MUSIC HANDBOOK

School of Music & Performing Arts
Anderson University

Revised August 2026

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Music Division Mission Statement

The Anderson University Music Division is committed to the artistic, intellectual, and personal growth of students through the performance and study of Western and non- Western music within a community of artists and scholars.

Values

1. We value and strive for excellence in musical performance, scholarship and thinking, as it is in the subtle nuances and careful crafting of music and thought that the finest gradations of human expression are brought to life.

2. We, as stewards of our gifts and talents, value and seek to enhance the aesthetic dimensions of human existence through musical thought and performance.

3. We value, study and perform the literature of all cultures, both Western and non- Western, as all musical expressions are important to our musical understanding and our human development.

4. We value the idea that artistic, intellectual, and personal growth is a lifelong process, and we encourage our students to view their education as an initial step toward the development of artistic abilities to be shared with others through performance, research, and teaching.

Purpose of the Handbook

The Music Division Handbook is an extension of the Anderson University Catalog and provides details about the operations and policies of the music division. All music students should read and understand this handbook and contact the School of Music & Performing Arts (SMPA) office, their adviser, or administrators for clarification.

Advising and Special Admission Procedures

Student Advising

After completing the audition process and enrolling in the freshman core of music courses, students are assigned a music adviser. Students must schedule appointments with their adviser to determine classes for the next semester.

Admission after First Semester

Students who declare music as their major after their first semester of college study or who are re-entering the program after a break of longer than one semester will be held to the same standards as first-semester freshmen. That is, they must complete the freshman core with grades of C- or better before taking 2000-level courses.

Change in Primary Performance Area

Students who wish to change their primary performance area after being admitted to the School of Music must re-audition in the new performance area. Faculty in the new area of specialization will determine whether or not the student will be allowed to change to the requested performance area.

Transfer and Re-entering Students

Transfer and re-entering students who have been away for three or more years must demonstrate that they have met the equivalent of AU's freshman core requirement before registering for upper-level courses. This requirement must be met by presenting official transcripts indicating grades of "C-" or better in comparable courses from colleges or universities accredited by the National Association of Schools of Music (NASM). Students who have attended schools not accredited by NASM must complete placement exams in music theory, aural comprehension, and piano (see below for details).

The chair of the music division will determine transfer students' status after evaluating their transcripts and placement exams. To be accepted into the school, all music transfer students must audition for the appropriate faculty.

Freshman Core Curriculum

Freshman Music Theory Placement Exam

All prospective freshman music majors and anyone taking music theory or aural comprehension courses for elective credit must complete the Freshman Music Theory Placement Exam.

The written portion of the Freshman Placement Exam tests for mastery of the following skills:

1) Note reading in treble and bass clef
2) Interpreting rhythmic notation
3) Identifying major and minor key signatures
4) Identifying major and minor scales
5) Identifying major, minor and perfect intervals up to an octave
6) Identifying major, minor, diminished and augmented chord qualities

The freshman core curriculum consists of the following courses (12 hours):

- 6 hours: MUSC 1010/1020 (Theory I and II)
- 2 hours: MUSC 1030/1040 (Aural Comprehension I and II)
- 4 hours: MUPF 1050/1060 (Keyboard Class I and II)

All music majors must pass the freshman core curriculum with grades of C- or better by the end of their fourth semester of college study in order to continue in the major.

- The freshman core of music courses may be attempted twice.
- Withdrawal from a freshman core course counts as one attempt to pass the course.
- Transfer students must take examinations to determine class placement in music theory, aural comprehension, and piano, and must pass the freshman core curriculum with grades of C- or better by the end of their fourth semester of college study, or second semester at AU, in order to continue in the major.
- Students who wish to begin a major in music after completing their fourth semester of college study must complete the freshman core curriculum with grades of C- or better on the first attempt.
- Students who wish to retake a course in the freshman core after their fourth semester of college study must petition the music faculty in writing for permission to do so.

School of Music & Performing Arts Orientation Session

Music majors are required to attend the orientation session held near the beginning of Semester I to review Music Division expectations and to learn about new and revised policies within the school. Each year students receive a Music Expectations Form stating their understanding of requirements and policies, and they sign a waiver concerning their image that is kept in their file in the Music Office.

Freshman and Sophomore Reviews

Every student, whether given full or provisional admission to the school, will be evaluated during their first two years by the music faculty. Music faculty will complete freshman and sophomore reviews at the end of finals week for Semester I and II to assess students' performances in the following areas:

Freshman Review

- Completion of freshman core curriculum with grades of "C-" or better
- Achievement of performance goals set by studio teacher
- Participation in major ensemble
- Performance on General Student Recital
- Attendance at 24 or more recitals, concerts and master classes
- Attendance at Music Orientation Session
- Attendance at music education conference (music education majors only)
- Music education interview (music education majors only)
- Music performance interview (music performance majors only)
- Music business interview (music business majors only)

Sophomore Review

- Satisfactory completion of sophomore-level music classes
- Achievement of performance goals set by studio teacher
- Satisfactory completion of Upper Division Performance Evaluation
- Participation in major ensemble
- Performance on General Student Recital
- Attendance at 24 or more recitals, concerts and master classes
- Attendance at Music Orientation Session
- Attendance at music education conference (music education majors only)
- Music education interview (music education majors only)
- Music performance interview (music performance majors only)
- Music business interview (music business majors only)

Private Music Policies

Upon the completion of a successful audition, students must register for private music lessons. Students who register for private music lessons will receive a minimum of 13 lessons per semester.

Expectations in Private Study

All students accepted as music majors are assigned to private studios.

Course numbers indicate lower-division or upper- division level, and a 30-minute or 60-minute lesson.

	Length of Lesson	Lower- or Upper-Division
1000-level	30 minutes	Lower-Division
2000-level	60 minutes	Lower-Division
3000-level	30 minutes	Upper-Division
4000-level	60 minutes	Upper-Division

Private study for music majors takes place over four semesters for music business majors and over seven or eight semesters for all other music majors and music performance minors. The number of semesters of private music study may not be compressed to fewer semesters without permission from the instructor in consultation with the school chair.

Music business majors must take applied lessons on their primary instrument for four semesters, and, following completion of four semesters, students may continue to study their primary instrument or choose to study another instrument. Music business majors are required to complete a jury each semester of private music study, but performance on a GSR is optional after the fourth semester of study.

All music majors and music performance minors are required to take a one-hour private music lesson on their primary instrument. Elective lessons (including lessons on secondary instruments, lessons taken by students who are not music majors or music performance minors, and lessons taken by music business majors beyond the four semesters of required lessons) may be taken for either 30 or 60 minutes.

