals utilizing Hahn or Sursa Halls are scheduled with the Sursa Hall Manager (sursa@bsu.edu) and may occur at any time other than 1:00 p.m. Monday General Recital Hours. Studio Recitals in classrooms or other spaces are scheduled with Laura Hargrave. Scheduling is dependent upon available space. For a student to receive attendance credit, they must submit a program, signed by the applied faculty member, to the Office of the Associate Director.

B. Scheduling Student Recitals

Student recitals are scheduled one semester ahead. Scheduling for fall semester takes place in the prior spring semester, after large ensemble, special event and faculty dates have been reserved. Scheduling for spring semester, Summer I and Summer II student recitals takes place in October of the previous fall semester. Student recitals must be scheduled before the start of the semester in which they are to be given. Exceptions to this must be granted by the Director of the School of Music. Students should consult the undergraduate canvas community for further information about recital scheduling.

It is at the discretion of the applied instructor as to which performance hall a student selects for a recital. Students can sign up for a recital without a faculty member present. However, the following conditions apply:

- 1) The student must consult with their major teacher about recital and dress rehearsal dates and times before scheduling. It is the applied instructor's responsibility to provide the student with any conflicts ahead of time. The student is responsible for filling out the Activity Request Form (available on Canvas in the undergraduate and graduate communities and on the SOM website), obtaining their major teacher's signature, and emailing the form to the Sursa Hall Manager's office (sursa@bsu.edu) within 48 hours from the time the recital was scheduled.
- 2) The Sursa Hall and Hahn Hall calendars are available online and should be consulted prior to scheduling.

Student recitals will not be scheduled against major ensemble performances, Arts Alive concerts, faculty recitals, and guest artist recitals. In addition, no two recitals in the same area will be scheduled concurrently.

1. Recital Surcharge

For all undergraduate students giving a degree or elective recital, the recital surcharge is \$30, payable at the time of the order of the 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 the recital.

2. Postponement

As noted above, if a student needs to postpone a scheduled recital due to illness or family emergency, it may be re-scheduled within the same semester. Otherwise, student recitals may not be rescheduled within the same semester (e.g. due to lack of preparation).

3. Requesting a Performance Time. When a student performer wishes to appear on a recital hour, they must complete the *Recital Hour Performance Request Form*. Request Forms for both General Recital Hour and Area Recital Hours are also available on the graduate and undergraduate Canvas Communities.

For an Area Recital Hour, the appropriate form must be completed and sent to the faculty Area Coordinator, where performance time on the specific date requested must be confirmed. Each area may have different procedures, so the student should consult their applied teacher.

For a General Recital Hour, the appropriate form must be completed (including the name of an accompanist), signed by the applied instructor, and emailed to the Sursa Hall Manager (sursa@bsu.edu), where performance time on the specific date requested must be confirmed. If all information on the form is incomplete, it will be returned to the applied instructor who approved the performance.

For a General Recital Hour, the form must be submitted no 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 of the School of Music.

2. Obtaining Recital Performance Credit (MUSC499)

Music majors must perform on Area or General Recitals as part of earning credit in MUSC 499. Repeat performances of the same compositions do not carry additional performance credit. To obtain performance credit for Recital Hour appearances, the student's applied teacher enters the relevant data into a supplied online form for that semester. The faculty member may delegate this responsibility to a student or graduate assistant or a sub-area may designate one member to perform this duty for all sub-area recitals. Ultimately,

it is the student's responsibility to keep a record of all public performances should there be a deficiency in the record at the end of their course of study.

C. Standard Times for Recitals and Concerts

Senior Degree **required** recitals can be presented at the following times:

- 5:30 p.m. or 7:30 p.m. on a weekday or weekend

Junior Degree **required** recitals can only be presented at the following time:

- 5:30 p.m. on a weekday

All **non-required** recitals may only be presented at the following time:

- 5:30 p.m. on a weekday

Note: Faculty wishing to schedule a student recital outside of the approved times, must receive special permission from the Director of the School of Music.

Large Ensembles, Faculty, Guest Artist Concerts/Recitals are scheduled in the following time periods:

Monday through Friday, 7:30pm

Saturday and Sunday, 3:00pm and 7:30pm

(Faculty may schedule at 3:00pm or 5:30pm if they so desire.)

