This Handbook outlines the following information:

- How to request an accompanist for recitals, juries, convocations, and lessons.
- How to schedule a degree recital.
- The allotment of accompanied hours for each recital, convocation, or jury
- The process for making staff, GA, and student, accompanist assignments
- Expectations for both pianists and their collaborative partners for a professional and successful working relationship.
- SIU Recording Services Policy

**GENERAL ACCOMPANYING POLICY**

The goal of these policies is to provide all students with school-provided (free) accompanists for their degree recitals, upper divisional juries and all music majors’ semester juries while spreading the load for the Staff and Graduate Assistant Accompanists as evenly and appropriately as possible throughout the academic year.

**ACCOMPANIST PRIORITY LIST**

The Accompanists’ assignments are made based on the following priority ranking of events:

- Graduate Degree Recitals
- Senior Degree Recitals
- Choral Ensembles
- Junior Performance Degree Recitals
- Upper Divisional Juries
- Opera/Musical Theater Productions
- Juries other than Upper Divisionals
- Faculty Recitals
- Student non-degree recitals

**PIANO ACCOMPANYING TIME SHEET**

Available outside Altgeld 206, the time sheet must be filled out by all student accompanists (including Graduate Assistants) and needs to be signed by the collaborative partner at each rehearsal and by their teacher at each lesson and then turned in to the Accompanying Coordinator at the end of each semester.

In addition, Accompanying GAs must fill out a GA timesheet and return it to the GA Timesheet mailbox every Monday.
STAFF ACCOMPANIST ASSIGNMENTS

The total hours listed below is the maximum allowed for each recital with a Staff Accompanist and includes lessons, rehearsals, dress rehearsal, and recital. For full recitals, count 1 hour for both the recital and dress rehearsal; for half recitals, count ½ hour for the recital and 1 hour for the dress rehearsal. All other hours are split between lessons and rehearsals. Each assignment will have the total hours available listed in the e-mail announcing the accompanist assignment.

Graduate VOICE Recitals: 18 hours
Undergrad FULL VOICE Recitals: 15 hours
Undergrad HALF VOICE Recitals: 10 hours

Graduate INSTRUMENTAL Recitals: 15 hours
Undergrad FULL INSTRUMENTAL: 12 hours
Undergraduate HALF INSTRUMENTAL: 8 hours

Upper Divisional Juries: 4 hours
Convocations and Juries (140-540): 3 hours

The total hours listed above can be exceeded if:
1) The STAFF ACCOMPANIST feels that the repertoire requires more rehearsal or lesson time. This does not any require payment by the student.
2) The STUDENT feels he/she needs more rehearsal time. The accompanist will be paid for any additional hours at a rate mutually agreed upon.

STUDENT ACCOMPANIST PRIORITIES AND ASSIGNMENTS

Graduate Accompanists are assigned with both the previous priority list in mind as well as the educational needs of those involved in the recital. The partnership with a Graduate Assistant or any other student pianist is a more regular and ongoing partnership that should meet over the course of an entire semester or year and is not usually as limited by the above hourly restrictions.

Graduate Accompanists use the following time guidelines for meeting with their VOCAL partners:

Grad and Senior Perf./OMT majors: – 1 ½ hrs/week split between rehearsal and lessons.
Other Grad Voice Majors, Junior Perf. Majors, those with an Upper D Jury: – 60 min. per week
Undergraduate Voice Majors – 45 minutes split between lesson and rehearsal.

For INSTRUMENTAL partners:
Instrumental students who request an accompanist will receive an email that contains the name of their accompanist, their contact information, and the amount of time they have with the pianist for lessons and rehearsals. This number varies due to the difficulty of the repertoire.
RECITAL SCHEDULING PROCESS
The following guidelines apply to all students signing up for a degree recital (except guitarists and percussionists).

1) There are THREE times each year when student recitals can be scheduled:
   --Students wishing to perform their recital in the Fall semester will be able to sign-up beginning Monday September 12, 2016 at 1:00pm.
   --Students wishing to perform their recital in the Spring semester prior to Spring Break (before March 13) can sign-up starting on Monday Nov. 21, 2016 at 1:00pm.
   --Students wishing to perform their recital in the Spring semester after Spring Break can sign-up starting Monday January 23, 2017 at 1:00pm.

2) Check the School of Music Calendar
   --Students should start by looking at possible dates with their Applied Teacher (online master schedule)
   --Avoid large ensemble concerts and dress rehearsals.
   --If you are already working with an accompanist, check on their availability for those dates.
   --Take your possible dates and go to the Music Office to reserve a tentative date and time

3) Fill out the blue recital form and have your Applied Teacher sign it. Return the completed form to the Music Office. Your date is not official until you return your form.

4) If you need an accompanist, after doing all of the above, complete an Accompanying Request Form (including the proposed recital date) and turn it and your music in to Dr. Kato’s mailbox.

5) No changes in repertoire will be allowed once the Accompanying Request Form has been submitted and an accompanist assigned. Be sure to have all of your music in hand prior to filling out the accompanying request.

6) Students doing half-recitals (Music Ed., Junior Performance, etc.) must pair up with another student doing a half-recital to make a full recital.

7) All NON-DEGREE recitals that need a School Accompanist must occur prior to March 24, 2017.

8) Recital previews will be held 2 – 3 weeks prior to the recital date based on the policy within each Area of the School of Music (Brass, Percussion, Winds, Voice, Strings, and Piano).

9) Student recitals should not be scheduled during exam week in either semester. Recitals should not be scheduled opposite large ensemble concerts or dress rehearsals.