Private music lessons may be taken for one, two, or three hours of credit. The expectations for each level of credit are stated below:

	1 Credit Hour	2 Credit Hours	3 Credit Hours
Practice Time	6 hours per week	8 hours per week	12 hours per week
Repertoire Amount	3-5 songs for singers 15-20 minutes for instrumentalists	4-6 songs for singers 20-25 minutes for instrumentalists	7-9 songs for singers 25-30 minutes for instrumentalists
Literature Difficulty	moderate level	more difficult	most difficult

Materials

Students are to purchase their own published copies of assigned repertory promptly. Library scores are intended for short-term use, and marks should not be made in them. **Photocopying to avoid purchasing music is illegal.** Approximately $125 per year should be budgeted for music purchases to allow for compilation of a representative library of musical materials before graduation. In addition, some instructors ask students to obtain items such as a metronome or electronic tuner for

use in conjunction with lessons.

Absences

One-on-one instruction is a rare privilege, and weekly lessons are professional appointments made between students and instructors. Both parties are expected to meet their obligations courteously and responsibly, and absences are to be avoided. Unavoidable conflicts should be reported as early as possible and alternate lesson times arranged. Absences will lower the lesson grade, so the student and instructor should resolve any problems before grades are affected.

Wind, String, and Percussion Study

Students and studio teachers together select appropriate music, activities and experiences which meet the following objectives each semester:

- Perform appropriate technical materials (scales, arpeggios, rudiments and etudes) clearly and coherently at tempos appropriate to each instrument
- Prepare appropriate solo repertory
- Accurately sight-read music of appropriate difficulty
- Perform on at least one General Student Recital each semester (freshmen do not perform in their first semester)

Achievement at each grade level (NAfME guidelines) indicates minimal progress through the eight- semester course sequence:

Freshman Year

- Includes mastery of prepared materials from grades II-IV and sight-reading from grades II-III.
- Performances include studio and general student recitals.

Sophomore Year

- Includes mastery of prepared materials from grades III-IV and sight-reading from grades II-IV.
- Performances include studio and general student recitals.

Junior Year

- Includes mastery of prepared materials at grade IV and sight-reading at grade III.
- Performances include general student recitals and/or a junior recital (shared or full).

Senior Year

- Includes mastery of prepared materials at grades IV-V and sight-reading from grades III-V.
- Performances include a senior recital (shared or full).

Piano Study

All studio piano students are required to perform on at least one General Student Recital each semester (freshmen do not perform in their first semester). In addition to the private piano lesson, two semesters of Accompanying I and II (MUPF 1520, 1530) are required for freshman music majors with piano as the primary instrument.

The following are minimum requirements for private piano study. Repertory listed under each course number indicates only the minimum level of playing expected. The actual assigned pieces are determined by the teacher. Beyond the minimum requirements, additional materials (technical

studies, sight-reading, more repertory, etc.) may be assigned when appropriate.

Freshman Year

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 80 MM
- Bach "Short Prelude," Clementi sonatinas, Pinto "Scenes from Childhood"

Sophomore Year

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 92 MM
- Bach two-part inventions, Kabalevsky sonatinas, Chopin preludes (easy to moderately difficult)

Junior Year

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 100 MM
- Bach Sinfonias; Mozart, Haydn, Beethoven sonata movements; Chopin nocturnes; concerto movements

Senior Year

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 112 MM
- Bach preludes and fugues; Mozart, Haydn, Beethoven sonatas (complete); Chopin etudes, scherzos, ballades; concertos (complete)

Piano Final Hearing/Jury (required of all studio piano students)

- Scales: 2 or 3 chosen by the jury panel from those prescribed above.
- Repertory: 2 or 3 memorized pieces representing at least 2 style periods

Organ Study

Organ instruction (MUPF 1730-4730) is available to students with previous piano study.

Voice Study

Voice students are required to perform on at least one General Student Recital each semester (freshmen do not perform in their first semester). The following suggested sequence for students pursuing voice study is intended to standardize repertory and grading:

Freshman Year

- English language art song (sacred & secular)
- Introduction to early Italian art songs and arias

Sophomore Year

- English language art songs and Italian art songs
- Introduction to *lieder* (German art song)
- Beginning study of appropriate operatic, oratorio, and cantata arias

Junior Year

- English, Italian, and German art songs; continued aria study
- Introduction to the *mélodie* (French art song)

Senior Year

- Advanced study of art songs and arias in all languages
- Recital preparation and performance

Other Voice-Related Courses: Required courses for voice performance and music education majors (voice primary), and strongly recommended for church music majors wishing to teach studio voice, include:

Language

French or German to fulfill foreign language requirement (voice performance majors only)

Freshman and Sophomore Years

MUED 2530 (Singer's Diction)—Use of International Phonetic Alphabet (IPA) for Italian, French, and German

Junior and Senior Years

MUED 3350 (Voice Pedagogy)—required for performance, music education (voice primary), and church music majors (voice primary), and for voice performance minors.
MUSC 3390 (Song Literature)—required for performance majors; recommended for others studying voice.

Composition Study

All studio composition students are required to perform one of their pieces at a Student Composers Recital each semester. In addition to private piano lessons, students are required to participate in all guest composer recitals, guest masterclasses, and lectures. All BA in Music, composition track students are encouraged to listen to substantial amounts of music during their study at AU. There will be recommended listening lists and exams in the second semester of their junior year. These students are required to complete their Senior Project as a Composition Recital which will contain 45 minutes of music and a reflection paper. Following are the minimum requirements for private composition study.

Freshman Year

- Write pieces in tonal systems using 2-3 instruments

Sophomore Year

- Write pieces in various systems using 4-6 instruments

Junior Year

- Write pieces that are in various or modern systems using 4-6 instruments

Senior Year

- Write pieces that are in various or modern systems using larger ensembles and/or orchestra

Senior Project (Composition Recital)

- Uses a variety of genres and instrumentations
- Should be appropriate for academic performance
- Should complete all the required scores and parts

Composition Track Degree Requirements

- Complete 1-2 pieces each semester and perform at least one of them at a Student

Composers Recital

- Have a Senior Recital that contains 45 minutes of music
- Course requirements: 4 years of composition lessons, orchestration, counterpoint, choral arranging, set theory, and twentieth-century music history
- Listening exam at the end of the second semester of the junior year of study (pass or fail exam). If the student does not pass, he/she must retake the exam
- Attend masterclasses, guest lectures, guest recitals, or other recommended recitals

Final Hearing (Jury) for Private Lessons

Students in the private studio have a final examination, called a final hearing or jury, at the end of each semester. Private music students and their instructors should discuss the final hearing early in the semester, making sure all expectations are understood. Hearings involve performance of appropriate repertory and, for instrumentalists, technical material (scales, etudes, etc.) and sight-reading may be required. Faculty members who listen to the hearing will make written comments and vote either pass or fail for each hearing. The majority of votes determines whether the student passes or fails the jury. The hearing accounts for 10% of the student's final grade for the private lesson, and it can lower the lesson grade by no more than one letter. In a semester when a student has given a recital, the instructor may determine that the jury requirement has been met. Students taking lessons in the private studio who fail to perform a jury will receive an "F" for the semester. At the discretion of the professor, elective students in the private studio may be exempt from the final hearing. Music education majors whose primary instrument is not piano and who continue to work on functional piano skills for the classroom will complete a Music Education Piano Hearing (see below) rather than a traditional final hearing (jury).