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

D. Dress Rehearsal

A maximum two-hour dress rehearsal time is scheduled 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 during 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.

Note: If the performance is off campus or on campus but not in Sursa Hall, Hahn Hall, Pruis Hall or Emens Auditorium, dress rehearsals are not automatically scheduled and must be arranged by the student and/or faculty member involved.

E. Piano Accompanists for Recitals and Recital Hours

A *Request for a Piano Accompanist* form is available on the graduate and undergraduate Canvas Communities. 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 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 are available, and accompanists must have enough time to practice for the appearance.

F. Concert and Recital Attire

Appropriate attire and decorum dignify the event and its purpose. 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 their visual appearance. This impression establishes 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 performance. Students should consult with their applied teacher as to appropriate attire for a solo or chamber recital. For ensemble or chamber appearances, the syllabus should indicate expectations.

- a) Attire is usually formal in nature (i.e. jeans are not appropriate, etc).
- b) Clothing that is revealing, inappropriately short or tight, or otherwise draws attention from the performance is inappropriate.
- c) Appropriate dress shoes are the norm.

Weekday recitals need not conform to the formal dress, but dress must be appropriate for the occasion.

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

G. Stage Management

The following policies are in place for stage management in various locations:

1. Sursa Hall and Hahn Hall : The faculty member responsible for the performance, in conjunction with the Sursa Hall and Hahn Hall stage manager, is responsible for stage setup and teardown. No stage services will be provided without either a default setup or completed diagram(s).
2. Pruis Hall: No stage services will be provided without the submitted stage setup form as provided by Pruis Hall.
3. Emens Auditorium: Stage services are provided only after discussion with the Auditorium manager.

Note: If the performance is off campus or on campus but not in Sursa Hall, Hahn Hall, Pruis Hall or Emens Auditorium, other stage assistance arrangements must be approved by the Director, School of Music. Expenses for recitals held off campus must be paid by the student and/or faculty involved.

H. Stage Decorum

The stage presence of the performer(s) signals to the audience the level of professionalism to expect in the performance.

1. The stage manager is responsible for knowing if the announcer (if one is used) and those recording the recital are ready and coordinated for the beginning of the performance. Students should defer to the stage manager in these matters and interact with them in a professional manner.
2. Entrances should be timed with lowered house lights.
3. Groups should select an individual to lead on and off and to coordinate the bowing. Decide who will lead on/off and 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, stage equipment. Pianists and accompanists should not walk behind the piano. Page turners should be the last individuals on and off the stage.
4. Performer(s) should walk directly to the designated spot for standing or sitting with minimum equipment arrangement.
5. It is appropriate for conductors or soloists to recognize the audience, appropriate soloists, and composers (if in the audience). At the end of the section and/or program, soloists must recognize accompanist(s).
6. Do not pick up music or folios when leaving the stage.

I. 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.

- 1) Audience members shall be seated before the concert/recital begins, and return to their seats before the end of intermission.
- 2) It is inappropriate for audience members to place feet on the back of the seats.
- 3) The audience shall applaud when a performer walks onto the stage.
- 4) Talking, as well as creating distractive noises, are inappropriate and disrespectful to the performers and fellow audience members.
- 5) Audience members must silence all cell phones, pagers, or electronic devices before the performance begins.
- 6) Text messaging is disrespectful to the performer and fellow audience members and is strictly prohibited during the performance.
- 7) It is appropriate for the audience to applaud at the end of an overall work and not in between movements or sections.
- 8) Audience members must remain seated until the composition is complete and not leave during the performance unless there is an emergency.

J. Program Copy Submission

Students should consult the undergraduate canvas community for all policies regarding program submission.

K. Concert Recording Services

Concert recording arrangements and program copy for events are due **TWO WEEKS IN ADVANCE of the concert or recital**. This will allow time before the event for recording personnel arrangements.