10) Students who postpone or cancel their degree recitals must pay a Recital Cancellation Fee of $75 except in cases of special circumstances such as a death in the family, serious illness, etc. In such cases, a written appeal to the Accompanying Coordinator and the Director of the School of Music is required to have the fee waived.

11) If your recital date cannot be covered with a school accompanist, you can make arrangements to use an outside accompanist who is not being paid by the School of Music and take any date that is available on the School of Music calendar.
REQUESTING AN ACCOMPANIST for JURIES, CONVOCATIONS, CONCERTO COMPETITION, AND STUDIO RECITALS

If you would like an accompanist to be assigned to you for any of these performing situations, an Accompanying Request Form should be filled out and turned in to the Accompanying Coordinator at least 5 weeks prior to the performance – more if the difficulty of the piece requires additional prep time for the accompanist. Please note that your music must be included with this form, and you must have a regular scheduled lesson time with your applied teacher. Forms are available at the Music Office and outside Altgeld 206.

Incomplete Requests will be returned to the Teacher’s mailbox.

REQUESTING A RECITAL ACCOMPANIST

If you would like an accompanist to be assigned to your recital, an Accompanying Request Form should be filled out and turned in to the Accompanying Coordinator as part of the Recital Scheduling Process at least 6 weeks in advance. At the time of request, a recital date must have been selected, repertoire selected, paperwork filled out, and music submitted with the Accompanying Request Form. Please see the Recital Scheduling Process section for full details in this process.

All Requests must go through the Accompanying Coordinator. Do not make arrangements with the Staff Accompanist or GA on your own.

GUIDELINES FOR A PROFESSIONAL COLLABORATIVE RELATIONSHIP

The accompanist should be able to expect the following from his/her partner:

1) Music (real parts (preferred) or copies) will be provided at least 1 week before the first rehearsal. All copies will be readable and should be placed double-sided in a three-hole binder.

2) There should be adequate notice of the accompanist’s need to be in a lesson – at least 3 days – preferably more.

3) The collaborative partner will arrange and schedule rehearsal times with the accompanist and will show up on time and prepared. Rehearsal time with a pianist is not practice time – it is rehearsal time. Both parties should prepare their part on their own outside of rehearsals.

4) Any cancellation of a rehearsal and lesson will be made with at least 24 hours notice. Less than 24 hours notice will result in the missed time not being made up; the pianist will receive credit for the time.

5) It is extremely unprofessional to not show up for a rehearsal or lesson without any notice. Should this happen more than twice, the pianist will be excused from the accompanying assignment and the partner will become responsible for making his own accompanying arrangements.
ACCOMPANIST RESPONSIBILITIES

The vocalist or instrumentalist should be able to expect the following from their pianist:

1) The pianist will have prepared the music prior to the first rehearsal.

2) The pianist will show up for lessons and rehearsals on time. Rehearsal and lesson time with a partner is not personal practice time – it is rehearsal time to make better music and art together.

3) The pianist will be equally involved in scheduling and arranging rehearsal times. BOTH parties should be proactive regarding the scheduling of rehearsals and lessons.

4) Any cancellation of a rehearsal and lesson by the pianist will be made with at least 24 hours notice. Less than 24 hours notice will result in the missed time being made up with the pianist at the earliest possible time.

5) The pianist will be dressed appropriately for your performance, matching the level of dress worn by the performer. This should be discussed prior to the performance.

6) The accompanist will make arrangements for a page-turner.

7) The pianist will fill out the piano accompanying timesheet to keep track of all rehearsal and lesson times with their partner.

Should there be any problems, please notify the Accompanying Coordinator who will then speak with the pianist and solve those issues.

UNDERGRADUATE PIANO MAJORS

Undergraduate Piano Majors who are required to accompany as part of their degree requirements – all BM degrees and including those enrolled in MUS 341, Collaborative Piano Ensemble - will be assigned by the Accompanying Coordinator (after consultation with their Applied Piano Teacher) and must meet with their partners at least 12 times each semester – no fewer than 6 lessons and 6 rehearsals. It expected that this is a regular on-going commitment and process.

Freshmen and Sophomore music majors may have undergraduate pianists assigned to them as part of the undergraduate piano curriculum requirements. If these partnerships prove to be successful, they may continue on; otherwise, Staff Accompanists and GA’s will play for Upper Divisional Juries and Degree Recitals.
RECORDING SERVICE POLICIES

1. Undergraduate recitals are not recorded automatically. If you wish to contract with Recording Services the fee must be paid at the time your scheduling request is received. All fees go towards maintaining and purchasing equipment.

2. Scheduling requests made less than two weeks before recital date may not be recorded due to conflicts. Fees are reimbursed if recording or recital does not take place.

3. Graduate recitals are recorded automatically if part of the degree requirement.

4. University Ensembles and faculty recitals are recorded automatically.

5. Visiting artist recitals are recorded only with the permission of the performer.

6. Masters of all recordings are kept on file by the Recording Service.

7. Each performer will receive one copy of the recording free of charge. Larger ensemble performers need to pay for copies.

8. Copies of recordings are available by request to the School of Music Main Office. Some recordings of faculty and guest artists may not be available if the performers do not give permission to copy. All copies must adhere to Copyright Law.

9. Master recordings are made using a selection of high-quality microphones and recording equipment. It is up to the discretion of the Recording Engineer as to the setup of the recording.

10. Recording sessions for the making of contest and audition recordings are possible. Please contact the Recording Service as soon as possible to make arrangements, as the facilities are often difficult to schedule. A deposit may be required.