Music Education Piano Hearing

The purpose of the music education piano hearing is to monitor the development of the necessary piano skills students will be required to perform in a school setting. Music education students are required to enroll in two semesters of piano study after completing the required keyboard courses for the music education major. If the student's primary instrument is piano, the music education piano hearings are to be in addition to the required piano juries.

Music education majors whose primary instrument is piano will perform their studio requirements (scales, repertoire, etc.) during their scheduled piano jury at the end of each semester. The music education piano hearing is a time to perform their piano repertoire, scales, etc.

Music education piano hearings take place at the end of each semester. Once a student has completed the two required semesters of small group or private piano, the music education faculty, in consultation with the hearing committee, may suggest a student continue to take piano if their level of proficiency does not meet the expected standards. Students who do not meet the standard of proficiency on the day of the hearing may be asked to return and re-play the hearing before the end of final exam week.

Every effort will be made to hold the music education piano hearings in a regular classroom setting. This hearing is not to be viewed as a formal performance but as a demonstration of classroom skills

only. The schedule will be designed so that all music education majors will participate in the hearings and serve as the "class" for singing vocal warm-ups, "Happy Birthday," and "The Star-Spangled Banner."

Assessed outcomes for the music education piano hearings are:

- ability to improvise accompaniments for simple melodies found in band or string method books
- ability to play the accompaniment for a first-year solo for Solo and Ensemble Contest (no duets)
- ability to play open score for both treble and mixed choirs
- ability to play vocal warm-ups:
    1. in appropriate keys
    2. ascending and descending five finger and arpeggiated
    3. in appropriate range, five finger patterns should begin no lower than the key of F
- ability to play "Happy Birthday" from memory
- ability to play "The Star-Spangled Banner"
- ability to play one short, prepared piece (appropriate to the student's level of proficiency)

In addition to the assessed outcomes, advanced students should begin work on accompanying standard choral repertoire or solo instrumental/voice repertoire. Any additional requirements are to be related to classroom skills and development, not to piano repertoire, scales, etc.

Upper Division Performance Evaluation

The Upper Division Performance Evaluation (UDPE) is used to assess a student's ability to perform on an appropriate level for their intended major or minor. All students in Bachelor of Music majors and all students in the BA in Music major are required to complete a UDPE. Students in the Worship Arts major or Music Business Major are not required to complete a UDPE unless they would like to give a recital. Students must pass the UDPE to register for upper-division courses in applied music (3000- or 4000-level courses). Students are expected to pass the UDPE at the performance level of their intended major or minor by the end of their sophomore year. Transfer students take the UDPE at the end of their second semester of private study at AU. Students who do not pass the UDPE on the first attempt will have one additional attempt to pass the UDPE at the end of the next semester.

The UDPE is taken at the time of the final hearing of the appropriate semester. Faculty members present at the UDPE consider the student's present level and previous rate of progress and judge whether that student will be able to meet the performance requirements of upper division study and a recital. The majority vote of the faculty will determine the result of the UDPE. Faculty may request that a student return to repeat one component of the UDPE (e.g., scales, sight-reading, etc.), or to repeat the entire UDPE.

Students who do not pass the UDPE on the first attempt must continue in 2000-level private music study with an AU faculty member in the semester leading up to their second attempt. Second attempt UDPEs must include at least one piece that is different from the first attempt at the UDPE. Students who fail on the second attempt will not be allowed to continue in their chosen major or minor, but they may consider other options such as a different music major or minor.

Students will scan and save as separate PDF files each piece and/or translation they plan to perform on the UDPE. These PDF files must be uploaded to the online folder assigned by the SMPA office.

In addition, students are to bring to the UDPE six copies of the UDPE Evaluation Form with the top portion of the form completed.

As in other hearings, students perform appropriate repertory and, where applicable, scales and etudes. All students are required to sight-read or sight-sing a piece selected by the music faculty.

Faculty members who hear the UDPE will make written comments and vote either pass or fail for each UDPE. The majority of votes will determine whether the student passes or fails the UDPE. The UDPE will account for 10% of the student's final grade for the private lesson, and it can lower the lesson grade by no more than one letter. Eligibility for the UDPE is contingent upon successful completion of the year two proficiency for guitarists, bassists and percussionists.

Instructors and students should discuss the UDPE well in advance to clarify all requirements and to determine when it will be attempted. The following requirements are expected in each performance area:

Voice

General Requirements

- At least fifteen minutes of music
- Music must be memorized
    - Exception: one (1) selection may be from an oratorio; music may be used if desired
- Sight Singing

Voice Repertoire Requirements based on major/track

Music Performance

- The repertoire performed must consist of the following requirements:
    - Selections in three foreign languages: Italian, French, and German (must have already taken Singers Diction)
    - Selections from three different periods: Baroque, Classical, Romantic, and Classical Contemporary (after 1900)
    - At least one selection in a non-classical genre: musical theatre, commercial music (CCM, country, folk, gospel, jazz, pop, rock, etc.)
    - Repertoire performed in previous juries may be used

Music Education

- The repertoire performed must consist of the following requirements:
    - Selections in at least two foreign languages: Italian, French, and German (must have already taken Singers Diction)
    - Selections from at least two periods: Baroque, Classical, Romantic, and Classical Contemporary (after 1900)
    - At least one selection in a non-classical genre: musical theatre, commercial music (CCM, country, folk, gospel, jazz, pop, rock, etc.)
    - Repertoire performed in previous juries may be used

BA Musical Theatre

- The repertoire performed must consist of one selection from each musical theatre style:
    - Jazz Age
    - Golden Age
    - Pop/Rock
    - Contemporary

- Prepared Monologue
- Prepared binder of current audition material

Music Business

- The repertoire performed must include at least three of the following genres:
    - Classical
    - Musical Theatre
    - Jazz/Blues
    - Pop
    - Rock
    - Country/Folk

Worship Arts

- The repertoire performed must include at least one selection from each style:
    - Mass/Oratorio
    - Gospel/Spiritual
    - CCM