Central Recording Services

Central Recording Services is responsible for recording School of Music events. For further information: Event Scheduling, 285.5842 – CRS, email crs@bsu.edu

- a. Undergraduate student recitals are NOT automatically recorded but may be requested for \$30. One digital download will be included in the recording request. Setup sheets are required.
- b. Other School of Music concert events (small ensembles, chamber music, guest, guest ensemble, alumni, and so forth) are NOT automatically recorded but may be requested for \$30. One digital download will be included in the recording request. Permission of the School of Music Director is required.

L. Publicity Aids

Posters and/or flyers for student recitals are at the discretion of the student performer, in consultation with the applied instructor.

Section III

School of Music Ensembles

A. Large Ensemble Participation Policy

The School of Music ensemble participation policy is designed to ensure that students are participating fully in the musical life of the School. The policy ensures that students are progressing on their primary instrument in an enriching and collaborative musical environment, led by an expert conductor, in every semester they are enrolled in an undergraduate music program. The only exceptions are the semester in which Music Education Majors complete student teaching and when other music majors may be completing an off-campus internship.

Primary Instrument:

The entrance audition and acceptance into the School of Music determines the student's primary instrument through which they must serve the School of Music large ensembles. Students are required to audition annually for ensemble placement. Barring scheduling issues that might preclude participating in a particular ensemble, students will participate in the ensemble into which they are placed at auditions. A student must obtain the approval of the undergraduate coordinator to participate in a different ensemble due to a scheduling conflict. Auditions are held at the beginning of Fall Semester and occasionally mid-year at the discretion of the conducting faculty.

Large Ensemble Credits:

All students are required to participate in a recognized large ensemble each semester they are enrolled in an undergraduate music program at BSU. The various music degree programs require a varied number of large ensemble credits to fulfill the degree.

- *Music Education Majors:* Required 7 large ensemble credits (1 credit per semester for 7 semesters).
- *Performance Majors:* Requires 12 large ensemble credits. Requires doubling up on credits throughout the 8-semester degree program.
- *Jazz Studies Majors:* Requires 6 credits of Large Jazz Ensembles. Up to 2 credits of non-Jazz ensembles may be used to complete the ensemble requirements for the Jazz Studies degree.

Students may satisfy their large ensemble credits before the final semester of enrollment; however, the student must continue to enroll in a recognized large ensemble each semester, regardless of whether it is counting toward the required number of large ensemble credits for the major.

0-Credit Option: Students must obtain permission from the undergraduate coordinator if they wish to register for a recognized large ensemble for 0 credit. Every effort will be made by the undergraduate coordinator to limit the number of 0 credit registrations.

Music Minors:

Students pursuing a minor in music that requires ensemble participation must participate in a designated large ensemble each semester they are enrolled in applied study.

Part-time Students:

Part-time students may be exempt from participation in a recognized large ensemble in the semester of part-time enrollment but must still meet the required number of large ensemble credits as required in the degree program. It is the responsibility of the student to consult the undergraduate coordinator if they are seeking an exemption.

Graduation Requirement and Scholarship Renewal:

Participating in a recognized large ensemble each semester is required to remain in good standing in the School of Music. All ensemble registrations are tracked by the undergraduate coordinator and the Undergraduate Academic Advisor in the School of Music. Ensemble participation is one of 4 requirements in fulfilling the MUSC 499: Recital registration, required for degree completion and graduation (*see also MUSC 499: Recital information sheet*).

Scholarship students should note the policy statement for scholarship renewal. Scholarship students not participating in a recognized ensemble each semester may have their music scholarship rescinded at the end of the first semester in which they are out of compliance. The policy reads:

Establish a positive ensemble record by participating each semester (excluding student teaching or an internship if applicable) on your primary performance instrument/voice in a designated large ensemble as selected by the ensemble conductor, in consultation with the studio instructor, and approved by the undergraduate coordinator.

Acceptance and continuance in a School of Music degree program may be rescinded if a student fails to meet the ensemble requirements.

Exceptions and Considerations:

- Performance areas of Guitar, Piano, and Harp represent unique registration circumstances that are dealt with on an individual basis. Recommendations for fulfilling ensemble credits are made by the applied studio professor, in consultation with the conducting faculty and undergraduate coordinator. The School of Music recognizes the flexibility and alternative ensemble registrations needed to fulfill the requirements.
- Ensemble participation on a secondary instrument will only be permitted if the student concurrently performs in a designated large ensemble on their primary instrument.
- Exceptions to this policy are warranted when there is limited space for a particular instrument in an ensemble or if an injury prevents performing on the primary instrument but doesn't preclude the secondary instrument (an injured instrumentalist participating in a choir for example). Recommendations will be at the discretion of the relevant conducting faculty member in consultation with the applied studio faculty member. All exceptions must be approved by the undergraduate coordinator.
- **IMPORTANT:** The undergraduate coordinator will not consider any exceptions to this Ensemble Participation Policy if a student did not audition for ensemble placement as required (**see Primary Instrument**).

Recognized Large Ensembles in the School of Music. *See also the Ensemble Registration Information Sheet, published each semester.*

Category 1: Unrestricted Large Ensembles (1 credit)

- + MUSC 374: Symphony Orchestra
- + MUSC 342: Wind Ensemble
- + MUSC 343: Wind Symphony
- + MUSC 344: Symphony Band (Spring)
- + MUSC 375: Chamber Choir
- + MUSC 352: Concert Choir (registration includes participation in Women's Chorus or Statesmen)
- + MUSC 373: Campus Orchestra

Category 2: Credit-Restricted Large Ensembles (1 credit)

Credits in this category will only count for a total of 2 credits from any combination of courses. A maximum of 2 credits will count toward the ensemble participation policy requirement. Any additional credits will not count toward program graduation. Exception: Jazz Studies Majors.

- MUSC 347: Marching Band (Fall)
- MUSC 357: Role in Opera
- MUSC 360: Jazz Ensemble I
- MUSC 361: Jazz Ensemble II
- MUSC 370: University Singers
- MUSC 371: University Singers Instrumental Ensemble

Jazz Studies Majors Only:

- REQUIRED 6 credits of Large Jazz Ensembles.
- Up to 2 credits of non-Jazz ensembles may be used to complete the ensemble requirements for the Jazz Studies degree.

MCOM, MMP, and MUSE Majors for Role in Opera:

- REQUIRED approval of the Director of Opera.

Voice Performance Majors for Role in Opera:

- REQUIRED approval of the Director of Opera.
- May use 2 credits of Role in Opera AND 2 credits of University Singers, for a total of 4 credits from Category 2 to fulfill Large Ensemble credits.

Category 3: Academic Major Restricted Large Ensembles (1 credit)

Credits in this category only count toward the ensemble participation policy requirement if the student is enrolled as one of the following academic majors. Any other academic major will not count toward the ensemble participation policy requirement.

Music Creation Majors Only:

- MUSC 366: New Music Ensemble
 - REQUIRED approval of the Applied faculty, MCOM faculty, and undergraduate coordinator.
 - Up to 4 credits of New Music Ensemble may fulfill Large Ensemble credits.

Music Media Production Majors Only:

- MUSC 367: Studio Band
 - REQUIRED approval of the Applied faculty, MMP faculty, and undergraduate coordinator.
 - Up to 2 credits of Studio Band to fulfill Large Ensemble credits.

Category 3: Unrestricted Large Ensembles (.5 credit)

Credits in this category meet the ensemble participation policy requirements if the student is placed there at auditions. Students should take two .5 ensembles if possible to meet degree requirements.

- MUSC 345: Campus Band
- MUSC 349: Basketball Band (Spring)
- MUSC 353: Vox Anima (treble chorus)
- MUSC 354: Cardinal Chorus (tenor/bass chorus)
- MUSC 355: University Choral Union
- MUSC 356: Opera Chorus
- MUSC 362: Jazz Ensemble III

B. Music Performance (MUSP) 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 programs 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. A sampling of current, active small ensembles are:

- 1) String Ensembles: String Chamber Music, Double Bass Ensemble, Viola Choir
- 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 and Brazilian Ensembles
- 5) Harp Ensemble
- 6) Keyboard Ensembles: Piano-Chamber Music Ensembles
- 7) Classical Guitar
- 8) Jazz Combos
- 9) Laptop Ensemble
- 10) Vocal Ensembles

C. Large Ensemble Audition Information and Ensemble Descriptions

All students must audition for an ensemble at the start of the Fall semester. Occasionally, auditions are also held before the start of Spring semester. Before the start of Fall semester, ensemble audition guidelines are posted on the School of Music website. Students registered for ensembles will receive an email with a link to the webpage. This webpage provides audition details for instrumental ensembles, orchestra, opera, choral ensembles, and jazz ensembles. Students should consult the guidelines for auditioning procedures and/or contact the individual areas for clarifications as needed.