BA Music: History, Theory, Complementary

- Must work with their instructor/project advisor on repertoire that coincides with their research topic (or track)

Performance Minor

- The repertoire performed must consist of the following requirements:
    - Selections in at least two foreign languages: Italian, French, and German (must have already taken Singers Diction)
    - Selections from at least two periods: Baroque, Classical, Romantic, and Classical Contemporary (after 1900)
    - At least one selection in a non-classical genre: musical theatre, commercial music (CCM, country, folk, gospel, jazz, pop, rock, etc.)
    - Repertoire performed in previous juries may be used

Piano

- Fifteen minutes of music (at least two works from different historical style periods, fully memorized and prepared to recital-performance level). Repertory for performance majors should be at the level of Bach preludes and fugues, classical sonatas and Chopin etudes. Repertory for music education majors, church music majors, and performance minors should be at the level of Bach "French Suite" movements, Mozart's "Fantasy in D Minor," and Chopin's "Prelude in D-flat Major."
- All major and harmonic minor scales (four octaves, hands together, 100 MM with four notes per beat, standard fingering, memorized).
- Students will sight-read a piece of music selected by the music faculty.

Wind, String, and Percussion

- Fifteen minutes of music (at least two works) of contrasting nature comparable to ISSMA Level I solo literature. One solo is to be performed from memory. Piano accompaniment is required when applicable.
- All major and minor scales (120 MM with two notes per beat) in appropriate octaves for the instrument and the chromatic scale showing appropriate range of the instrument. Guitarists and electric bassists play modes (or modal exercises) in lieu of scales.
- Percussionists will perform a solo on a mallet instrument and in two of the following areas: snare, timpani, and/or drum set.

- Students will sight-read a piece of music selected by the music faculty.
- For guitarists, the UDPE will consist of requirements from the year one and year two proficiency

Proficiency Examinations for Guitar

Guitarists whose major is Music Business or Bachelor of Arts in Music with no recital must complete a proficiency exam at the end of the first and second year of private study. These proficiency exams form the basis of the Upper Division Performance Evaluation (UDPE). Guitarists in any other major follow the jury and UDPE expectations as outlined above.

Year One Proficiency Exam—Classical Guitar Study

Music majors with guitar as their primary instrument must take applied classical guitar lessons during their first year of study. Students must purchase a classical guitar if they do not own one already. During the first year of study, students will take classical guitar proficiency examinations at the time of their Semester I and Semester II final hearings. If these proficiency examinations are not passed on the first attempt, students must continue to study classical guitar and will have one additional chance to pass the examination at the end of the next semester. Students who do not pass a proficiency examination after two attempts will not be allowed to continue as music majors.

The classical guitar proficiency examinations consist of the following:

Semester I Classical Guitar Proficiency Examination

1. All major scales in open position
2. Two appropriate etudes, studies, or short pieces (one must be memorized)
3. Chromatic octaves
4. Two-part sight-reading

Semester II Classical Guitar Proficiency Examination

1. Root position triads on the major scales in all keys
2. Two appropriate etudes, studies, or short pieces (one must be memorized)
3. Selection of slur exercises
4. Two-part sight-reading

Year Two—Commercial Guitar Study

(Prerequisite: Successful Completion or Semester I and II Classical Guitar Proficiency Examinations)
Music majors with guitar as their primary instrument must take two semesters of applied commercial guitar lessons after completing the classical guitar proficiency (typically, during the second year of study). During this year of commercial guitar study, students will take commercial guitar proficiency examinations at the time of their Semester I and Semester II final hearings. If these proficiency examinations are not passed on the first attempt, students must continue to study commercial guitar and will have one additional chance to pass the examinations at the end of the next semester. Students who do not pass the proficiency examination after two attempts will not be allowed to continue as music majors.

The commercial guitar proficiency examinations consist of the following:

Semester I Commercial Guitar Proficiency Examination

1. Modes of the major scale in all keys
2. Major and minor triads in the five CAGED positions in all keys
3. One chord solo created by the student for a common standard tune
4. Sight-reading

<u>Semester II Commercial Guitar Proficiency Examination</u>

1. Modes of the majors scales in thirds in all keys
2. Major, minor, dominant, and half-diminished 7th chords in the five CAGED positions in all keys
3. Major, minor, dominant, and half-diminished 7th chord arpeggios in all keys beginning on the 6th and 5th strings
4. One chord solo created by the student for a common standard tune
5. Sight-reading

At least one member of the guitar faculty must be present for the proficiency examinations in guitar. Other members of the music faculty will complete the panel hearing the proficiency examinations.

Upper Division Performance Evaluation

In addition to the Year One and Year Two Proficiency Examinations, students whose primary instrument is guitar will perform an Upper Division Performance Evaluation (UDPE) at the end of the sophomore year. For transfer students, the UDPE will take place after one year of private study. The UDPE will draw from the Year One and Year Two Proficiency Examination requirements. Students will also play a piece provided by the guitar faculty 24 hours prior to the UDPE. Eligibility for the UDPE is contingent upon successful completion of the Year Two proficiency examinations.

Accompanists

The SMPA will provide an accompanist for every music major or minor giving a required senior or junior recital. In addition to playing for private lessons, assigned accompanists are available for one-hour dress rehearsals for recitals. Students may arrange additional rehearsal time with the accompanist at their own expense. Two semesters of Accompanying Class (MUPF 1520, 1530) are required for freshmen music majors with piano as the primary instrument or any student who wishes to accompany for the Music Division.

Two categories of accompanists are available to students:

- **Student Accompanist**—Work-study student accompanist positions are available for qualified pianists who have completed or are enrolled in MUPF 1520 and 1530 (Accompanying I and II). Student accompanists are available for private lessons and recitals beginning the second week of the semester. Studio teachers work with student accompanists to help them develop musical skills and learn the responsibilities and techniques of accompanying.

- **Staff Accompanist**--Staff accompanists are professional musicians who hold at least one degree in piano and are retained by the Music Division to assist in meeting accompanist needs that cannot be covered by students. Staff accompanists are assigned as noted below under "Accompanist Assignment" and are required to give ten services per voice student and six services per instrumental students. A service is the use of any portion of the designated time in which a staff accompanist is scheduled for lessons or other rehearsals with the studio teacher present. Recital hearings, juries, dress rehearsals for recitals, recitals, and UDPEs are not counted as one of the

ten services. Any service canceled without reasonable notice will be considered a used service.

Accompanist Assignment

During the second week of Fall Semester, all studio music instructors must submit the names of students giving required recitals during that academic year to the School of Music Accompanying Coordinator. Failure to do so will jeopardize the student's opportunity to obtain a qualified accompanist.