4. Wind Ensemble

The Wind Ensemble is the premier concert ensemble of the Ball State University band program. Selected by audition from the most outstanding wind and percussion performers on the BSU campus, the ensemble performs the finest available repertoire for wind band and is committed to only the highest musical standards. In addition to exploring traditional and contemporary works for full band, the ensemble performs one-on-a-part chamber music representing all periods and styles. The band maintains an active schedule including three or more concerts per semester, tours in the spring semester, and regular appearances at state, regional and national music events.

Students interested in auditioning for the Wind Ensemble should sign up for an audition time prior to the start of classes. For more information, email bands@bsu.edu.

5. Wind Symphony

The Symphony Band is an organization of approximately 65 musicians selected by audition. The ensemble is primarily comprised of music majors, although talented students from additional academic disciplines are also represented in the ensemble. The group is committed to the highest musical standards and performs traditional large band repertoire in addition to contemporary works written for the wind band medium. The band maintains an active schedule including three or more concerts per semester.

Students interested in auditioning for the Symphony Band should sign up for an audition time prior to the start of classes. For more information, email bands@bsu.edu.

6. Marching Band

The University Marching Band is the largest musical organization on the Ball State campus and represents the university to thousands of people each year. Membership in the University Marching Band is open to all Ball State students regardless of major field of study; auditions are held only for the percussion section and color guard. Percussion auditions are held each summer prior to the opening of marching band camp (one week before the beginning of fall semester). Color guard auditions are held at the end of spring semester and by appointment throughout the summer. 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. The University Marching Band performs at all BSU home football games as well as an away game during the season. The band also participates in school functions throughout the fall semester including parades and pep rallies. Students interested in becoming a member of the University Marching Band may email bands@bsu.edu.

7. Symphony Orchestra

The Ball State Symphony Orchestra performs music from various time periods and musical genres. Its purpose is to provide a full ensemble experience to university-level musicians. The orchestra is open to all Ball State University students through an audition process held each fall (spring semester by appointment).

Auditions consist of prepared orchestral excerpts posted in advance of the audition on the orchestra's web page on the School of Music website (www.bsu.edu/music).

Initial seating is determined as a result of those auditions and may have studio faculty input. All students in the orchestra program should be aware that the amount of participation will vary depending on the repertoire and that some participation may be expected at times other than the regular class times listed (for example evening concerts and weekend opera performances).

8. Jazz Ensembles

All Ball State University students are eligible to audition for the Jazz Ensembles at the beginning of each Fall Semester. The auditions run from Sunday thru Wednesday of the first week of school. There will be a sign-up sheet as well as audition requirements posted on the Jazz bulletin board outside of room 117 and the jazz website starting the first week of August. All students must fill out the Jazz Audition form and bring it to the audition.

All auditions will be recorded and attended by the Director of Jazz Studies, jazz faculty, and graduate assistants. The final listing will be posted late Wednesday evening of the first week of class. Students will have sufficient time before the Friday deadline to complete the drop/add process.

9. Concert Band

The Concert Band offers music majors and non-music majors an avenue to continue making music throughout their college careers. Exploring traditional and contemporary works for band, the ensemble strives for the highest level of musical performance. The band meets only during the spring semester and maintains an active schedule, performing two concerts during the semester.

Concert Band auditions are for seating placement only and are held during the second rehearsal of the spring semester. The audition consists of excerpts from music that will be performed at the first concert. For more information, email bands@bsu.edu.

10. Campus Band

The Campus Band is open to all BSU students during the fall semester. The ensemble rehearses one day per week and performs one concert. The group is primarily comprised of non-music majors, although the ensemble creates performance opportunities for music education majors to perform on secondary instruments.