Every effort will be made to assign professional staff accompanists to students giving required student recitals. When staff accompanists are not available, qualified student accompanists are provided.

Staff accompanist assignment priority:

- First Priority: Seniors giving required recitals
- Second Priority: Juniors giving required recitals
- Third Priority: Seniors not giving recitals
- Fourth Priority: Juniors not giving recitals

All requests for accompanists will be submitted to the Accompanying Coordinator at least 30 days in advance of the performance date.

Accompanist Fee

Students in a private studio (except piano, organ, guitar, harp and percussion students) will be assessed an accompanist fee each semester to help meet the cost of providing accompanists. The fee entitles voice students to a maximum of ten services with an accompanist, and instrumental students to a maximum of six services with an accompanist. (NOTE: A service is considered to be any part of a lesson, regardless of the number of minutes.) The fee amount is found in the "Special Fees" section of Academic Catalog. Students who need an accompanist for a single event, such as a General Student Recital or solo competition audition, should notify the Accompanying Coordinator at least 30 days in advance of the event.

Recital Policies

Recital categories

There are two types of recitals:

- Full recitals (2 credits): 50 minutes of music (total length not to exceed one hour)
- Half recitals (1 credit): 25 minutes of music from each student

Music education majors, BM musical theatre majors, and music performance minors are required to give a half recital, usually in the senior year. Performance majors are required to give a half recital in the junior year and a full recital in the senior year. Should students in other majors wish to give a full recital, they must, in consultation with their studio teacher, petition the music faculty for permission to do so.

As is required in the UDPE, voice performance majors must include three or more languages when selecting repertoire for their recital.

Recital Policies

Recitals are intended to demonstrate competence and professionalism in performing a program of works selected from literature assigned in studio lessons. To ensure the highest levels of

professionalism in student performances, the following guidelines must be observed:

2. The printed program for a student recital will include only program information, the degree program of the student, and the name of the student's studio teacher. Printed programs for student recitals may not include dedications or special thanks.

3. Students may not make spoken remarks of any type as part of their recital. Students are encouraged to consider the use of program notes as a means of sharing important information about the music. Program notes are intended to provide pertinent information about the music that may be helpful to the listener. Such notes must be read and approved by the student's studio teacher before being printed and distributed at the recital. Students may include a dedication or special thanks at the conclusion of their program notes. Students are responsible for writing and printing such items if they choose to include them as part of their recital.

4. To ensure that the recital is a professional presentation, students will wear appropriate formal concert attire. Students may not change their attire at any point during the recital.

Recital Fee

Students who register for a recital will be assessed a recital fee to help meet the School of Music costs associated with giving a recital (e.g., printing programs, providing ushers, recording and archiving the recital, accompanist fees, etc). The amount of the fee can be found in the Special Fees section of Academic Catalog.

Recital Hearings

A recital hearing is required for all recitals including composition recitals, lecture recitals and chamber music recitals. Students who do not pass their recital hearing are eligible for a second attempt. The recital hearing must be passed no later than two weeks prior to the recital date. Students may attempt no more than two recital hearings in a semester.

At least three faculty members will hear each student and determine whether musical preparation is sufficient to perform the recital at the specified date. Other available faculty members may also attend hearings. Hearing panel members do not all need to be from the student's major performance area. Faculty on the panel will complete a performance assessment form and submit it to the music office.

At recital hearings, students are expected to:

- Submit typed programs of all music to be performed to the panel. The program should be complete, including movements, composers, and dates, and may not be changed after hearings.
- Perform all pieces in their entirety at tempi that are close if not equal to those expected on the final performance. When required for recitals, music must be memorized.
- Perform the recital program well enough to assure faculty members that the music needs only to be polished before the recital.

Recital Grades

Recitals will receive a pass/fail grade.

Recital Scheduling

All student recitals, except organ, are held in York Performance Hall. The following times may be

reserved for recitals:

- Friday, 7:30 p.m.
- Saturday, 2:30 p.m., 5:00 p.m., or 7:30 p.m.
- Sunday, 2:30 p.m., 5:00 p.m., or 7:30 p.m.

Specific times and days for student recitals are reserved on the school performance calendar. Studio teachers, in consultation with their students, may request recital dates during the first four weeks of the semester.

Student Recital Schedule Prioritization

- Senior music majors giving required recitals
- Junior music majors giving required recitals
- Music minors giving required recitals
- Seniors giving non-required recitals
- Juniors giving non-required recitals
- Other non-required recitals

All recital dates reserved by faculty are considered tentative until the recital hearing is passed. The faculty reserve the right to cancel or delay recitals at the time of the recital hearing. In such a case, the time reserved for that recital will be open for other performances.

Cancellation or Postponement

After students have successfully completed recital hearings, reserved recital dates are binding. They may not be changed or canceled for reasons other than extreme illness. Students who cancel or postpone recitals must wait until the next semester to reschedule.

Programs and Publicity

The School of Music & Performing Arts provides programs for student recitals. All information for the program (musical pieces, composers with dates, accompanists, etc.) must be submitted to the office staff two weeks prior to the recital. Information submitted later will not be accepted, and the privilege of having programs will be forfeited. Programs other than those printed by the Music Office are not permitted.

The Music Division will print and distribute a standard poster for every student recital. Program notes and translations are the student's responsibility.

General Student Recitals and Non-Required Recitals

General Student Recitals are held at 12:00 p.m. on selected Thursdays. All music majors and performance minors enrolled in studio lessons are required to perform during at least one General Student Recital per semester, with the exception of freshmen, who do not perform in their first semester. Early in the fall semester, students will be assigned to a General Student Recital in either first or second semester. Students performing junior or senior recitals satisfy this requirement, but participation in studio recitals does not satisfy this requirement. Students who do not have accompanists in their private lessons but wish to perform during a General Student Recital should contact the Accompanying Coordinator at least 30 days prior to the event.

It is recommended that students participate frequently on General Student Recitals rather than giving non-required recitals. Freshman and sophomore recitals are not permitted.

Other Student Performances

Private music instructors are interested in all aspects of their students' growth as performers. Students are encouraged to discuss on- or off-campus personal performances with their instructors.

Recital Attendance

Exposure to a broad range of musical styles and historical eras is important to a student's success in music. A substantial amount of time should be devoted to listening to live and recorded performances and to supporting colleagues at their recitals.

Students are required to attend recitals in which guest artists or faculty members in their performance area are soloists, accompanists, or members of chamber ensembles. Students who cannot be present at recitals they are expected to attend should see their applied music instructor beforehand.