Campus Band auditions are for seating placement only and are held during the second rehearsal of the fall semester. The audition consists of excerpts from music that will be performed by the band. To join the band, students should attend the first rehearsal on Tuesday of the first week of class. For more information, email bands@bsu.edu.

11. Basketball Band

The Basketball Band is a highly spirited group of musicians who perform at Worthen Arena for the Ball State men's and women's basketball games. This popular and enthusiastic ensemble has made numerous appearances throughout the country for MAC, NCAA, and NIT post-season basketball tournaments. The band's repertoire consists of Top 40, Jazz, Big Band, Pop, and Rock favorites.

The Basketball Band is open to all BSU students via auditions that are held during October. The band rehearses Fridays 3:00 to 5:00 pm during the spring semester. During the first semester some rehearsals are scheduled for late October and early November to allow preparation for the basketball season. For more information, email bands@bsu.edu.

12. Chamber Choir and Concert Choir

Membership is open to all students enrolled at Ball State University. Auditions are held during the first week of classes in the fall semester. Membership in this ensemble carries the expectation of a two-semester commitment, with an exception being made for student teaching. Students interested in auditioning for Chamber and/or Concert Choir should sign up for an audition time prior to the first week of classes outside the Choral Library, MI 128. The audition will include vocal exercises to test the student's range, tonal memory (singing pitches after hearing them on the piano), accompanied sight reading from a choral piece, and rhythmic drill. A prepared solo is *not* required. Results of the auditions will be posted outside the Choral Library at the end of the audition period (usually mid-way through the first week of classes). All scholarship students must audition for Chamber or Concert Choir.

Auditions for spring semester will be held during the final week of fall semester. Returning members 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 prior to the beginning of spring semester.

Students selected for Concert Choir co-participate in Statesmen or Women's Chorus as part of their single ensemble credit. In this way, both Chamber and Concert Choirs have a daily commitment.

13. Ball State Opera Theatre

Participation in the Ball State Opera Theatre productions is open to all BSU Students. Casting for the upcoming season takes place at the beginning of the fall semester. Those wishing to audition should contact the Ball State Opera Theatre Director or email Opera@bsu.edu for more information. The Director will make all final casting decisions.

14. University Singers

Membership in the cast of the Ball State University Singers is open, by audition, to all Ball State students. Competitive talent auditions are held in the spring for the following concert season. The majority of cast members are not music majors, and often represent all seven colleges with the university. All cast members re-audition every year. The typical cast includes twenty singers/dancers, ten instrumentalists, and five sound, lighting, and stage technicians.

15. Cardinal Chorus, Vox Anima, and University Choral Union

These choral ensembles are open to all Ball State University students without audition; simply register for the course. Each ensemble is available for .5 credit: Cardinal Chorus is a tenor/bass ensemble, Vox Anima is a treble voice ensemble, and Choral Union is a mixed-voice ensemble. Music students are encouraged to contact the designated ensemble conductor in advance of the first scheduled rehearsal for voice placement.

16. Studio Band

The Ball State Studio Band is the University's premier commercial music ensemble. With a focus on funk, R&B, soul, and contemporary popular music, the band is known for its dynamic performances delivered by powerful vocalists, a tight rhythm section, and dazzling horns.

Established in 2017 as the performance group of the Music Media Production program, they have entertained crowds all across the Midwest. From neo-soul to hip-hop and R&B, the band performs its dynamic sets regularly at local and regional venues and corporate events.

Apart from regular performances, this per-audition-only ensemble is a frequent guest in the recording studio. From supporting workshops with A-list guests or serving as the backing band for high-profile recordings, this group allows students to experience commercial music performance in the most authentic way.

17. Pop Performance Lab

Pop Performance Lab (PPL) is a contemporary music ensemble that consists of several bands that perform pop, R&B, indie rock, hip hop, classic rock, soul, blues, and other popular music genres. Through the ensemble, the students gain experience collaborating with other musicians on unique covers of popular songs and on original compositions.

18. Campus Orchestra

The Campus Orchestra is open to all BSU students during the fall and spring semesters. The ensemble rehearses one day per week and performs one concert each semester. The group is primarily comprised of non-music majors, although the ensemble creates performance opportunities for music education majors to perform on secondary instruments.

19. Jazz Combos

All Ball State University students are eligible to audition for the Jazz Combos at the beginning of the fall semester. Combos will remain the same for the spring semesters. If you are interested in playing in a combo you can mark the times that you are available on the Jazz Audition form and bring it to your audition. Combos will be put together on Wednesday evening the first week of school, time enough for drop/add deadline of Friday.

Students must take the Jazz Combo course for credit. The designated course number for Jazz Combo is MUSP 231. The student will receive one hour of credit per semester for participating in the course.

Section IV Scholarships and Awards

School of Music scholarships are available to select students through the initial School of Music audition process; these scholarships are renewable for three consecutive years (a total of four years). Students holding renewable music scholarships must complete the renewal form each year. Renewal Forms are available from the Office of Undergraduate Programs (MU205).

A. Application for Scholarship Renewal

Criteria for renewal of School of Music scholarships is provided on the initial admission/scholarship award letter sent to the student following the initial School of Music audition. In most cases, student scholarships are automatically renewed (for up to 4 years) if the student continues to meet any specific conditions outlined in the award letter and the following general criteria:

1. The student must maintain a 3.0 GPA, and
2. The student must establish a positive ensemble participation record as outlined in the Large Ensemble Participation Policy.

If a student is required to apply for scholarship renewal, the following procedures apply:

1. Complete a *Scholarship Renewal Form* (available from the Office of the Associate Director)
2. Obtain the appropriate applied professor's signature and statement of satisfactory progress.
3. Sign name and return the completed application to the Office of the Associate Director, Music Building 205. Applications for scholarship renewal must be turned in by the date announced by the Associate Director in order to be considered for the following academic year.

B. One-Year Scholarships

There are several one-year scholarships awarded by the School of Music. Most of these awards are selected by faculty and are awarded to students in a specific degree program or musical ensemble/activity at the yearly Honors Convocation and Graduate Recognition Ceremony. For more information on these scholarships, please contact the undergraduate coordinator, your studio instructor, degree program coordinator, and/or ensemble director. Information is also available on the School of Music website at:

<https://www.bsu.edu/academics/collegesanddepartments/music/scholarships-and-assistantships/undergraduate>

Section V 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:

A. Care of the Facilities

1. There is NO SMOKING and NO FOOD OR DRINKS in the practice rooms. Pets are not permitted in practice rooms. Students will be held responsible for damage to pianos and furniture.
2. Students using Sursa Hall facilities are reminded that liquid refreshments are not permitted in the lounge, seating, or stage areas.
3. University regulations state thumb tacks, plastic tape, and adhesive tape are not to be used on painted or finished surfaces or window glass.
4. The School of Music provides music stands on a limited basis only. Students are responsible for furnishing their own stands for individual and small ensemble practice. Students must not remove stands from ensemble rehearsal spaces for use in practice rooms.
5. 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 & Registration window, MU205, at least one week in advance.
6. Classrooms and large rehearsal areas are occasionally available to students, but these facilities must be requisitioned through the music office. All facilities must be returned to their original state after use.

B. Assigned Practice Room Schedules

1. School of Music practice rooms in the Hargreaves Music Building (MU) and Music Instruction Building (MI) are checked out through an online reservation system: <http://www.ballstatemusic.com/som/practice/>. You may also scan the QR codes on practice room doors in order to access the scheduling system. An account must be created by the School of Music office in order to have access.
 - a. Anyone using practice rooms must be on the schedule.
 - b. Reservations can be made in advance or spur-of-the-moment pending availability. Recurring/weekly practice times are available to reserve starting the second week of each semester.
 - c. If the room is reserved but is not in use starting 5 minutes past the reservation start time, the room then is available on a “first come, first serve” basis. Please however email music@bsu.edu with your name and date/time so that we can update the log.
2. Practice rooms are to be used ONLY by students of the School of Music.