Minimum recital attendance requirements:

- Majors: minimum of 12 recitals, concerts, master classes, and lectures each semester
- All faculty recitals, guest recitals, and master classes in a student's major performance area
-

All performance events sponsored by the Music Division are acceptable for recital credit. Two similar off-campus concerts per semester may count toward the recital attendance requirement. Music business majors may count up to four off-campus concerts per semester and MEISA meetings that involve a guest speaker toward the recital attendance requirement. Music education students may count NAfME meetings that include a guest speaker toward the recital requirement. All off-campus recital credits must be approved by the music faculty in the student's respective area. Students who attend off-campus concerts should bring the program and ticket stub to the music office. Students who attend more than 12 recitals, concerts or master classes per semester may not carry over the extra performances (above 12) to the next semester.

Students who fail to complete the recital attendance requirement by the end of each semester will have their private lesson grade lowered by one letter. Furthermore, music scholarships will be reviewed for students who do not fulfill the recital attendance requirement.

At the beginning of each recital, students scan a QR code with the iAttended app. At the conclusion of the recital a code is provided to record attendance. Recital Attendance slips are also available. If using a slip it should be returned to an usher at the conclusion of the event. *No credit is given to students arriving late or leaving early.* Students participating in major ensembles, opera, or musical performances are allowed one recital credit per performance for each ensemble in which they are enrolled.

Recital attendance records are kept in the SMPA Office. Students may see their records upon request or in the iAttended app. Recital attendance will be reviewed by faculty and administration at the end of each semester. **Failure to satisfy the recital attendance requirement may delay the date of graduation.**

Dress Policy for Recital and Concert Staff

Students who work as members of the recital staff (ushers and stage managers) are expected to dress and conduct themselves in a professional manner. These students set the tone for the performance and are often the first person a guest will see and interact with when attending a recital or concert. All members of the recital and concert staff are asked to abide by the following dress policy when working any recital or concert, including General Student Recitals:

Men:

- Black dress slacks
- Black shirt with collar; shirt must be tucked in
- Black socks
- Black dress shoes (no sandals or flip-flops)

Women:

- Black dress blouse with sleeves; blouse must be long enough to tuck in (no bare midriffs)
- Black dress slacks or knee-length skirt
- Black dress shoes (no flip-flops)
- Black stockings (socks or hose)

Any staff member with long hair should have their hair pulled back away from their face. Jewelry should be limited to post earrings and discrete jewelry pieces.

Senior Project for the Bachelor of Arts in Music

Senior Project Approval and Completion

Students must submit a proposal for their area-specific electives and senior project during mid-term week of their sixth semester. The proposal will be submitted to the music faculty mentor(s) for the project.

The proposal should contain the following:

- **Title of the senior project**
- **Rationale for the senior project**—Include the following:
  - an explanation of the influences and experiences that caused you to arrive at the project you are now proposing;
  - an explanation of why this project is important to you and could benefit others;
  - a list of the research questions you will address or the works you will perform.
- **Methodology of the senior project**—Include an explanation of how you will complete the senior project, such as score study, analysis, library and internet research, interviews, rehearsals, etc.
- **Final product**—Include an explanation of the form your final project will take (recital, program notes, lecture recital, research paper, etc.)
- **Timeline for the completion of the senior project**

- List of area-specific electives with explanation of how these courses relate to the final project
- Bibliography

The proposal must be approved and signed by the professor of record and the faculty mentor(s) for the senior project. The faculty mentor(s) will then submit the approved proposal to the BA in Music Committee. The proposal must be approved by the BA in Music Committee (consisting of at least three faculty members representing different areas) before work can begin on the project.

Final approval of the proposal from the BA in Music Committee must be completed before the end of the student's sixth semester. Any subsequent changes to the senior project must be approved first by the faculty mentor(s) and then by the BA in Music Committee.

If the senior project is a recital, the student will follow the typical process of a recital hearing no later than two weeks before the recital date. Any student giving a recital as their senior project must also complete a research component to supplement the recital performance. The research component must be presented to the faculty at the time of the recital hearing. Otherwise, the hearing will be postponed with the possible consequence of changing the recital date. If the senior project is a lecture recital, the lecture portion of the project must be completed, approved by the faculty mentor(s), and presented to the faculty panel at the time of the recital hearing.

Students completing research projects are encouraged to complete much of the work during the seventh semester of enrollment. If the senior project is not a performance, it must be completed and submitted to the faculty mentor(s) by the end of mid-term week in the student's eighth semester. This will allow time for revisions of the work as requested by the faculty mentor(s). Revisions must be completed and submitted to the faculty mentor(s) by the end of the final week of classes.

School of Music Ensembles

Ensemble participation is a vital part of a music student's university experience and many ensembles are available to accommodate student needs and interests. Ensemble participation is required of all music majors during each semester of enrollment. Music education majors are exempt from all ensemble participation during their student teaching semester. Four semesters of ensemble participation are required of music minors. Students are encouraged to participate in a variety of ensembles to enhance versatility and to experience a variety of musical styles and idioms.

Students must register for 1 hour of credit in their ensemble if their overall registration is below 18 hours. Students may register for 0 hours of credit in their ensemble if their overall registration is 18 hours or greater. Whether students register for 1 or 0 hours of credit, a grade of "C-" or higher is required in order to count toward degree requirements. Students who receive a grade below "C-" in an ensemble will have to make up that semester of ensemble participation before graduating. To participate in two or more ensembles during the same semester, students must have a GPA of 2.0 or higher. It is recommended that freshmen participate in no more than two ensembles.

The following School of Music ensembles count for ensemble credit in degree programs:

Choral

- Chorale
- Vola Voce
- Vox Corvi

Instrumental

- Wind Ensemble
- Jazz Ensemble (guitar and piano only)
- Jazz Combo/Jazz-tet (piano only; up to two semesters; faculty approval required)
- Guitar Ensemble (only for music majors with guitar as their primary instrument)
- Duo Piano (two semesters only for music majors with piano as their primary instrument)

Other School of Music Ensembles

Lyric Theatre

- Opera Production
- Musical Theatre Production

Instrumental

- Anderson Symphony Orchestra
- Chamber Ensembles (string, wind and percussion)

Guitar Ensemble Guidelines

Students whose primary instrument is guitar are required to participate in Guitar Ensemble for at least two years (typically, the sophomore and junior years). Some students may participate in Guitar Ensemble during the freshman year by audition only.

Freshmen guitarists may be required to participate in a choral ensemble for at least two semesters. This may be done concurrently with guitar ensemble participation.