C. Use of Practice Rooms during Evenings and on Weekends

1. The School of Music is open for practice during the following hours:
7:00 a.m. - 11:00 p.m.

2. Practice rooms are intended for practice only. Students should not leave personal items in a practice room when it is reserved by someone else. Students should leave the room when another student's reserved time arrives.
3. 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.

D. 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 Sursa Hall manager (sursa@bsu.edu). Any last-minute changes must be approved by the Manager of Sursa Hall via phone or in person. If, because of such a change, another piano needs concert preparation, notify the piano technician through the Music Office.
 - b. Please report pianos that fail to function properly (sticking keys, broken pedals, etc.) to the piano technician (MU005). 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 authorization from the music office (MU205).
 - 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
 - a. The Recital Request Form is used to requisition the harpsichord or pipe organ for a recital in Sursa Hall or the harpsichord for a recital in Hahn Hall. If the harpsichord is required for a recital, the student or teacher must inform the harpsichord technician in advance so that plans for the tuning and moving of the instrument can be made. If the organ is required for a recital, the student or the teacher must inform the organ instructor in advance to be assigned a memory level. Prior to filling out the Recital Request Form, students are welcome to discuss their needs with the organ and harpsichord instructor.
 - b. Jack rails and other parts are not to be removed from the harpsichords. Students scheduled to play the harpsichord must have had prior instruction on the instrument, or, at minimum, a brief introduction to the harpsichord by the instructor.
 - c. Students scheduled to play the organ must have had prior instructions on the instrument. All stops and crescendo pedal must be in off position and the swell boxes completely opened before the organ is switched off. Standing on the pedalboard is not allowed for any reason. The organ console should never be moved in and out of the stage by less than two people. The Sursa Hall staff members are trained on how this process should be correctly done. Moving the organ console the wrong way may result in damage of some wood parts and electronic components. Once the organ console is plugged or unplugged from the little box located on the stage floor, the tap that covers that box must remain closed or the plugs can be seriously damaged. The organ console should never be moved while plugged.
3. **Instrument Rental – this information is subject to change in the 2023-24 academic year**
 - a. **A fee of \$80.00 will be charged to the student's account to check out any instrument when the instrument is to be used for lessons or class instruction. \$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 a university ensemble are only charged a \$50.00 deposit.**

- b. School of Music instruments must be renewed by the last day of classes or returned 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 not returned after 30 days will be charged full price for replacement of the instrument. This can, in some cases, be thousands of dollars
 - c. 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
 - d. 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 renewed or returned on time.
 - e. 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** - this information is subject to change in the 2023-24 academic year
- a. A fee of \$80.00 will be charged to the student's account to check out any practice room key when the key is to be used for lessons or class instruction. \$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 renewed by the last day of classes or returned 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 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 uniforms, although a refundable deposit fee is charged for band uniforms.
6. **Lockers** - this information is subject to change in the 2023-24 academic year
- 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 the student's account. The student is to renew the rental by the last day of classes or return the locker key and empty the 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. If locker keys are not returned on time, a \$10.00 fee will be charged for cleaning out the lockers and/or changing the locks, and after 30 days a \$50.00 fee will be charged for non-returned locker keys.

F. Ensemble Libraries

Large Ensemble Libraries - The School of Music maintains three distinct ensemble libraries in the following areas: Band, Choir, and Orchestra. These libraries regularly lend single instrumental parts or choral scores to ensemble members, who assume responsibility for the return of those materials. Undergraduates do not have privileges to borrow sets of parts or multiple copies of choral scores; exceptions can only be granted by the Director of Activities for the appropriate library.

Small Ensemble Libraries - Scores and parts used in the small ensemble program are typically property of either the School of Music or the University Library. In some cases, the ensemble director may supply parts from their

personal library. Students enrolled in small ensembles should assume personal responsibility for the security and condition of all parts issued to them by adhering to the following guidelines:

- a. Keep parts in a single, appropriate ensemble folder.
- b. Store the folder in a secure place within the School of Music.
- c. Mark parts with soft pencil only and eliminate your own marks when returning the part.
- d. Return parts immediately following the performance or at the conclusion of each semester.

G. Music Listening Center

Located on lower-level west of Bracken Library, the Music Collection contains music scores and books on the subject of music. Most of these items circulate. 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.