Other Ensemble Guidelines

1. Students receiving a voice scholarship must participate in a choral ensemble as assigned.
2. Students receiving an instrumental scholarship must register for Wind Ensemble or other assigned instrumental ensembles.
3. Students receiving a piano scholarship must participate in at least one of the following ensembles each semester: Chorale, Vola Voce, Vox Corvi, Wind Ensemble, or Jazz Ensemble.
4. Students whose primary instrument is guitar or piano may take Jazz Ensemble to satisfy the school ensemble requirement if accepted to the Jazz Ensemble by audition.
5. Musical Theatre majors are required to complete eight semesters of choral ensemble participation to fulfill their ensemble requirement.
6. In addition to primary ensemble participation, instrumental music education majors are expected to participate in a choral ensemble for at least one year, and voice music education majors are expected to participate in an instrumental ensemble for at least one year.

President's SMPA Gala

Held in the spring of each academic year, the President's SMPA Gala allows the School of Music and Performing Arts to recognize and reward students who have excelled in academic work, composition, and performance. Academic awards are conferred, including induction into the Gamma Omega chapter of Pi Kappa Lambda Music Honor Society, and various SMPA ensembles perform.

Composition Competition

The Composition Competition is open to upper-division students only. Students submitting original compositions for adjudication must do so by the end of the second week of the spring semester. In addition to full scores, students entering this category must submit recordings of their work. The sequencing programs in the MIDI lab may be used to obtain this recording. Students must also show that individual orchestral or vocal parts are available at the time the work is submitted for judging.

Works should be scored for a soloist or chamber ensemble of instrumentalists and/or singers. Students are urged to consult the concert conductor regarding the size and instrumentation of the orchestra used for the SMPA Gala performance. Some limitations may apply.

Compositions must be prepared with the guidance of a music faculty member and must reflect work done at AU. Compositions will be submitted to a blind judging process carried out by an outside adjudicator. If no outside adjudicator is available, AU music faculty may judge works provided the blind judging process is not compromised. Works will be judged on the basis of their craftsmanship and appropriateness for the President's SMPA Gala program. Winners are announced, and the work is performed during the Gala program. Previous winners of the Composition Competition are ineligible but may submit a composition for comment only. The adjudicator may determine that none of the compositions should be performed on the SMPA Gala concert.

Performance Awards

Juniors and seniors who excel in voice (classical or musical theatre) or instrumental performance are eligible for Music Performance Awards. Faculty members nominate students, and all music faculty members approve the nominees. Those approved by majority vote will receive the awards. Juniors are given primary consideration, and if they continue to excel in the same performance area during the senior year, are eligible for Continuing Merit Awards.

Academic Awards

Juniors and seniors with GPAs of 3.0 or higher in music courses are eligible for nomination for academic awards. Juniors are given primary consideration, and if they continue to excel in the same academic area during the senior year, are eligible for Continuing Merit Awards. Academic awards for excellence may be given in the following areas:

Music History	Music Education	Music Business
Music Theory	Worship Arts	Composition
Musical Theatre	Theatre	Songwriting
Record Production		

Concerto/Aria Competition

Concerto/Aria Competition

The Concerto/Aria Competition allows the school's more accomplished performers to:

- Perform as soloists with the Anderson Symphony Orchestra
- Gain experience with competitive auditions
- Receive recognition within the school for excellence in performance

Eligibility and Requirements

- All full-time AU students are eligible.
- The works performed must be prepared at AU under the guidance of the instructor who approves the entry.
- Each entrant must submit a completed entry form to the Music Office by October 1.
- The student's current teacher must approve the competition entry by signing the entry form.
- After the form is submitted to the office, Dr. Adam Waller must approve all audition material by signature. His approval is contingent on:
    1. availability of orchestral accompaniment (if an orchestration is not available, the piece may not be used for auditions)
    2. cost of orchestral accompaniment
    3. appropriateness of repertoire with the ASO program
    4. rehearsal time required to prepare orchestral accompaniment

  Once Dr. Waller initially approves the score, it will be sent to the music director of the Anderson Symphony for final approval. Teachers and students are advised to consult with Dr. Waller before beginning work on competition repertoire.
- Scores to be performed in the audition must be submitted to the student's accompanist at least 30 days prior to the date of the competition.
- Singers and pianists must perform their music from memory at the audition and, if selected, when they perform with orchestra. String players, wind players, and percussionists are not required to memorize their music.
- Previous winners of the competition are eligible to enter again. However, a student may win only once at the lower-division level (freshman and sophomore years) and once at the upper- division level (junior and senior years). Students may audition for comment only in those years in which they are not eligible to win the competition.
- Performances are limited to 12 minutes in length. Only one movement of a multi-movement work may be presented.
- Students must perform the same composition(s) in the audition and the ASO concert or SMPA Gala.
- Dress should be suitable for a concert or recital performance.
- For students entering the competition, fall-semester juries will function as a first-round audition.
- Final auditions will begin at the appointed time and run in the posted order. Exact performance times cannot be assigned, and changes in order are not permitted. Students and accompanists must be free of other obligations during auditions.
- For the final audition, each entrant will provide one published (no photocopies) score of the audition repertoire for the judges. Numbering the first measure of each system in the score, while not a requirement, will allow judges to make more precise comments.

- Final auditions will be open to a general audience and advertised similarly to a recital. Recital credit will be given, and applause is encouraged.
- Results will be announced and posted as soon as the judges have made their decisions.
- Winners in voice must provide a copy of all texts in an English translation and in the original language, if other than English. The author (librettist) of the text must be included. Texts are due in the SMPA Office two weeks prior to the SMPA Gala.

Adjudication

- Three judges from outside the university will form the competition jury:
  - One singer
  - One pianist
  - One instrumentalist
- The overall winner will be eligible to perform with the Anderson Symphony Orchestra, and the other winners will perform during the President's SMPA Gala.
- If the judges feel that there is no strong performance in a particular category (voice, piano, or instrumental), they may choose not to select a student winner in that category. If there are fewer than three winners, the judges may select one additional at-large winner. There will be no more than three winners in one year.
- While comparisons between categories are to be avoided, each winner must demonstrate a high level of artistry appropriate for a high-profile performance.
- Winners of this competition are expected to be performance ready at the time of the audition.
- If two performances in the same area are judged to be equal, the upperclassman may be given priority.

Adjudication forms are provided for judges to give brief written comments for each student.

Conference Attendance

Music education majors are required to attend at least one music education conference per year during each year of enrollment at AU. Students plan for conference attendance through their participation in NAfME (National Association for Music Educators) and by conferring with music education faculty members. Membership in the collegiate chapter of NAfME is required for all music education majors.

Music business majors are required to attend at least one music business conference before graduation. Students plan for conference attendance through their participation in MUBS Club and by conferring with music business faculty members. Membership in MUBS Club is required for all music business majors.

Work-Study Opportunities

Anderson University annually offers work/study grants to eligible students. Music students may be employed in many capacities by the Music Division during the school year. For information on work-study opportunities consult the SMPA Office.

Use of Music Facilities

Rooms and Equipment

The primary function of music rooms and equipment is to be readily available and maximally useful to students and faculty pursuing music curricula. Policies regarding room and equipment use are intended to ensure their availability and usefulness. Secondary uses of the facility and equipment are allowed at times, but they must not unduly conflict with or hamper the primary business of the school. Music students and faculty should be considerate when sharing space and equipment and also share the extra work and organization created by this arrangement.

Regularly scheduled classes are recorded in the SMPA office. Additional class meetings or rehearsals must be scheduled at least 24 hours in advance and recorded in the SMPA office. Check the regular class schedule before scheduling additional meetings.

Guidelines for Effective Room and Equipment Use

- Equipment is generally assigned to specific rooms and should be removed only with permission from the person assigned to oversee the room and its specific equipment. The time and means for moving and returning equipment will be agreed upon in advance.
- When bringing equipment into rooms, arrangements should be made for the time and means of its arrival and removal.
- Groups and individuals outside the SMPA may request permission to schedule rehearsals in the school's facilities. Permission may be given by the appropriate faculty based on space availability. Security Services will handle groups not having written permission to use the facilities or disrupting regular SMPA functions.
- The pianos in FA 101 and FA 102 are kept in the best possible condition. They are not intended for regular practice sessions.
- Unscheduled groups and individuals may occasionally rehearse in unused class and rehearsal rooms but should be prepared to vacate the rooms upon request by those who regularly use them or who are officially scheduled to use them.
- The volume in practice rooms occasionally disturbs performances and group meetings, and adjustments may be requested.
- Special rehearsals by ensembles, small groups and individuals should be scheduled in the SMPA Office.
- Practice in York Hall is reserved for recitals in the final stages of preparation and should be scheduled in advance in the SMPA Office.
- Large ensembles may schedule rooms for one hour before and after their printed rehearsal times for set-up, warm-up, practice, and organization.
- Groups or individuals should not plan to schedule extra events in Krannert FA 101 or Krannert FA 102 during peak class and rehearsal hours.
- Lending of instruments and equipment is discouraged. However, instruments are occasionally loaned to responsible individuals. Borrowers will be charged for lost or damaged equipment. School insurance does not cover equipment borrowed for off-campus use.

School-Owned Instruments

School-owned instruments and lockers are available only for students who play the instruments in university music ensembles and technique classes. School-owned instruments must be kept in the music building unless permission is granted by appropriate faculty members for their use elsewhere. Instruments are issued each semester, and students must sign agreements accepting responsibility for the instruments.

Lockers

Students participating in music ensembles or enrolled in applied study may store personally owned instruments in lockers in the Fine Arts Building. Lockers may be reserved with Wind Ensemble office. To meet the needs of all students wishing to store instruments in lockers, instruments must be stored in the smallest possible locker.

Listening Facilities

CD recordings and listening equipment are available in Nicholson Library near the microfilm area. For access to the recordings, go to the Periodicals Desk. Students may check out CDs only for use in the listening area of the library.

Recording Studio Policies

Scheduling

The Anderson University Recording Studio (AURS) is primarily an educational resource for AU students. The scheduling hierarchy reflects this mission:

- Music school faculty recitals, required student recitals, general student recitals
- Music school ensembles and other Music Division performance projects
- Student projects for music business courses
- Non-required student recitals
- Projects for other departments, non-required student projects, outside projects.

All sessions are subject to rescheduling if the AURS is needed for university-related functions. When possible, AURS staff will unlock and lock appropriate doors. However, individual users may check out keys which are to be returned the following day. Individuals who do not return keys promptly will lose their access privileges. FA 101/102 must be scheduled through the Music Office. Booking studio time indicates agreement to abide by all studio policies. Studio time is to be requested at least 72 hours in advance and must be confirmed by chief assistant. For non-required student projects and outside clients, a studio time request must be accompanied by a down-payment for the first 3 hours of session time.

Limitations

Student projects are usually limited to two or three hours per session, with no more than two sessions per student per week. Class projects are expected to take a reasonable amount of time, i.e., one song can be recorded and mixed in one session if all participants are prepared. Professional clients may book all-day sessions if institutional priorities are maintained.

Responsibility

Individuals (engineers) requesting studio time are responsible for all equipment in the studio during their scheduled times, as well as for keeping the studio orderly and returning it to good condition after the session is over. Engineers are also responsible for returning the console to "zero," restoring computer settings to their original values and making sure all equipment is properly stored. Food and beverages are not permitted in the control room or studio at any time. Flagrant abuse of equipment, such as improper equipment storage, overdriving the mixing console or monitors, damaging microphones or headphones, or eating in the studio shall be considered reason to deny future access to the facility and legal action may be taken against anyone who deliberately damages equipment. Furthermore, no equipment shall be connected to or disconnected from the system without approval. Unauthorized tampering with hardware, software or the patching system is not permitted and will be considered reason to deny future access to the facility.

Borrowing Recording Studio Equipment

Studio equipment is not to be taken from the Fine Arts Building unless it is being used for location recording by AURS personnel or professional engineers. **No equipment is to be loaned to any person or group for any reason.**

Studio Charges

- Music business students working on assigned projects for music business courses and faculty working on university-related projects: a reasonable amount of studio time will be provided free- of-charge.
- All other AU students, faculty, and employee clients: consult with Recording Studio staff for hourly rates. Rates vary depending on the technology needs. Fees include a student engineer.
- Non-student clients: consult with recording studio staff for hourly rates. Rates vary depending on the technology needs. Special rates may be negotiated.
- Clients using independent, qualified (non-student) engineers: 30% discount to rates may apply to standard rates. Must be approved and agree to abide by all studio policies.

Additional Charges

Charges are calculated to the nearest half-hour. Hourly charges begin with set-up and end with tear-down. Set-up and tear-down time is charged the same as session time. In addition, both students and clients are responsible for the cost of all media used for their projects. The AURS sell recording media at a nominal fee.

Payment of Recording Studio Fees

All clients must pay a three-hour deposit before booking a session or in advance for shorter sessions. Clients must pay any remaining balance of charges for time and media upon completion of the project. Clients will not receive their masters until their balance is paid in full. Cash, money orders, or checks made out to Anderson University are acceptable. Credit cards are not accepted.

Hiring Musicians

The AURS will help clients contract musicians for any session, but musicians are to be paid by the client.

Remote Recording

The AURS will record stereo remote sessions for an hourly fee, the applicable hourly rate for mix-down, and any media costs. Charges begin with set-up and end with tear-down.

Recording Duplication

The AURS can also refer clients to reputable duplication services.